

BEYOND TEA

Between Tradition and Modernity

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ABSTRACT

Italiano

4 La tesi in merito, ha come obbiettivo quello di trovare un collegamento, un ponte concettuale e formale tra due realtà e tradizioni diverse ma non per questo parallele: quella occidentale e orientale. Questo ponte trova forma nella progettazione di uno spazio adibito al tè, e nella valorizzazione di una nobile bevanda che può considerarsi collante tra queste due realtà: Il tè, bevanda tanto cara alla tradizione orientale, considerata sacra per la Cina, allo stesso tempo apprezzata anche da noi occidentali ma che, tuttavia, conosciamo ben poco delle sue origini e tutto quello che fa da sfondo a questa bevanda. Essa è considerata dai cinesi uno stile di vita una vera e propria filosofia

dietro alla quale si cela un mondo che agli occhi di un occidentale non è dato scoprire se non cercando di immergersi completamente in questa cultura millenaria. Il percorso di ricerca di questo complesso tema, nasce appunto dalla valorizzazione, in quanto studente occidentale, di una cultura non molto conosciuta ma allo stesso tempo affascinante come quella orientale. L'approccio doveroso direi, è stato quello di una totale immersione nella cultura cinese, in modo particolare della cultura del tè, che ha caratterizzato usi e costumi di questa nazione. Per capire l'affascinante cultura del tè, inaspettatamente così ampia, sono dovuto risalire agli albori di questa civiltà, fissando come punto iniziale alcuni eventi



che hanno simboleggiato la scoperta di questa pianta. Dalla ricerca è emerso che intorno a questa bevanda ruota una vera e propria religione e filosofia; un mondo che comprende ma allo stesso tempo supera la mera bevanda, un reale approccio spirituale che l'associa addirittura a forme di spiritualità come il taoismo, buddismo e la cultura Zen. Così come accade che da un' estetica filosofica crescano varie declinazioni nei campi delle arti più nobili, così anche attorno alla filosofia del tè vediamo svilupparsi e nascere diverse forme d'arte e di architetture pensate per una determinata funzione legata all'uso della bevanda, secondo i principi che porta questa filosofia. Queste forme

espressive risalgono dall'epoca Tang, fino alla contemporaneità, una particolare attenzione è data alle epoche imperiali, culle di questa filosofia.


In seguito ad una accurata ricerca teorica e conoscitiva sull'ampia cultura del tè, le idee progettuali si sono fatte più definite. In conclusione, la mia progettazione mira ad un'innovazione dal punto di vista stilistico, formale e funzionale cercando di creare una visione poetica che colga gli aspetti fondamentali di questa cultura, una progettazione che ricopra la funzione di collegamento tra oriente e occidente attraverso forti elementi progettuali cercando di trasferire la tradizione alla modernità nel modo più fedele possibile.

ABSTRACT

Chinese

该论文主题的特殊性来源于我编辑论文的所在地,即中国北京。我辅导老师——杜教授给我介绍不同可以研究的论文主题,其中一个主题是新型茶馆的方案设计。对我来说茶馆的设计是非常有意义的一个主题,主要是因为我当时在中国,也就是茶道文化的发源地。对西方人来说,中国文化很神秘,作为一个欧洲的留学生,我对中国传统文化总感到很好奇,因此我对这个方面的研究更有价值。为了更好地了解这个主题的内容,我不得不完全投入当地文化,尤其是与饮茶习惯有关的方面以及茶道文化对中国人生活方式的影响。要了解这个广大的茶道文化,必须从中国文明的来源起步,着重几个与茶树的出现有关的事件。我进行的研究不但考虑茶水的饮食方式,还涉及到饮茶的习惯与佛教和道教的密切关系。另外,自唐朝以来,茶文化与艺术的关系也非常密

切。这种关系体现于多种艺术的形式里,使得喝茶成为如诗如画的一种行为。与茶文化有关的艺术当中包括绘画、书法、诗歌、音乐、武术、游戏等艺术,但其中最为代表性的绝对是名扬天下的中国瓷器。关于建筑方面,作为最重要的参考案例是中国传统的园林及茶馆。我首先对方案的所在地点进行关于空间布局、交通情况等方面的分析,并对作为北京著名的茶叶一条街的马连道深入调研。一到这条路上就能发现这里的茶馆和茶叶的批发店与零售店非常多,能够理解茶业与茶道文化对这个地方是多重要。经过对中国茶道文化的研究,我开始对项目发展更具体的思路。作为项目的关键概念,我在传统的基础上创造现代的设计,因为该项目与传统文化有密切的关系。我拿中国著名的建筑师王澐的作品为参考,以使用旧的材料来建设



具有传统风味的现代建筑。中国传统建筑作为该项目的重要元素,包括传统的建筑材料和形式。北京胡同的传统建筑形式也是我设计的灵感来源,我把传统四合院结构的要素以新型的方式使用于方案的设计里,比如四合院里的庭院和往里面开通的窗口,来构成该方案的建筑形式。

由四方形的基地出发,通过几个改变,我最终得到所想要的形象。首先我把平面从周线转移几度,然后,作为东西之间的连接,我划一条虚幻的线,以把平面分成三个大空间。通过这个初步的空间布局,我能够进行简单的功能分析。东北厅的空间主要用于泡茶、喝茶以及茶叶与茶具的展示,而西南厅里是多功能的空间,包括展览区和休闲区。这种空间设计的目标有两个,一是继承东亚珍贵的茶道文化,二是使西方参观者能够了解这个文化的多种方

面。里面的庭院扮演很重要的角色,不但在周围恶劣的环境中成为良好的绿色空间,还作为东方与西方的地理和文化之间的连接。另外,庭院里还设计水池,作为对茶饮料制造的过程的灵感因素。

室内设计随着外壳的形象而发展,采用与中国传统建筑搭配的技术和材料,通过窗帘等分隔方式来划分空间,尽可能地不影响开放式的室内布局,以便使参观者能够尽量享受空间。室内空间里要创造一个休闲的环境,以现代的思想来体验过去的气氛。

摘要

总之,我的设计方案拿传统文化的元素作为基础来进行风格、形式、功能等方面的创新,在现代的环境里复兴过去那种诗情画意的气氛,并将东方与西方的文化连接起来。

关键词:传统,现代性,艺术,连接,知识


ABSTRACT

English

The main aim of this thesis is to find a connection, a formal and conceptual bridge between two different but not parallel realities : the western and eastern one.

8 This bridge is materialized by the redevelopment of a tea shop , and in the enhancement of a noble drink that can be considered as the glue between these two realities : the tea, drink so dear to Eastern tradition , considered sacred for China , the homeland of this noble drink , and at the same time appreciated by us in the West even if we know very little of its origins and of all that is the background to this drink. It's considered by Chinese people a lifestyle, a real philosophy behind which lies a world that a Westerner eyes couldn't

discover without sinking themselves in this millennial culture. The research path of this complex topic , arises precisely from this enhancement , as Western student , of this culture not so well known but fascinating at the same time. The proper approach, was a total immersion in Chinese culture , especially in the tea culture , which featured customs and traditions of this nation. To understand the fascinating culture of tea , unexpectedly so wide, I had to go back to the dawn of this civilization , setting as a starting point some events that have symbolized the discovery of this plant. The research found that around this drink revolves a real religion and philosophy , a world which includes but at the same time exceeds the mere drink ,



a real spiritual approach that combines the even forms of spirituality such as Taoism, Buddhism and Zen culture. As it usually happens from a philosophical aesthetics grow various forms of the most noble arts , so also around this philosophy birth and develop different forms of art. These expressive forms date back to the Tang period and go up to the contemporary, and special attention is given to imperial times , cradles of this philosophy. Last but not least is also the architectural aspect , which is also influenced by the tea ceremony , which led to the birth of tea houses and of a way of seeing the building and the architecture according to the principles brought by this philosophy.

Once faced this first part of theoretical research and knowledge about the wide tea culture, my project and my design ideas have become more defined, without altering either of them, so try to find one thing in common, a bond that would create a dialogue between these worlds .

In conclusion , my design aspire to a stylist but also formal and functional innovation, trying to create a poetic vision that captures the key aspects of this culture , a design that performs a liaison between east and west through strong design elements trying to bring the tradition to modernity as faithfully as possible.

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BEYOND TEA

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1

CHAPTER 1

Introduction

1.1

Preface

Millions of people across the world drink tea, but not many know the long history. Emperors and peasants, hermits Taoist, Buddhist monks, artisans, poets, singers, painters, interior architects and gardens, all these people have played a key role in this affair. The tea in exchange, in addition to reward us with the aroma and taste, and with its stimulant properties, was responsible for the production of the most fascinating arts of China.

Originally, all the tea in the world came from China, only in the last hundred and fifty that the tea plant has been cultivated in other countries. In China, they don't have

created a complex ceremony chanoyu as the Japanese, but there is a very clear Chinese art of tea, known by the name of *ch'a-shu*. This word, includes the ability to cultivate tea and work it, the ability to prepare excellent brews and bring out the best taste and aroma, a passion for the old poems, songs, and anything that has contact with the tea, above all, the ability to relax and drink tea in a comfortable atmosphere, in order to transform this tea break in a short period of escape from the tensions and from the hectic pace of modern life.

For the daily, the fundamental elements of

this art are:

- nice place, indoors or outdoors, where there is a peaceful and harmonious;


22 - the company of two or three people relaxing favor the recovery of the drink;

- pure water and a set of tea accessories.

However, the combination of these elements does not produce its magical effect. An essential feature is the attention. for example, there is music in a pot of tea, the vapor of cups of tea and a pleasant euphoria. When the mind, get away from obstacles past and future and is focused

on tea, a variety of pleasures involving the ears, eyes, nose, palate and the state of mind. however, the joy of this moment can vanish in the presence of silence or of a rigid behavior because according to Chinese tradition the gestures are spontaneous at different by the Japanese in which there is a certain rigor. So the spirit of the tea is like the spirit of the Tao: fluctuates spontaneously, wandering without direction, hostile to any limitation.

Finally, considering that the art of tea, like most of the traditional Chinese arts, involves the harmony of the three powers: heaven, earth and man. gives the sky the

A decorative line graphic consisting of a horizontal line on the left, a short vertical segment, a diagonal segment sloping upwards to the right, and a long horizontal segment on the right.

sun, fog and rain needed to grow the plant,
the earth provides the clay to make the sets
will be born from the rock and makes the
springs of pure water, an essential element
for tea.

To all this the man puts his ability to treat
the plant with the role of monks in the
development of this art.

1.2

Historic overview

The Chinese empire was ruled by very capable people. These people were chosen by people with democratic criteria had to be prepared on many disciplines such as history, philosophy, government art and ethics; but also on poetry and calligraphy.


From them it was expected that they Confucian attitudes and that they were incapable of corruption.

As every great dynasty before he came to power and reach its peak, this was a process that required many years, this splendor was threatened by luxury. Moreover, the imperial family fell into corruption and officials could then spend even more than a century before the men of culture and peasants rebelled at this in favor of a new dynasty.

As far as the state religion, it was a kind of Confucianism, he did not believe in the gods or in the next life. Rituals was in honor of the ancestral rituals were observed not to satisfy a genuine religious need.

The officers did not go without adhere to the mystical doctrines of Taoism or Buddhism. Instead the people reposed their faith in a mixture of the various religions, Confucianism, Buddhism and Taoism. Traditional beliefs told of regions in the sky, entire galaxies of deities and spirits of the higher nature of demons, and much more.

Of great importance, the most imaginative stories of tea, are the famous Immortals. The people believed that men and women who are experts of Taoism could fly where

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they wanted, others lived in the ocean, other reached paradise and finally chose to continue to live as hermits in the mountainous areas of China.

Many admirers of the art of tea, coming from very middle class, not a spiritual value attributed to this art, However, for an unknown reason, the Taoists and Buddhists, who originally tea use was appreciated as a means to stay alert and attentive during mediation, became increasingly involved in the cultivation of the plant, in fact, among them there were many masters influencing the art of tea.

CHAPTER 2

Tea history

2.1

Pre-Tang period

The art of preparing tea has certainly developed in China even if we do not know exactly that period dating back to its origins. It is said that an Indian monk, who introduced the form of Buddhism in China to 520 a.D, had removed the eyelid not to fall asleep during meditation.

The legend goes on to say that, at the point where they fell, was born a plant called *ch'a*, which allowed those who meditated an aid to ward off fatigue.

At the time of Confucius, a plant called *t'u* was used as an offering at funerals. The character of Chinese writing used to draw

the plant resembles *ch'a* which is used to write the word tea. In any case, we can say with certainty that the tea was already known at the time of the Three Kingdoms (222-277 AD).

During the period of the Six Dynasties, the habit of drinking tea has spread quickly in the southern region of China and more slowly in northern regions.

2.2

Tang dynasty

Tea, drank at the beginning for its medicinal properties, had become popular in court circles in the early years of the Tang Dynasty.

28 This custom spread rapidly in all walks of life since it was adopted also by nomads, Mongols, Turks and Tibetan who went to the north and west of the Chinese borders.

This drink became a major component of their diet, tea, for its proved to be a good remedy against diseases due to lack of vegetables and fruits.

2.2.1

Lu Yu, "God of tea"

In the eighth century, the art of tea originated with a character named Lu Yu, "God of tea", who wrote the first book on tea, known as *Ch'a Ching*, or *Tea Classic*.

Lu Yu, abandoned by his parents, he was found by the *Ch'an* (Zen), which gave it its name taken from the text (*Chien*: "Gradual Progress") of the Book of Changes.

Lu Yu proved to be insensitive to the Zen doctrines because he preferred the teachings of Confucius. After many trips, he moved to the Chekiang province, where his talent gave him a charge involving the theoretical responsibility in the literary education of the heir to the Dragon Throne. The last years of his life were spent in

solitary to revise his writings, the famous *Tea Classic* that elected him as the first great *Master of Tea*.

The Classic tea includes descriptions of tea trees, also describes the tools needed for the machining of the leaves, the utensils used for preparing and serving tea, the places where you can find the purest water, the characteristics of varieties of tea and more.



Fig. 1 Lu Yu, (733-804) is respected as the sage of tea for his strong contribution to Chinese tea

2.2.2

Tea Tribute under Tang dynasty

Originally tea was used for medicinal purposes and as a remedy against sleep, by the time the infusion was appreciated more and more for his knowledge and for the beauty of accessories for its preparation.

30

During the tang dynasty it was believed that the best tea came from the provinces of Kiangsu and Chekiang, then much of the cultivation was carried out in this area of China, following a story whose main character is a monk which had a very good tea garden, tea production increased significantly, thus began the "Tribute Tea", destined to become very important to the Chinese economy. during the Tang dynasty and in subsequent ones, the production

became so fast as to cause hardship on the part of the farmers working in the areas of tea production, this phenomenon became positive for the economy and gave a significant boost to the development of ceramics, also playing a role in the defense of the border areas.

2.2.3

“Tea Worshiper”, Lu T’ung

The second major figure in the history of tea is that of Lu T’ung, (Note: called “God of tea” and “Worshiper of Tea”), a poet who loved the tea as his life.

Born in northern China, he led a retired life in the mountains in the Hunan province, he became famous among the most learned men of the country and for the qualities of a poet is to that of master of tea. The master gave the impression to adhere to the Taoist wu-wei because from morning to evening and prepared tea for composing poems which showed a strong worship so as to be considered crazy. The enthusiasm he felt this well-known character can be measured by treating tea on

the content of his verse:

“I do not care immortality, I only love the taste of tea”. (Lu T’ung, Tang period)

However, is best remembered as the author of the most famous tea, entitled “Thanks imperial Meng tail twister for his gift of just harvested tea”, which I’ll discuss later.

2.3

Sung dynasty

At the fall of the Tang Dynasty, much of China was ruled for a time by the invaders. Around the ninth century, the Sung dynasty came to get to the magnificence of Tang Dynasty. The art of tea reached new heights thanks to the Emperor Hui Tsung, very important figure in the history of tea.


The Emperor Tsung did not like to perform the duties of governess but he was loved for his artistic skills, In fact, he was considered more an artist than a sovereign, with skills in poetry, writing essays and painting, so romantic to have him exiled from his throne, he remained in exile with his son beyond the Great Wall to the death. In this period he wrote numerous poems.

2.3.1

Tea tribute about Sung dynasty

During the Sung became fundamental to the tribute of tea in the Fukien province in southern China. At that time, the harvest began in the period known as that of Insects Excited, the crop was entrusted to women and it was done in a particular way as not to ruin the leaves. The young people involved, chose the harvest in five categories:

- "sprouts small"
- "middleweight sprouts"
- "purplish sprouts"
- "sprouts with two leaves"
- "tops of stems".



The first two categories were intended to tribute tea, the others were sold to the market authorities, the mountains Wu-I, where they made the tea plant, is the area of origin of the finest teas from around the world.

2.3.2 Ts'ai Hsiang Tea Commissioner

Another character in the history of tea lived in the Sung period was Ts'ai Hsiang, grand officer and man of letters. At a young age passed the state exams, after which he became a well known master of tea, also a skilled statesman. The master, a native of the Fukien province, had a great

opportunity to learn about good tea and for a period he was appointed to the post of Commissioner with important tasks that occupied the phases of tea production.

He also developed the *Ch'a Lu* a work on tea written specifically for the emperor. Thanks to him and other men of culture, under the Sung Dynasty, tea art reached its peak of refinement.

2.4

Ming dynasty

In a sense, the history of tea could stop at the Sung period, almost everything about the different ways of preparing and drinking tea were unchanged, the Ming Dynasty has allowed the spread of bulk tea maintaining this habits to the present day.

34

The Ming Dynasty Establish "the office for tea" and the horses, these two things played a key role in the economy. The demand for tea by the tribe of the border had become so strong that tea was considered very important for the empire. During the Ming Dynasty tea arrived for the first time in Europe, many rich Europeans were excited about this drink although later rumors spread against the tea. during the

Ming Dynasty, the art of tea reflects all the traditions Sung, people who liked, loved to sip it gently according to this principle that:

"Tea should be drunk often but in small quantities". (Ming period, 1368-1644)

2.4.1

Tea diffusion in other countries

During the Ch'ing dynasty, the habit of drinking tea spread throughout the world. Thanks to seeds imported from China, was put a huge industry of tea in India and Sri Lanka, even if the tea produced in these countries is processed differently than in Chinese.

British people usually add milk and sugar for an infusion stronger and darker. The Manchus as the Mongols and Tibetans often add butter or milk, it is likely that British travellers having been guests of these people have learned to like tea with milk. The character of the Chinese script used to pronounce the word tea *ch'a* (茶), from here it comes the various denominations *cha* (or *chai*) still used in Russia, Central

Asia and India, where deliveries of the first leaves came overland from China, while in most European countries the drink is called "tea", or similar names that indicate that first shipments came from the ports of south-east of China. The Indians boil tea, while Burmese and Thai they chew leaves salty.

Japanese usually drink tea leaves in the natural as most of the Chinese, although the taste is different infusion to better meet the tastes of these people who by tradition is a major consumer of fish.

2.4.2

The twentieth century

The most important changes that relate to the tea in the modern era are mainly three:

- the development of the northern and central of Taiwan as an important production tea area;
- the diffusion of mechanical methods of processing;
- A significant decrease in the consumption of tea due to poverty during the regime and a greater spread of coffee.

In addition, the instant coffee that is on the market for many years is suitable for the fast pace of modern life therefore faster to consume.

The Four Gentlemen have been used in Chinese painting for their delicate beauty.


2.4.3

Tea in China today

In contemporary china tea still plays an important role, also the tea is served everywhere.

Today, you can still taste the famous tea as the "Dragon's Well" in production areas or near mountain springs are of great historic importance, but unfortunately we lost all meaning of the past because today, even a mediocre quality tea is considered a luxury, so people have got used to drink warm water called tea.

The consequence of this phenomenon is that young people have not understood the taste of this drink and is often not considered, whereas with regard to tea houses, once very common throughout

A decorative line graphic consisting of two parallel lines. The left portion is a straight horizontal line. The right portion starts with a short horizontal segment, then rises at a steep angle, and finally levels off as a slightly downward-sloping line.

China, today we can find a lot less, with the exception of Canton and Beijing where once you could not think of begin a day without a cup of tea along with family.

CHAPTER 3

Tea and his philosophy

3.1

Tea and Taoism



Fig. 2 Chen Hongshou, Lao-tzu Riding an Ox 1598-1652
The Cleveland Museum of Art. He is a central figure in Taoism

“Tea is the elixir of life” (Lao Tzu)

The true admirer of Chinese tea, being sensitive to the poetic associations linked to this drink, you may be surprised on a question that concerns the spiritual associations that are related to the art of drinking tea.

Since it the educated Chinese have always had a tendency not to establish a relationship with supernatural entities, their constant love for nature is a reflection of a deep spiritual feeling. In effect, they have always had the belief that life along with nature is full spiritual meanings. However,

this religion is more felt than professed or thought, so the Japanese phrase "The tea Tao" seems to be excessive at the eyes of Chinese cultured.

40 Such art, being developed by men of culture, by poets and aesthetes, obviously is not spiritual or at least no more than it is any form of art. No doubt the Taoist hermits and Buddhist monks have played a special role in the spread of the use of tea even though we do not know for sure if they have ever spiritual motivations attributed to the value of the tea. We know that tea was given to the monks to help them stay awake during meditation and rituals useful to consumption of the drink you could think

that gave importance to that moment of silence, so we can not say that there was the Chinese Tao in tea.

The Korean and Japanese monks who visited China in the Tang and Sung epoch, brought in their own countries the cult of the practice, as a result, Koreans have developed a relatively simple ritual and the Japanese have created their *Chanoyu*, so according to the story we can think that in the China Buddhist monasteries, was practiced a ritual of tea.



Fig. 3 The Japanese tea ceremony, or *Chanoyu*, (Mizuno Toshikata, 2011)

What is evident is the random nature of the strong bond between the Taoist, Buddhist monks and tea. During their stay in the mountains, Taoists studied the properties of herbs and were boiled for medicinal use.

41

As a result, Taoist and Buddhist monks, they built the places where Chinese rulers and other prominent people loved to spend time immersed in a pleasant atmosphere, therefore, not surprising that these fine men had forwarded his enthusiasm to the monks, enhancing the ability of plants tea and springs of pure water on their property, so as to make them earn to keep their monasteries in a dignified way.

3.2

Tea History in Korea

42


Based on the concept that the tea had a spiritual significance for the Chinese monks, from research done over the years that, Korean monks to preserve the Chinese tradition much more faithfully than the Japanese. it is difficult to understand with certainty, how they reflect the principles of Sung China, however we can say that Zen monasteries located in the mountains of Korea, are probably those closer to the traditions Sung.

The period of Unified *Silla*, correspond at the Tang time; Korean sources claim that in 623 AD Yongri, a monk introduced in Japan Buddhism and tea.

At the time there were tea houses with a sign on the roof tiles, where there were the

aristocrats of the place to enjoy a drink, sit around the Buddha image. The tea was used much more than in China, social ceremonies such as weddings, funerals, welcoming ceremonies and commemorations.

Koryo period instead is contemporary with the Sung and Mongol dynasties, tea in this age spread very quickly, even if there are sources that say that the drink continued to be only for the aristocrats and higher social classes. The king, in the tea hall of the palace, was made a ritual drink very complicated and was accompanied by music, this drink was consumed in peace, especially if you were in Striking locations. Tea ceremonies were made in real life very important, the art of tea learned by



Chinese was of great importance for the development of Koryo ceramics, famous all over the world, but over time, the ceremony was changed to be complicated, therefore decreasing its popularity.

Yi period corresponds to Ming and Manchu dynasties, after the death of the Yi monarch, Buddhist ceremonies were replaced by Confucian rites, and the wine became the official drink. The monks, not drinking wine kept the habit of drinking tea, has become a widespread practice in the monasteries, and since then, art of tea was preserved in its simple and rigid. Following an increase in the tax on tea, the habit of drinking tea is also lost in the monasteries, until the end of the dynasty there was a

partial recovery of this art.

Later the sovereign Ch'oui Son Sa, reiterated the close connection between tea and meditation, stating that:

“The highest condition of mind to those who drink tea, and those who meditate, is the same”. (Ch'oui Son Sa 1786-1866)

3.2.1

Ceremonial

44 Examining some Korean sources, we can understand the essence of the Buddhist concepts on tea in Sung times, so overall Koreans tend to consider ceremonial, less important than the state of mind of the individual. However, Mr. Han Ungbin writes:

"In Buddhism often we talk about of essence and function. The essence is the immobility, the very foundation. is associated with the left. The function represents the movement and activity, is associated to the right. Although the left symbolizes the essence does not constitute absolute. Only through a harmonious relationship between essence and function emerges "the right means."
(Mr. Han Ungbin 1985)

The ceremony continues with the guests who should sit on the west and the householder with his face turned to the east, conceptually the tea should be served to three guests, the oldest is likened to the sun, second to the moon, and the third a star. Today the habit of drinking tea among Koreans is not widespread, in fact drinks are used are during meals: rice wine, hot infusion of barley grain.

Buddhist monks continue to drink tea, but not in the meditation room, this is a widespread practice among Zen monks, tea is prepared with simplicity, without a real ritual, but the attitude of the monks certainly expresses a refinement that recall the ritual of men of Chinese culture.

3.2.2

Spiritual implications about tea

With regard to the spiritual implication, Koreans tend to emphasize that the act of drinking tea promotes the acquisition of the virtues that are traditional Buddhist such as: equity, balance, tranquillity, purity, simplicity, transparency and Confucian virtues.

In effect, a major Buddhist monk says:

“Tea is said to be “Way” (Tao). This is because it is something you learn to appreciate through feeling, not through putting it into words. If a person is in a state of quietness, only then will he appreciate the quietness inherent in the tea. If he is excited, he will never recognize the tea’s quietness.

For this reason it is said that the tea and meditation are of one taste. If one’s meditation is not single-pointed, one will fail to appreciate the true qualities of tea”.

(Popchong Sunim 1982)

For another master as An Kwangsok, what matters are the six aspects of the harmony related to tea, and are defined in these six points:

- live together in physics harmony;
- be harmonious in speaking and not to create discord;
- work in harmony to achieve common goals;

- in accord with their religion or their way of life, act in harmony with the ethical standards laid down;

46 - preserve an harmonious way of life, while remaining receptive and open to others opinions;

- equitably distribute the profits obtained.

Of great importance are the words of a great Zen master, Kyongbong Sunim said:

"In the know of a single cup of tea, finally discover the truth about all the infinite forms in the universe".

(Kyongbong Sunim)

There are people who do not accept the spiritual character that is given to the tea, but in fact the Koreans, they are reconnected to the feelings of the Chinese monks in Sung times; in important concept is that the habit of drinking tea, meditation and exercise of virtue was part of some monastic habits.

Therefore, according to these philosophies, drinking tea is an act that should be performed on its own value and not for other purposes, this is the key point typically Taoist and Zen of the here and now. Therefore, according to these philosophies, drinking tea is an act that should be performed on its own value and not for other



purposes, this is the key point typically Taoist and Zen of the *here and now*.

From studying did, you understand how the art of tea is very poetic and having a link between man and nature, In this sense, the ancient Chinese intellectuals and Buddhists, they take the art of the tea that what could be called spirituality.

With regard to the japan tea ceremony, it is interesting to mention a Zen monk, Ikkyu (1393-1481). His wish was to return to the style of the ancient Chinese Zen masters of the tang dynasty, that of complete freedom without hindrance of dogmas or rituals, the intention of Zen monk, was to simplify the Japanese tea ceremony, so as to bring it

closer to the fundamental principles of Zen; unfortunately, today Japan tea ceremony that they practice, is not based on these concepts.

In Chinese tea art we review the principles of the Tao where you can understand the spontaneity of gesture, as the strong point of *Wu-Wei*, which is sometimes translated as "*non-doing*" or "*non-action*", and means:

"Any action which is not spontaneous, natural, and without effort". (Lao Tzu)

CHAPTER 4

Tea and related arts

4.1

Introduction to arts

It is almost for sure that it is stated, that it is the glorious Tang Dynasty and later with the Ming Dynasty that the art of tea, reached its magnificence maximum, opening the way for numerous arts such as painting, calligraphy, the art of writing poetry and playing the lute, the wei-chi like a game of chess, but also to martial arts and finally, the architectural arrangement of the gardens and other pastimes very refined.

So tea, was able at the time, and still is, although to a lesser extent, to create scenarios with the poetic spirituality that is at the basis of this large data ritual.

4.2


Poems and songs about tea

“Winter night” (Tu Hsiao-Shan, Sung Dynasty)

50 On a cold winter night
A friend dropped by.
We did not drink wine
But instead drank tea.
The kettle bubbled,
The coals glowed,
The bright moon shone
Outside my window.
The moon it self
Was nothing special
But, oh, the plum-tree blossoms!

“Time for drinking tea” (From Ch’a Shu, by Hsu Jan-Ming)

 In idle moments
When bored with poetry
Thought confused
Beating time to songs
When the music stops
Living in seclusion
Enjoying scholarly pastimes
Conversing late at night
Studying on a sunny day
In the bridal chamber
Detaining favored quests
Playing host to scholars or pretty girls
Visiting friends returned from far away
In perfect weather

A decorative line graphic consisting of two parallel lines that run horizontally across the top of the page. On the right side, the lines rise at an angle and then level off, extending to the right edge of the page.

When skies are overcast
Watching boats glide past on the canal
Midst trees and bamboos
When flowers bud and birds chatter
On hot days by a lotus pond
Burning incense in the courtyard
After tipsy guests have left
When the youngsters have gone out
On visits to secluded temples
When viewing springs and scenic rocks

"A tea song" (Chiao-Jen, Tang dynasty)

Dan Chiu was an Immortal
Who cared nothing for rich foods.
But, after picking some tea & drinking it,
he sprouted wings,
And flew to the Abode of The Immortals,
To escape life's emptiness.
Now he lives among the clouds
In a palace unknown to humans.
His tea is brewed in a golden teapot
By a young immortal who lives
Upon a peak amidst the clouds.
How worthless is LuYu's Classic of Tea
When compared to this!

4.3

Tea painting

52 In the section dedicated for most of the paintings made in different dynasties, I found the situation that I considered important to list since the tea culture in China, inevitably marked many aspects of the lifestyle of the Chinese people and was a major element of thrust of my project.

By a strong research and the discovery of the art related to tea, I found and really understood why the Chinese culture is so tied to the tradition of the tea.

The paintings evoke situations that I wanted to re-propose or that in some way I have suggested the new design. In fact, from the pictures we can see different ways to

taking tea, we go to the communion rite of consumption situations in intimacy, this was an interesting starting point to differentiate the space.



Fig. 4 Painting tea preparation and drinking, (Sung period)

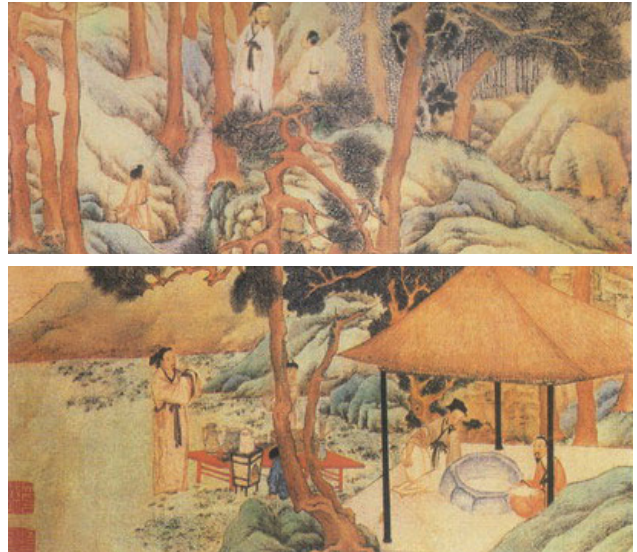


Fig. 5-6 Wen Zhengming, Tang Yan painting, (Ming dynasty)

4.4

Tea and calligraphy

Calligraphy occupies one of the highest positions in the rich and colorful treasury of Chinese art.

54 Through the use of a brush to write Chinese characters, a calligrapher can express his or her aesthetic idea, education, thoughts and feelings, personality and temperament in a point or a line.

If we take writing, as the first great creation of human culture, then Calligraphy is the second great creation of Chinese culture based on Chinese characters. Calligraphy, unlike writing for the sole purpose of social communication, is an art used to express the ideas, accomplishments, and feelings

of the calligrapher. It is an expression of the outlook on culture, history and life in various ages, a tangible culture parallel to ideology, and a medium for conveying cultural information of all kinds.

Throughout history, philosophy has exerted a strong influence on calligraphy, including also Taoist, have been able to give a deep mark aesthetics of calligraphy, so regarding this thing, I intuitable the links between tea, calligraphy and philosophy, the latter which varies during the various dynastic eras. Calligraphy integrates the aesthetics of painting with those of music and dance. It boasts the rhythm of music, the posture of dance and the pattern of painting.

Form, quality, posture, style and reasoning are combined, making substance abstractive to produce a lasting feeling of beauty.

This one has been another important aspect to be attributed to the discovery of calligraphy, which has changed over the years from dynasty to dynasty, the inspiration within my space we can find it in the creation of exhibition area a useful to show the great work of art through the ages linked to the use of tea.

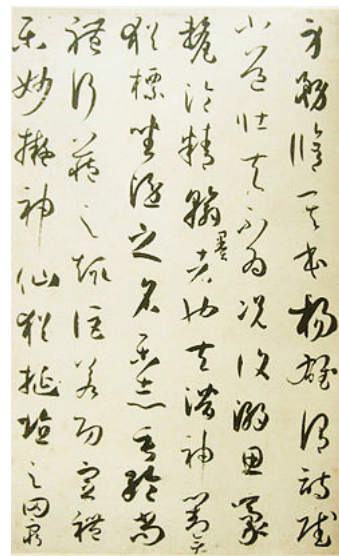


Fig. 7 Sun Guoting (646-691) was a Chinese calligrapher in Tang dynasty

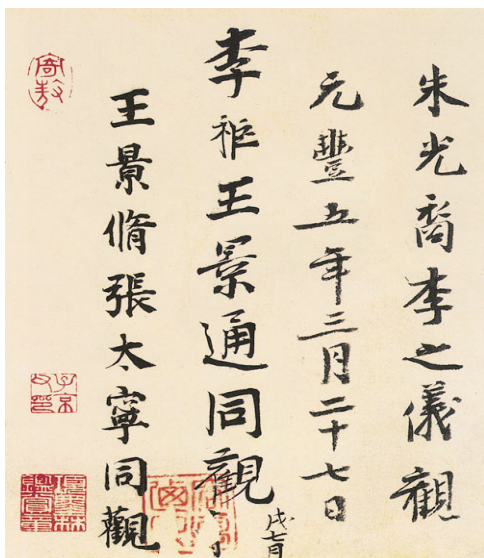


Fig. 8 Wang Xizhi (c.303-c.361 AD), "The Saint of calligraphy".
He was a great calligrapher of the Eastern Ching Dynast

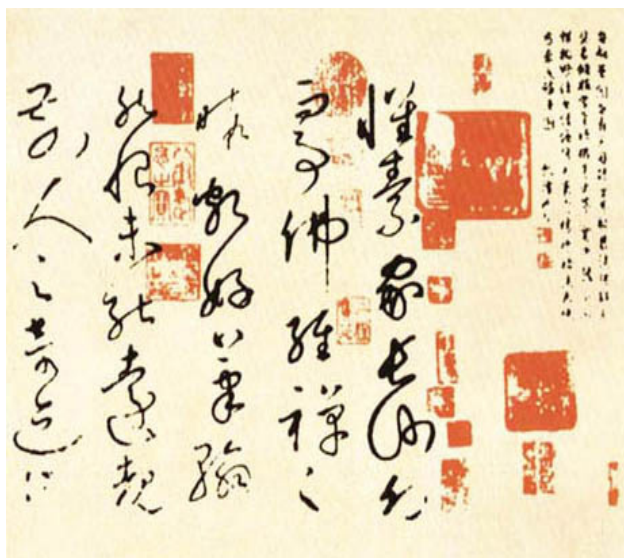


Fig. 9 Huai Su (737-799) was a Buddhist monk in Tang dynasty
famous for his cursive calligraphy.

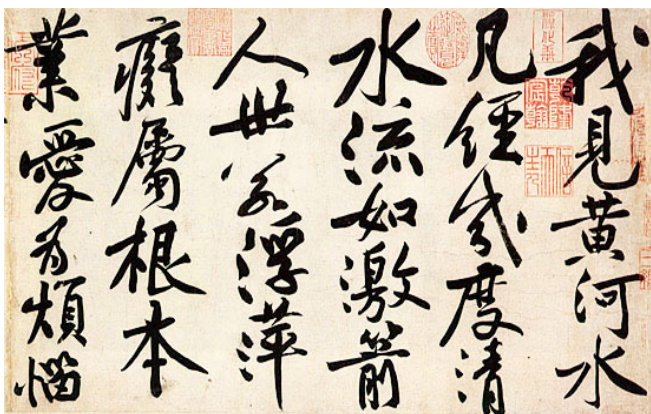


Fig. 10 Huang T'ing-chien (1045-1105) Poems by Han-shan and the Hermit P'ang

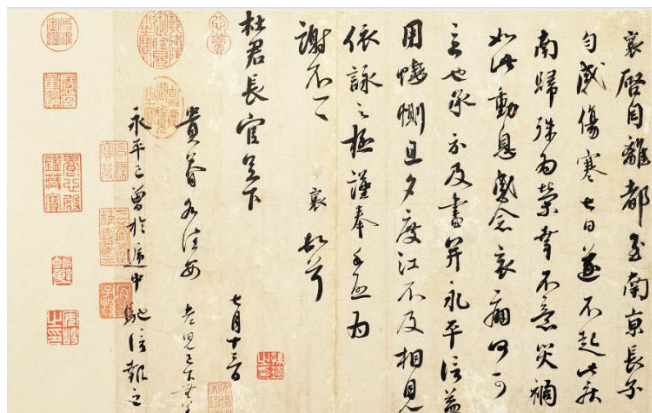


Fig. 11 Ts'ai Hsiang (1012-1067), Letter to Officer-Gentleman Tu.

4.5

Tea and Chinese game

As the various arts listed above that have been part of the practice of tea, even in games in the dynastic history of China have played a key role, often associated with calligraphy, painting and poetry.

58

Wei qi, is one of the most typical Chinese games, this game has a very important past, and still is a very popular game that is taken very seriously by the people. This game in fact dates back to the Tang Dynasty (618-907), was mainly associated with men use, writers, scholars etc.

Even though the image below, shows that women also made use of the Wei qi.



Fig. 12 "Woman playing Wei qi", painting on silk, Astana graves, Xinjiang

A decorative line graphic consisting of a horizontal line on the left, a short vertical line, a diagonal line sloping upwards to the right, and another horizontal line extending to the right edge of the page.

Thanks to an official and poet of the Sung dynasty, they come to us an indication of the importance of Wei qi. In after some of the interesting stories he wrote relaxing qualities of the game:

...“built a bamboo tower with two rooms. It is a good place to play the qin, for the musical melodies are harmonious and smooth; it is a good place to chant poems, for the poetic tones ring pure and far; it is a good place to play weiqi, for the stones sound out clickclick”.

Wang Yucheng (954-1001)

There was also another character who wrote a song about the game of Wei qi.
“Song of watching a Wei qi game, as a send-off for Master Xuan’s journey west”

*“First, I perceived dotted stars in the dawn sky;
Then, I saw soldiers fighting in late autumn.
Your deployment was as wild geese in flight
nobody understood it,
Until the cub was caught in the tiger’s den,
and all were shocked.”*

Liu Yuxi (772-842)

The song seems to have been written after seeing a play Buddhist monk, the lyrics can

understand that, probably the game was not alone as it was often presented, in fact it seems that to have witnessed the scene to watch, a group of people.

60 In addition, the game was considered a good level for social activities, provided a method for males for socializing. the text also suggests how this game were attributed military capabilities.

Finally, there are sources that illustrate an Important cosmic reference, as this game was also useful as training of military strategies, and also the strong connection with the Confucian virtuosity, Confucius in effect approved the game of Wei qi.

*“The cosmos is a Wei qi board,
The battlefield of Black and White
Trivial as worms and ants,
Great as marquises and kings”.*

(Chen ZuYan,1997)

4.6

Important spring role on tea

Water, within the tea culture, plays a vital role, not only for the preparation of the infusion but for its poetic character it takes. Until late at Ch'ing period, there was no water filters, so often get paid for supplying pure water, which were transported for many hundreds of kilometers.

Water in effect, had such a high significance for the men of tea that Lu Yi, *"The lord of tea"*, he declared:

"The water of mountain springs is the best, that of the rivers is the second quality, the water of the fountain is the most poor".

This importance that the water took for these people, some tea masters in the Tang

and Sung, made a list of the best waters for the beverage, therefore, the tea masters thought that the taste of fine tea, can be spoiled by poor water quality. At Sung time, the classification of waters was established and was connected to the spring water, while the Tang to the Ming period, owning a well-known spring, often was reason to serious consequences. Water importance is extensively described by stories, which although fantastic, reveal how much confidence they had the old masters in their ability to locate, place of Origen water and tea, therefore linked poetic aspect of tea, every high-quality attains perfection when it is infused in the spring water, near the plantations where it grows.



Fig. 13 Ma Yuan (1160-1225), "Walking on a mountain path in spring",
(Sung dynasty)

Fig. 14 Wen Zhengming (1470-1559), "The Peach Blossom Spring"
(Ming dynasty)

4.7

Kung-Fu ceremony, tea making art

Kung -Fu tea , is the development of the method recorded in the "*Classics of Tea*" written by Lu Yu During the Tang Dynasty (618- 907), the original term "Kong was cha" (工夫茶) literally means "to make tea with effort".

Therefore, the term kung-Fu is not just about martial arts, but any activity in Which time and effort is required to Achieve a good mastery of the subject, in Fujian province, the best quality of tea are fine locally classified as kung-fu tea.

Admirers of this art, Mainly reside in the southern part of the provinces in the north and bordering Kwangtung, in the past, there were skilled people who earned Their

living with this way of making tea , creating refined blends to delight the palate of their neighbor . Although today it is rare to find mixes made with this.

Particular ceremony, the best oolong tea and some of the finest green teas are still infused with this ancient art, both in the Chinese mainland, both in Taiwan. In Addition, immigrants who Practiced this art, once established in Hong Kong , Thailand, Malaysia and Singapore, have Remained loyal to this art.

To date, as far as possible, we try to keep the old tradition, or you seek to camouflage systems to the innovations of the twenty-

first century, in effect, the electric cooker That replace the old coal stoves, are hidden in terracotta square containers, decorated with written poetry, to try to recreate the poetic atmosphere of the past.

64

The tea prepared in this way, has a very strong flavor Compared to common, and usually it's sipped like a liquor, then, tea Tends to be bitter and not appreciated by everybody.



Fig. 15 A typical Taiwanese style Kong Fu Cha setup.



Fig. 16 Traditional Chinese tea ceremony at APEC, conference and fair underway in Fuzhou. Photo By Hu Meidong



Fig. 17 Kung Fu Cha ceremony (Performance)

4.8

Tea and ceramic art

66

The connection between tea and ceramic art, which is even to this day, can begin at an earlier time to the *"Tea Classic"* of Lu Yu. There are reasons to think that many people would drink tea, at least initially for medicinal purposes since the first emperor of the Tang epoch.

It is a pity, that the confusion that has arisen between the characters of the word tea and the bitter herb called *"T'u"*, make it difficult to trace the origin of the tea itself. We can say the same thing for the ceramic tea sets, thanks to numerous discoveries have brought back in time the date of the birth of this famous art linked to the tea. thanks to the discoveries made at the time, it was possible to understand

that the glazed ceramic containers, made for tea drinkers may have undergone an evolution since the Han time, or at least there are some indications that, ceramics blue, produced in the Chekiang province, were created just for drinking tea. In all cases, the finds of pottery found in the southern part of the province, show a great similarity of pieces found that belong at the Sung time.



Fig. 18 Han dynasty tea set, The blue glazed calyx with tray in the Jin and the Northern and Southern Dynasties can be regarded as the earliest mature tea set.

4.8.1

Tang dynasty ceramic art

It is likely that the teapot already existed at the Tang time, but this was not used by important people.

68 For a long time, the aristocrats have preferred ceramic gold and silver, for preparing and drinking tea, ordinary people instead, drank in terracotta containers covered with a whitish glaze.

Later became a popular type of ceramic bluish, while with the passage of time was used a ceramic called, "*false jade*" because of the resemblance with the stone, and finally it was the turn completely white ceramics. The ceramics of great prestige, it seems that there have been up until the Sung time, and the teapot only find

great use in the Ming Dynasty. Following a curious fact, was born on saucer tea, which is not characteristic of China, normally as a saucer they used saucers town which had an elongated, only after you have reached the round shape.



Fig. 19 Tang dynasty set. (China National Tea Museum)



Fig. 20 Tang dynasty were mainly bowls, cup supports and affusion ware, (China National Tea Museum)

4.8.2

Ming dynasty ceramic art

Thanks to the Ming Dynasty, there was the beginning of the use of the teapot, this was an important step to increase the demand for tea cups.

The bottle was in use but it was used for the preservation of tea. From this period, pottery workshops were made numerous experiments, thanks to these ceramic art reached a high prestige, in this period, there was the use of ceramics called celadon green.

At that time, began for the I-Hsing manufacturing, a period of great artistic splendor, that has continued until the present day.

The discovery of the technique for making the clay in different colors, like the teapot,

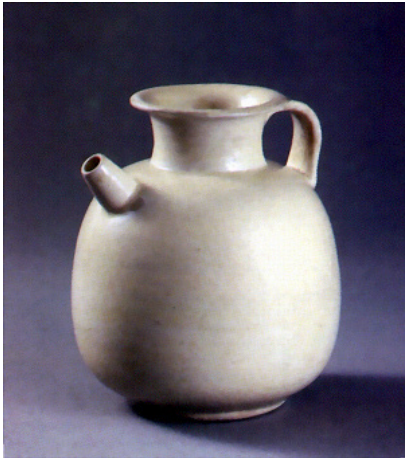


Fig. 21 Little teapot in Tang dynasty (China National Tea Museum)

is attributed to a monk, in fact many stories are told about this. These are legendary tales, that lovers of tea never tire of hearing.



Fig. 22 Cup for tea, Ming dynasty. (China National Tea Museum)



Fig. 23 the utensils like teapot, cup and covered bowl became the main tea set at that time, (China National Tea Museum)

4.8.3

Sung dynasty ceramic art

Sung ceramics, are part of the glorious history of Chinese ceramics for their graceful shapes, vibrant colors and great simplicity. The container used more for the preparation of tea was the *Chien*, was a large shallow bowl.

72

Among the pottery were greatly appreciated those coming from Chien-An, were black ceramic decorations are known as "*rabbit fur*", but despite this, each of the five famous kilns in China, had their own types of *Chien* ceramics.

At Sung time, were preferred by the black pottery, preferred the white tea with black bowl that created a nice contrast, the other colors used for the *Chien* were blue, light blue, white molasses color.

Today it is argued that the porcelain prototypes, which gave inspiration for the beautiful Chin-white tea cups, and the receptacle in natural terracotta, such as the famous teapots I-Hsing, probably existed already at Tang Dynasty time, but only much later, these objects were highly sought after by tea lovers. Sung ceramic, reached a great artistic value, in fact many pieces of this art, are part of the art collection of some of the most famous museums in the world.

Fortunately, the ability of the ceramic art of China, has also greatly influenced Korean ceramics, which have continued to take inspiration from these great art pieces, until recently. In this era, the creation of ceramics, it is appreciate, what the great

intellectuals called Yu-Ya "*great elegance*", to be considered Ya-Ya, an object must have specific characteristics such as: graceful form, sober color, without many decorations.



Fig. 24 Its dragon and phoenix tea cakes are best if pure white in color. (China National Tea Museum)



Fig. 25 Example of a black bowl, a rabbit calyx, Sung era. (China National Tea Museum)

4.8.4

Ching dynasty ceramic art

During the Ching Dynasty, the Ming ceramics created in the era were completed and disseminated. The production was increased compared to the past, and also the quality was great changes, although in the latter steps of this era there were many decorations.

In addition, large numbers of objects that were exported, were of poor quality, were also changed in shape to suit the tastes of the various countries of Southeast Asia and to the West. In the West, the was growing demand of Oriental ceramics of good quality, in fact, today, many the finest pieces make part of the collections of European and American museums.

during this dynasty, tea lovers preferred

the white ceramic in addition to this detail, there were tea sets blue and white, celadon, gold or ceramic lacquer.

During Yung-Cheng reign, was also established a general rule for judging the teacups. According to this rule, the cups had to be as thick as an eggshell, be shining and shiny as mirrors, some of these cups, destined for Thailand market, had the edge and the lid covered in foil to prevent them from spoiling. The Ming and Ching, representing the best time for ceramics in China. The caledon, the blue and white porcelain, porcelain decorated with bright colors, up to the ceramic ruby color, and finally the many types of pottery covered

with a clear varnish. Also the forms have had a lot of importance in this art, from the simplest to the most complex, elegant and also with decorations made by calligraphers, or decorating the surface with lacquers, enamels but also precious metals.

All these great things put together, they have created an artistic ability, technique, and creativity that will probably never be exceeded. So it's hard not to believe that the importance of this art has taken in tea, especially on the part of wealthy people, this finally allowed a continuous demand for teapots, cups that produced a unique beauty related to the tea.



Fig. 26 Different tea cup set for drinking (Ching dynasty)



Fig. 27 Characteristic of ceramics Ching era, container and teapot for tea. (China National Tea Museum)

CHAPTER 5

The relationship between tea culture
and space

5.1

Private tea house

During the Empire, the aristocrats tea drinkers, they could have available rooms or other structures, able to create the perfect atmosphere for their meeting in front of a cup of tea.

The most beautiful tea houses, which can still be seen in some private gardens are at Soochow, these are famous all over the world, usually these structures were surrounded by a hedge of lotus or a small lake with access walkways very special.



Fig. 28 "Lion grove garden in Suzhou" (1342), Typical Chinese situation about tea house.

Within these tea house, usually, the decor was essential: a location to drink tea, a small wooden table and small chairs, porcelain, together with other objects to practice the art of tea, all of these objects were always elegant and never excessive decorations.

In the pond addition to the lotus leaves floating, there were other flowers depending on the season, strange rocks that perhaps were transported from far off places. In the garden near, there were small hills, groups of willow, bamboo and other plants, that during the flowering period made the unique environment.

It also wanted to create situations pleasant to the eye, in such a way as to make them

approach the most possible to the practice of the tea.

These places, in addition to being welcomed by tea lovers, were also frequented by other refined pastimes such as playing instruments, or play chess, or at improvising poems.

Another style tea house, was instead the style of simplicity. The thatched roof was placed on the wooden poles, walls of paper attached to a frame. The interior design had a strong rustic character and was built with natural materials Not processed. It was therefore complied with the character of nature, devoid of ornaments, to be close to the environment, tea seats was often in terracotta. Inside the houses, where space

was usually much limited, the tea room was in the courtyard, usually near to the master studio. A small room furnished with a few objects, made the space more spacious than it really was, this concept was also true for the space that was all around the room.

5.2 Public tea house

Every Chinese city, before the communist revolution, had numerous tea house, and they were numerous, including in rural areas, these had features such as ancient temples, springs or tea plantations that made the space unique in its beauty. Throughout the day, these spaces were frequented by young and old, many of them were there just to relax and drink tea, others to make any kind of action. Since the days of of the Tang Dynasty, there were public teahouses, but it is believed that these spaces were used only by the attentive connoisseurs of tea. During the Ming Dynasty, things have not changed because

5.3

North China, Beijing and also


the walls of the tea rooms were often decorated with works by famous painters and calligraphers.

During the Ching era, the tea house were much transformed, in practice they were tea houses that satisfy almost all of the social class population, affluent, workers, farmers, everyone had their own space to enjoy the tea. It is important to understand how these spaces change depending on the province in which we find ourselves. I would like to emphasize the north of China, and understand Beijing situation as it was in the past.

In northern China, people had the habit of drinking tea several times a day and they were two common tea categories, green tea and teas flower.

However, in big cities like Beijing and Tianjin, one could find many varieties of tea that came from all over China.

Tianjin, we had a large number of tea gardens, these however because of the strong westernization were in multi storey buildings. In Tianjin, we were very typical little shops where they sold tea, all with very specific names, and also had from all over jasmine flowers that fresh smelling the room. In this area, it was common to call the tea flower, green tea of medium quality,



infused with fresh flowers and dried as it is used in the south of the country. Beijing until the eighties, boasted numerous tea house, but unfortunately due to of the regime, have demolished much of the old city that was built in large part by homes in traditional Chinese architectural style, with green inner courtyards, these are the famous "*Hutong*", which fortunately they were still around in the city.

This beautiful part of the city, has been replaced by Soviet-style buildings. Beijing residents usually woke up early, so the tea house were very frequented in the early hours of dawn. In families, the first tea of the day was served to the elderly and then the other members of the family, this was

also the case in the shops, the first to drink it was the owner or operator, only after the employees take tea. In addition, during the day was good habit to take a break whenever you feel the need to drink tea. The tea house in Beijing was only served tea in contrast to what happened from other parts of China.

In the premises made by most floors, customers who getting on the upper floors, was offered them a better service, and were entertained by people who sang stories, or were present at performances made by girls who played the drums.


5.4

Japanese style, Sukiya tea room

Despite this, the main task, namely the sale of the infusion freshly prepared, was never neglected because then in Beijing were appreciated good manners and elegance of gestures related to the practice of tea.

84

The Japanese tea room called Sukiya means abode of the imagination. This term has several meanings, it can mean residence of the vacuum or the asymmetric. Abode of fantasy because structure to accommodate a poetic ritual, home of the empty just because it is made without ornaments. Thanks to the Japanese ideals, the typical home for foreigners, gives an impression of emptiness, due to the great simplicity and rigor of his furniture. Tea room was once separated from the rest of the house, this division was created for the first time by Sen-No-Soeki a great master of tea. The Sukiya is made from real tea room and is designed to accommodate no more than five people.



The tea room is different from the rest of western classical architecture but also by the classic Japanese style. The pure style of Japanese tea room to be found by understanding the scheme of the Zen monastery, as the foundations of the tea ceremony have close connections with the ritual of the Zen monks. The masters of Japanese teas were all followers of Zen doctrines, introduced this spirit in everyday life.

The size of the tea room are usually standard and are of 9 sqm. The “*Roji*”, the path which leads to the tea room, has the function of breaking with the outside world. The feelings that were able to create the masters tea during the passage of this

varied trail.


The tea master Rikyu preferred the absolute solitude, thinking that the secret path was written in this ancient song:

*I looked far away;
There aren't flowers
Nor colored leaves.
Right by the sea
There is a lonely hut
In dim light
Of an autumn evening.*

(Sen no Rikyu 1522-1591)



Fig. 29 Tea house of the Imperial Villa is Shokin-Tei most prestigious place in Japan to hold a tea ceremony (Kagawa Blog 2012)



The name of the tea room, makes you think of a space designed to satisfy the artistic needs of each. During the Buddhist theory the house was seen as a temporary shelter, as such, the body became the home. In the tea room this concept is suggested by the thatched roof, the columns thin and fragile. The eternal abode is only that of the spirit which is made beautiful by the essence of the environment.

Definition of residence of the vacuum has in itself the need for continuous change, the tea room is in fact empty, temporary objects inside it has to meet the spirit of the moment. For these occasions an artistic element is brought into the room, and everything is chosen and positioned in such

a way as to accentuate the beauty of the ritual of tea.

Another important issue is the abode of the asymmetric, this concept has Zen culture basis, that have led to denial of symmetry since it expresses concepts of completeness and repetition.

This makes us understand how tea room there is the fear of repetition, items of furniture should be always chosen to avoid any repetition, this also applies to the patterns and colors.

The simplicity and rigor of the Japanese tea room I make it a true sanctuary.

CHAPTER 6

Different tea, different Habit

6.1

Use of tea

During the first half of '900, China tea consumption was associated taste of the drink, it was also an element of social gathering, and it was considered as a node of interest to the art of tea.

These aspects are practically remained unchanged compared to the Ming and Ching dynasties. There were many ceremonies that were related to the use of tea, among them there were offerings to the gods, and even the ancestors tombs, the tea was also used as an offering to the parents during the engagement. There was also the appearance of reverence and respect towards elders of the young to the elderly.

In traditional marriage ceremony, the bride and groom kneel in front of their parents, and served them a cup of tea in gratitude sign.

Parents usually after drinking the tea, gave the married couple a red envelope, which symbolizes good luck. In addition, during this ceremony, tea was very important as the tea plant, living for a long time, symbolizing long life and marital fidelity. The art of drinking tea, and the ceremonies related to the drink, before the revolution were still widespread. Today because of social change, which has become liberal, things have a lot of changed, in

6.2

Different way to serving tea

effect, for the Chinese today, tea has been a pleasant drink but not an ideal, the many misadventures that have marked the country, have taken away the poetic value that tea had.

⁹⁰ Chinese man has become a modern man who took habits of Westerners, has become a person who accepts the universal habit, plays with the nature but not likes.

Is a traditional custom of the Chinese people that the arrival of a guest house offers a cup of good tea.

A poem by a famous poet of the Tang dynasty named Lu Yi said:

“Guests coming in, in the cold, cold night, I serve cups of hot tea in the place of warm wine”.

(Lu Yi 733-804)

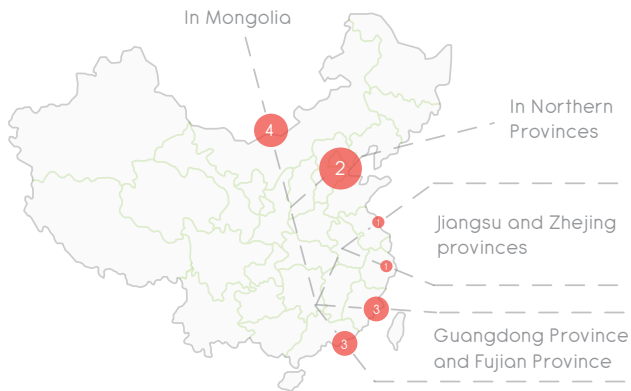


Fig. 30 China Map tea producing area

The hosts of the northern provinces, usually love to entertain guests with a cup of fragrant tea, these habits are very popular in northern China, whereas in the northeastern provinces that are colder areas, the hosts usually love serve black tea with added sugar to heat the guest.

In some coastal provinces, such as Guangdong and Fujian, are usually served to the guests, a cup of Oolong tea or Pu-er tea to create the right harmony.

If we go to visit a family in the mountain area of Xiushui province, they probably would offer us inside a cup, sesame seeds and beans into the teas that you eat and the amount of tea starts to finish. The iced tea is still common in the modern

6.3

Introduction of most famous teas

household, because every home equipped with refrigerators.

Serving tea to guests in travel or friends, it is a common practice in many ethnic minorities in China, but in neighboring provinces are used different teas compared to the rest of the country. In Mongolia, for example, a guest is entertained with tea and the famous yoga art. In Jingpo families, an ethnic minority of Mongolia, the tea water is heated up in an oven and not in the traditional method.

Many connoisseurs of Chinese tea, claim that the quality of *Green* tea have no comparison with any other type of tea, in terms of flavor, color and taste.

The green tea is produced for the most part in Chekiang province, on the lake near Hangchow, this tea grows on tops of the mountains of T'ieh Mu.

Green tea is more and more present in the Europeans and Americans tea shop, but the most valuable qualities of this tea are usually available just in China. This tea so delicate taste, it must be packaged with care and stored in special containers.

In addition, the quality of the area, such as the white sandy soil and the soil, and finally

the ideal climate allow the plant to grow in a perfect way.



Fig. 31 Green tea, "Lung-Ching", Dragon well tea.

Semi-frozen tea, or commonly called "*Oolong*" are two types that vary according to the degree of fermentation of the plant.

The first type are those little fermented also called "Bohea" (the name given by the English markets) synonymous with "Wu-l" name of the mountains of Fukien they came from the best qualities of this tea. Another tea with a degree of fermentation of 60% are called in English oolong, which includes both categories.



Fig. 32 "Oolong tea"

Black tea, in particular, the Ch'i Men is the most famous tea in this group, also known Keemun and comes from the province of Anhwei.

Keemun is the English version of the Ch'i Men and takes the name of the area in which it grows this type of tea. The Keemun was well known in the English bourgeois society. In particular, this tea owes its great success outside the Chinese territory not only for the smooth and delicate black leaves and other quality, but its value was also thanks to the merchants, in fact all blacks tea are good ones that grow in throughout China. The tea blacks quality present with small leaves and cut into long, thin strips, while

new types of tea blacks, are powdered and not much appreciated by connoisseurs.



Fig. 33 "Red tea" or called also black

On date, the *White tea* from the leaves really are very rare.

These teas in Sung times were very welcome and maybe also widespread. There are supporters of this tea they say that there are still three qualities rare, belong to this kind: Yin Chen, Pai Mu Tan and Ying Mei, these three types of tea seem to be very delicate and have a great taste.



Fig. 34 Organic silver needle White tea.

Pu-Erh tea, originate in the Yunnan province which is located in southern China, this type of tea, can not be classified according to color since they include green tea, red, oolong, white, black and have a very particular taste.

These teas have given numerous medicinal qualities, in addition, these teas during the Yuan Dynasty, were little known beyond the border of the province. On the past, the leaves were boiled by soldiers, in order to obtain a drink can cure diseases, increase the force, lengthen life, and finally provide a great wellness. In addition, this type of tea was also considered as a good digestive.



Fig. 35 This tea has a particular form and is recognizable precisely because it looks a block.

The whole category of these teas is indicated by the Chinese name of Hua Ch'a, particularly because with (fragments scented).

During the Sung Dynasty, it was customary to add some ingredients to improve the quality of the infusion also if this thing was not wanted. Since then the addition of flowers became a widespread practice but not between real connoisseurs. In theory it is possible to use many kinds of flowers, but usually only, tea is mixed with jasmine leaves so that the leaves impregnate into the tea. This custom is characteristic of northern China. This tea is not part of any class because you can do with each type of tea.

6.4

Advantages of tea drinking

Thanks to the book on tea written by Lu Yu, green teas and semi frozen tea, were highly prized for their medicinal qualities. Until a few years ago the Chinese medicine was not considered in the western world, but the situation is changing about. There are three main aspects that have changed the point of view with respect to the Chinese medicine and they are: acupuncture, prescription treatment for the patient holds in consideration the condition of the body and the soul, and finally, the remedies that they have from natural substances. In fact, experiments have been made in hong kong, where the lifestyle of this city comes very close to the great western metropolis, reveals that some Chinese treatments may



Fig. 36 Tea scented with jasmine flowers.

intervene where care Westerners fail.

According to ancient texts, there are many benefits linked to using tea, and I list some of the most important:

- favour blood circulation throughout the body;
- stimulates lucidity and readiness mental;
- facilitates the elimination of alcohol and other harmful substances in the body;
- accelerates metabolism, and improves the oxygen flow of to the organs;
- effects detox and skin invigorating;
- purifies and improves urine flow;
- delete fatigue and depression by improving the spirit of giving is also a overall feeling of wellness. According to studies done a

few years ago, they confirmed the beneficial properties of tea use. The qualities are attributed in particular to green teas and those in fermentation.




Fig. 37 Advantages of tea drinking, well-being

6.5

Research conclusion

100 Conclusion research, thus declares the end of a logical process of knowledge of tea culture in China that has characterized much of the lifestyle of this civilization, then touching many aspects such as the analysis of the Chinese tea house, comparing it with other civilizations which in any event have taken the originality of the Chinese, so try to figure out what was the relationship between the culture of tea and space specially designed for the consumption of the drink, and then understand how the way people consume tea varies based on the geographical location in which we find ourselves. These according to my point of view were fundamental principles that I felt it

necessary to have a general framework to deal with this civilization considering my Western origins. Research process also observed with attention the architectural style of this country, specifically in the city of Beijing, from here in fact were born the first associations between my concept that has been the basis of my design, which is what the tradition creates modernity, if I had not dealt with this part would not have been able to develop my idea, not neglecting and respecting the Chinese civilization. To develop the modernity concept, I used to stylistic analysis and comparison between the Western world, considered to be modern and oriental seen as the old one. The idea of concept in effect comes from



the mix of two cultures, made by two very different architectural styles, the importance of carrying on the tradition of a civilization like China and modernity in a Western style.

This section ends it with a thorough search of the architectural features of the Chinese style, such as the old residential neighborhoods called hutongs of Beijing, from which I have taken many ideas, but mostly I wanted to analyze the process of civilization that China has undergone in the last twenty years that systematically leads to a departure from tradition, this is seen by the architecture disintegration found in the city.

I conclude by saying that the search for the reasons listed above has followed a logical and has interested many aspects that revolve around the Chinese tea culture and not only that, even those simply touching many aspects of customs and traditions, lifestyle and inevitably as the architecture has changed on the basis of these elements, so my project is to take a step back to find the tradition that characterizes this population through the concepts, materials and references of the forms.

BEYOND TEA

Between Tradition and Modernity

2

CHAPTER 7

The relationship between Beijing city
and people lifestyle

7.1

About city history

The story tells the Qing Dynasty, was the last imperial era that ruled Beijing, creating a little later time to the era of the republic which is dated around to 1912. The cause of the dynastic problems are many, among the many various opium wars and foreign occupation in the city of Beijing. After this period the Republic of China was established during the period between 1912 and 1949. Again in 1949, the Liberation Army took over control of the city and October 1 of the same year, Mao Zedong announced the new Republic of China from Tiananmen Square, restoring the name of the City

declaring new capital Beijing.

In the 50's the city began to spill out beyond the boundaries of the old town and the surrounding neighborhoods, with the extension of the industrial area to west and residential neighborhoods to the north. Some areas in of the city were pulled down in the 1960s to make way for the construction of the subway and the second ring road.

During the Cultural Revolution happened from 1966-1976, there were some great repression against the population, ended in '76 in Tiananmen Square.

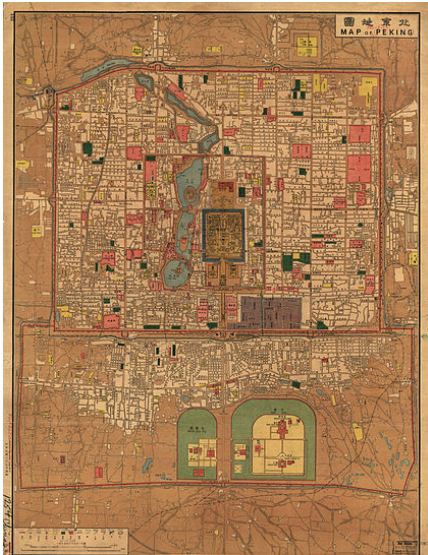



Fig. 38 First picture, Beijing map 1914 (from Wikipedia), second imagine, Beijing today (from google earth 2013)



Since the early 1980s, the urban area of Beijing has expanded greatly with the completion of the second ring, and later, in 1981, and the subsequent addition of 3,4,5 ring roads that make up the concentric rings of the city.

According to a 2005 newspaper report, the size of the recent development of Beijing is now one and a half has pointed out some problems of urbanization, such as heavy traffic, poor air quality, the loss of historic districts such as Hutong, and a significant influx of migrants from less developed areas of the country.

Beijing in its recent history, it was even the city of many significant events of great importance were the Tiananmen Square

protests of 1989 that led to great social repercussions, and recently, were hosted in 2008, the Summer Olympic Games, this event has made it even bigger city and China calling it a super economic power in the world.

7.2

Beijing general information

Beijing, (in Chinese 北京, Beijing in pin yin), sometimes romanized as Peking, is now the capital of the “Popular Republic of China”, and is considered one of the most populated cities in the world.

¹⁰⁸ The city has a population that until 2012 had approximately 20 million people, the great metropolis that is located in northern China, is under the control of the national government of China, and is composed of 14 urban and suburban districts with two other rural counties.

The city of Beijing is the second largest city in China talking about the urban population and is second in Shanghai, is regarded as the political, cultural and educational center of the country. In addition, the northern

city is headquarters of most of the larger state-owned companies in China, and is considered very innovative infrastructure, highways, railways, and also has good high-speed rail lines.

In addition, the Beijing Capital International Airport was considered the second busiest in the world by passenger traffic. The city’s history has lasted more than three thousand years, Beijing has been and is today considered the political center of the country of the last eight centuries of the history of this city. The city is also famous worldwide for its palaces, temples that recall the antiquity landscaped gardens, tombs of famous people, its treasures that offer a great artistic repertoire to the city,

and finally universities have allowed the city to become a center of culture and art in all of China.

7.3 Xicheng general information

Xicheng District (西城区; XiCheng Qū) is in Beijing (Xicheng and has been administratively merged with Xuanwu). Xicheng literally means City West, and is also the political center of Beijing which houses numerous political institutions such as ministries and many residences for high political offices of the Communist faction. Xicheng district, covers the northwestern part of the city center, which is the area west of the Forbidden City, and its extension arrives shortly over the second ring. Is probable to go in the Houhai area to visit many bars and restaurants that set up a cluster shape on the lakeshore, or to visit

7.4

How can get to district

the remains of the richest part of the ancient Beijing, like to characteristic Hutong, or you go to this area for shopping, visiting the great shopping area in Xidan. The district also includes other attractions for visitors such as Beijing Zoo or the Beihai Park, while for lovers of art, the impressive National Centre for the Performing Arts, not far from the Forbidden City.

This district covers an area of about 30 square kilometers, and is bordered to the east with Dongcheng, Chaoyang north, Haidian north west and finally with Xuanwu to south. The area includes a large number of people, about 0.7 million.

From the airport you can get into the district by “Airport expressed Subway”to Dongzhimen station and then change to line 2 in both directions.

From Beijing Railway Station you can enter the area with the subway line 2 (blue), the blue line crosses the boundaries of the district from north to south and runs to these two directions through the western part of the district.

This is the line of Xizhimen and Houhai and also the connection from the railway station and Beijing Qianmen in the south.

Line 4 instead, spread from north to south through the eastern part of the district and continue west in the northern part.

Line 1 has the function of linking the east

and west across the southern part of the district. This line connects the parts the Far East and western Beijing.

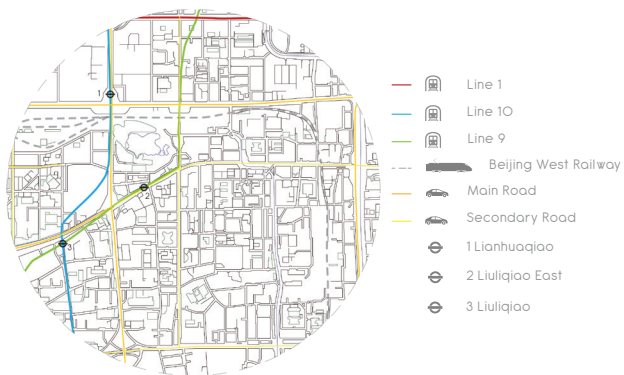


Fig. 39 Scheme area of competence, highlighting transportation means of Xiheng district

7.5

Maliandao Rd. “Beijing International Tea Center”

Located in the south part of Xiheng District, the Maliandao Street Tea is the largest tea market in North China and the most famous tea street in Beijing.

¹¹² At a length of about 1.5 km, Maliandao Tea Street has more than 8 large commercial teas and about 1,000 tea shops, which sell all kinds of tea throughout China, there are many tea shops scattered all over the city, the city offers several types of tea shops, antique style, such as Zhang Yiyuan and Wu Yutai, specializing in high quality tea, and areas like Wangfujing and Xidan consist of standard tea that are easily found on the market. In case you want to have a taste of Chinese tea culture, Maliandao Rd offers many possibilities of tea which cover all

categories of market, also in the area you can find everything you need for making tea.

Tea for this nation, not just a good drink but is part of the ancient culture of this society, practically is considered a way of life.

Maliandao Tea Street is a good place to try the one that is part of Chinese tea culture. Most tea shops, always offer tea to make it taste the possible buyer.

7.5.1

Why Maliandao Rd as a tea street

Although the majority of Chinese teas come from the southern provinces of the country, a large amount of material is sent to Beijing to precisely Maliandao Rd, considered the “Beijing International Tea Center”, for bulk purchase and then export them all the world.

The passage of the wares as just said, still follows the trade that went from the south plantations, to the capital of the emperor, then the “Silk Road” and more. Today in the area there are about more than 1,000 tea shops, most of these family-run, and they have a wide choice due to of the seven main provinces tea production in China which are all in the south of the country and they are: Yunnan; Jiangsu; Zhejiang; Fujian; - Anhui;

- Sichuan; Henan.



Fig. 40 Northeast corner of the intersection of Maliandao rd and Chama north street



Fig. 40.1 Northwest angle between the intersection of Maliandao rd and Chama north street



Fig. 40.2 Image from the side road heading south of Maliandao rd.



Fig. 40.3 Image Maliandao rd, heading south after the intersection with Chama north street.

CHAPTER 8

The mixture between eastern and western architecture

8.1

Traditions and modernity

The relationship between East and West, and especially with reference to the influence that each can exert on the other has long since been frequently taken into account, but the conclusions are less than satisfactory: this is due to the lack of an evaluation of elements of the problem.

The first thing to decide is what is meant by the generic terms “*East*” and “*West*”, taking into account the many historical factors, as well as those of other civilizations because they have never been static. They develop and are subject to change so radical, that the Orient of today is not the east of the

past, while the West today is different from the West also recently.

This is enough to explain the fact that the use of designations stereotyped brings compare things that are in fact clearly differentiated from each other.

8.2

Towards change


This is a point of great importance for those they flaunt to perceive a fundamental difference, if not an incompatibility dialectic between East and West.

¹¹⁸ This is what happens whenever made an unjustified identification of Western civilization, with what can only be defined as modern civilization, which of course is always more difficult to identify with a container or a group of people, as it is same characteristics. Even in the East, modern civilization has gained ground, not only in the areas of political and social organization. He also has captured the Eastern mentality, many Orientals have suffered the mirage of the *“Europeanization”* and claim to have

acquired mentality, culture, and way of life from *“Western”*.

We are daily witnesses not only how the Orientals, properly conditioned and trained follow these guidelines, they are quite able to redeploy the same dynamics attitudes that until recently was considered unique features of the Western peoples, but which are the opposite of ‘passive and contemplative orientation of the Asian races.

We are also witnessing a fact that many Orientals follow the pace of Westerners also in technology, scientific research, economics and architecture.

A decorative line graphic consisting of a horizontal line on the left, a short vertical segment, a diagonal segment sloping upwards, and another horizontal segment extending to the right.

This marks a step in a wider process towards standardization, the ultimate effect of which will probably be to deprive the terms East and West of their current respective meanings: they will survive only as geographical expressions.

8.3

What distinguishes these two cultures

But of course there is, outside of all this, an authentic oriental culture.

The “*traditional East*” should be kept carefully distinguished from the a more or less modernized the Asian civilization.

¹²⁰ What connection can there be between the “*traditional East*” and our civilization, if by “*our civilization*” we say “modern civilization” are undoubtedly between the two, a marked difference.


Many, however, that starting from this premise, they end up flip the argument of those who defend the West.

Looking at the trends materialistic, individualistic and rationalistic in the Western world, critics are inclined to think the East as the center of a possible spiritual

influence, which almost always conceived in terms confusing, often taking as a point of reference doubts aspects, distorted or misunderstood Eastern spiritual life.

It 'a fact that a philosophy and a morphology of culture, able to overcome historical prejudices of current academic thinking, they would discover soon that the real difference is not between Eastern and Western civilizations, but rather between the modern model of civilization as a whole and what we might call the traditional one, which in its essence in various forms is the same in both East and West.

While the West, through its history, has gradually detached from the traditional civilization model, to the point that to



lose the memory of what has been, or has been significantly modified, the East has remained faithful to the tradition and, until a recent period at least, has provided evidence of such loyalty in still pure forms, drawing inspiration from its original form. He had so right when Dahlke said, referring to certain metaphysical teachings:

“that the East still remembers what the West once possessed, but it has forgotten”.

(Julius 2001)

The distance between the East and the West is basically the one that separates two different phases of the same civilization,

that is, the traditional and the modern phase, which lasted in Europe until the medieval world did not end.

8.4

Contrast between east and west

The meaning that the East to the West today can have very complicated.

122 As you will see, Guénon contrasts the concept of East-West and replaces it between the traditional world and the modern world.

The forms of the traditional world, actually have not been very different in the East and the West, but remain all the same extent as opposite to those peculiar to modern civilization.


Guénon believes that a set of circumstances these forms, you are still preserved in the East, while in the West have been lost:

“hence his idea, that a contact with the East, where the traditional spirit would remain alive, can serve to West for not distorting, but to find himself, to try to rebuild in a traditional form”.

(Guénon 1972)

If, therefore, it is said that the modern world suffers a crisis, so what you want to express is that it is trivially reached a critical point, or, in other words, that in the short term, will inevitably have to survive a orientation change.

This is the case of all the civilizations that we can call normal, or also traditional. Among them there are the fundamental oppositions, if there aren't differences, they have a



character just external and superficial. At the present state of the world we have, on the one hand all the civilizations, that still retain the imprint of the traditional spirit, and Oriental civilizations, on the other, anti traditional human civilization, which in the modern western civilization.

The opposition between East and West had no reason to be, when even in the West, there were the traditional civilizations.

The distinction does not make sense when it is just the modern West, since such a contrast, it is between two spirits that between two geographical entities more or less defined.

In some eras, the earlier of these is the

Middle Ages, the Western spirit in its most important aspects was similar to that still, in its authentic representatives, is the Eastern spirit, was closer to that than to what the West has become in modern times.

Western civilization could be considered similar to the Oriental civilizations, as these are among them. China is the East, even the Far East.

The East fear it but also be found there that completes the West, Asia is our completion, but Asia isn't a world without history, to get started is a huge world in comparison to Europe.

Yet, the image and prejudice, are those who oppose the dynamism, freedom to despotism, and it is inevitable start of the

comparison between the two cultures, though, as he wrote F. Ravaglioli:

¹²⁴ *"the comparison between civilizations is a brain teaser"*.

(F. Ravaglioli, 1998)

The role of the comparison is always instructive.

The comparison leads to admiration for the immense diversity of cultures and, at the same time, the universality of the values that define the human condition. The comparison serves arriving at a knowledge and to build a culture of peace and living together.



CHAPTER 9

The change of chinese architecture

9.1

Development of Chinese architecture

The contrast between traditionalism and modernism in China took shape in a clear way how problematic of cultural development, many years ago.

Foreign influences and the first generation of Chinese architects would have an impact in the long term evolution of modern architecture in China and the relationship that would have been determined between the traditional and the contemporary practices operating in the international arena. Since the beginning of the twentieth century have emerged in China four ways to respond to the architectural modernization, targeted in particular at the junction of the

essence of Chinese and Western or modern form.

The conflict with the modern was felt in 1956, the magazine *“Architectural Journal”* stated:

“We need of Modern Architecture”,

(A.J 1956)


a statement objected, many argued that the architecture of the modern movement was not socialist but functional, a way to build in which technology had supplanted the art. The cultural change that pervaded China

between 1979 and 1989 was a reaction to orthodoxy and revolutionary official ideology of the state was determined by the way in which individuals absorbed the cultural theory, learning, and Western thought. The commercialization and internationalization of the architecture is done with the "*fever of the market*", as it is called, it begins to erase many Chinese, the memories of the tragic events that China has undergone in the eighties and the substantial increase in production and consumption strengthens many, the desire of existing "*get rich quickly*".

It would be a mistake conclude that deserve to be valued only the current issues of the construction and modern design.

It is the whole building both traditional and modern architecture in China to have, in many ways, a desperate need for intellectual renewal, in many cases, sharing practically from scratch, without interference from the upper floors. The economic opening and reforms starting from 1978 represent for China's last urban revolution.

With even greater intensity, since the early nineties the size of the built become incomparable with all previous periods and all the big international design studio, participating in some way in this new economic phenomenon, an increase in residential property corresponds to a decrease in those of open spaces,



overlapping new problems to those already linked to a potentially strong too rapid social stratification and spatial segregation as a result of the liberal model.

The process outlined here invests throughout the city, leading to the replacement of parts increasingly large and implies a transition phase whose social injustices are evident. The city contemporary Chinese then, is the result of the combination of traditions and revolutions, is chaotic and ever changing, in the connection of housing among the most diverse ways.

Perhaps this comes from the extraordinary interest that can not but arouse a culture that is actually passing over forty years by

a semi-feudal system to a hypermodern, making it impossible to assimilate some languages and at the same time leaving every phenomenon excluded from the original character.

9.2

General aspects of Chinese architecture

The Chinese architecture is an architectural style that has come to life in East Asia over centuries.


¹³⁰ The structural principles of Chinese architecture have remained basically unchanged, but have evolved decorative details. During the twentieth century, some Chinese architects educated according to Western culture, have attempted to combine the traditional Chinese characters in modern western buildings.

The urgent contemporary urban development of that part of the planet requires speed of construction, then in favor of modern buildings.

The most important architectural

feature traditional Chinese is certainly the focus of the horizontal axis, in particular the construction starts by building a heavy platform with a roof that floats on it, with the vertical walls not highlighted. This contrasts clearly with Western architecture, which tends to grow in height and depth. The horizontal stresses on the visual impact given by the width of the buildings.

The traditional Chinese buildings that develop up are placed in the pagodas, species of towers built primarily for religious purposes, but the Chinese pagodas are as beautiful as relatively few, if you count on throughout China.



Another important feature of Chinese architecture is the importance placed symmetrically on the articulation of the buildings, which indicates spiritual balance. The bilateral symmetry is found everywhere in the architecture of China. In contrast to the buildings, Chinese gardens are the most notable exception to the rule of symmetry. The basic principle of the composition of the gardens is, in effect, the development of streams and emulation of nature, without pay great attention to the global symmetry.

The practice involves western architectural contrary to what has always done in the past to surround the buildings with an open space, which is part of the

property. In contrast, the traditional Chinese architecture, is characterized by buildings or complex of buildings which occupy the whole property, enclosing the open spaces inside them. The use of courtyards is a common feature of many types of Chinese architectures.

The case is the one that best exemplifies the *Siheyuan*, consisting of a space surrounded by buildings connected to one another, directly or through verandas.

Hierarchical structure, the importance and use of buildings, in traditional Chinese, always depend on the positioning of the buildings on the ground or in the complex.

Buildings with doors on the front, are considered more important than those that overlooking the faces, the buildings furthest from the front of the property is less important. In complexes with courtyard, the central courtyard and the buildings surrounding it are considered more important than peripheral ones.

In Chinese architecture is typical of the use of the curtain wall, which delimit the structural areas leaving the task to the wooden beams which support the roof. The wooden structures are usually left in sight. Flat roofs are rather unusual, as opposed to those inclined, almost ubiquitous.

The roofs are divided into 3 types: roof with a single slope roof with different inclinations, used in the most prestigious homes, curved roof, with the flaps that date.



CHAPTER 10

Beijing and its strong stylistic change

10.1

Some important aspects

The urban fabric and the shape of the large Chinese cities are constantly changing. The house quadrilateral called "*Siheyuan*" is the architectural translation of the traditional Chinese social organization based on the extended family.

The quadrilateral enclosed by the outer walls are arranged in a sequence of pavilions with a wooden structure, organized around a central courtyard surrounded by porticos, while the use of space is based on the sequence of the courts, with a significant overlooking of all environments.

Is related to the concept of court undoubtedly to "*center*", the only place

where you have social relations.

The serial repetition of the house to the Chinese court, originates an urban regular, whose range has a key role, its meaning is not in space but in the path, in the sequence and in the "*pace*" of urban environments. This dimension appears to be reduced is an extraordinary quality of Beijing: anywhere we will have the feeling of being in a place built with human proportions.

Beijing is able to keep the feature to retain a human character that other cities have lost, to preserve a proper proportion of each part but also to continue to be able to establish a relationship with its inhabitants

friendly and never confrontational.

The first of these categories expresses the main idea: the ability to Beijing to hear their inhabitants protected by a soothing environment despite the size of the city.

¹³⁶ This is possible because the entire city is a collection of small private places, or an intimate and cozy, built with the purpose of being functional to the man life. This happens even in large buildings and skyscrapers in the countless, these are designed as a summation of places of amplitudes "*reassuring*" that overlap to reach impressive heights.


The incredible speed of development of the city takes us to another consideration, namely Cityscape and Detail.

These two aspects form a contrast, two opposite elements in urban growth.

Today in Beijing the term architectural detail has a totally different meaning from that of the Western world.

The detail is simply a problem, an obstacle to be reviewed during the construction phase.

Wasting time on the details leads to a slowdown in the growth and at this time the city can not afford it. On the contrary, it is very important to work on the Urban Landscape: the general organization of the building complexes, their relationship with the rest of the city and the relationships they establish with the every day around the huge settlements that are designed.



So the most important part of the project is the initial setting that establishes the rules and the primary dimensions of the project. Making this theory protagonist of the design process is to give prominence to the work on the spaces, the proportions, the relationship between buildings and public space.

But there is another incredibly important aspect which is the ratio of the buildings with the Soil, for a Western visitor this is a totally new and surprising.

Beijing residents, for many other functions, this way, of dealing with it tells us something of this people, shows us that here there is a very close link with the ground and touch it without mediation, is not scary.

This experience tells us that the population maintains a strong contact with the concrete of the four natural elements: water, air, fire and earth.

10.2

Formal aspects of Beijing architecture

There are three architectural styles predominant in Beijing: the style of the imperial capital Beijing, the style bare and austere “Sino-Soviet” chosen between 1950 and 1970, and finally the new architecture of the recent economic opening in the CBD (Central Business District Beijing) with its glass skyscrapers and modern infrastructure for car traffic, but what characterizes Beijing, are the *Hutongs* and *Siheyuan* whose matrix.

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10.3


Siheyuan and Hutong, Beijing courtyard houses

Siheyuan (四合院,) is a historical type of residence that was found in all of China, the most famous are those of Beijing, the name literally means a courtyard surrounded by four buildings.

In the course of Chinese history, the composition *Siheyuan* was the basic model used for residences, palaces, temples, monasteries, family businesses and government offices.

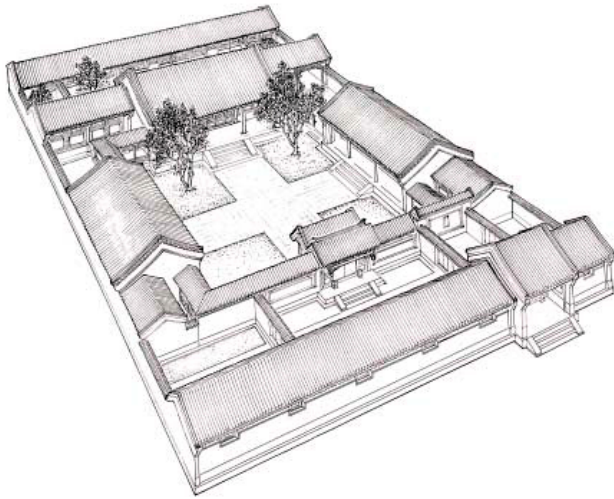
The ancient Chinese believed that humanity had to exist in accordance with nature. In *Siheyuan*, the connection with nature is expressed through the central courtyard.

Keeps the welfare of the inhabitants, bringing natural light and wind to the building. Confucianism, which respects individualism



and emphasizes self-discipline, has had enormous influence on the design Siheyuan. that was often surrounded by walls of brick, with only one main entrance which is located near the southeast corner of the building. The closure from the external environment reinforces the sense of individualism and self-consciousness; you create a peaceful environment and a place for meditation. In addition, the house is divided into programs with several buildings. This important division creates an idealized individualism, the system suggests greater social structure internal to these discrete elements. The individual units are situated around the central courtyard. The function of

this scheme housing, is due to the large concentration of families. The separation of family members offering privacy and peaceful relationships.



The scheme programming is determined according to the axis that runs from north to south and the nearby areas of these individual sections are typically separated and defined.

The eldest son of the family resides in the room located on the northern boundary of the south.

It is also the only room that lies on the central axis, the height from the floor to the ceiling of the room north is slightly higher than the rest of the rooms and the level of decoration is dramatically different.

Fig. 41 This image explains layout of Chinese courtyard house, typical Chinese architecture.



Fig. 42 Courtyard house section of Zhong Lou Wan Hutong, Restoration and Rehabilitation Plan section of the same Hutong by Yutaka Hirako from (Beijing Hutong Conservation Plan)



Fig. 43 Siheyuan, Garden interior view, (Photo by Jonahm Kessel)

The combination of buildings and courtyard, creates a strong spatial contrast. The semi-open corridors allow a subtle transition between these two contrasting spaces.

The symmetrical arrangement of the house further strengthens this relationship by creating a rhythm A-B-C-B-A.

10.3.1

Hutong Style

Hutongs are narrow streets and alleys, formed by rows of houses with courtyards.

In Beijing, Hutongs are alleys formed by lines of siheyuan, the traditional dwellings in court. Many neighborhoods are formed by the union of more siheyuan between them, to form a hutong, then the union of several hutong.

Because of this structure often talking about hutong it refers to the entire neighborhood. From the mid-twentieth century the number of Hutongs in Beijing has dropped dramatically since they were demolished to make way for new buildings and wider streets.

Recently, some Hutongs have been protected to preserve this aspect of Chinese history and culture.



Fig. 44 Nanluoguxiang Hutong is one of the most ancient hutongs in Beijing



Fig. 44.1 Wudaoying Hutong, The area underwent a beautiful renovation these past years and now is one of the most attractive areas of Beijing. (photo By Luca_Lotumolo)



Fig. 44.2 Image representing Jishuitan Hutong, the place is near the famous area of Guloudajie (Photo by L.L)



Fig. 44.3 Image representing the famous Dashilar district near Tienanmen square (Photo By L.L)

10.3.2

Demolition process

In the early twentieth century, the development of traditional Hutong was not, and the previous ordered structure and rigorous, began to attract additional a completely random and disordered.

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During the period after the revolution, Beijing entered a period of decline, during which the conditions of the hutongs degenerated more families lived in the same house and additions were made to the house without criterion, with all materials provided. With the revolution in 1949, the social and cultural values of China have changed and modified so much to change construction methods are considered too old.

Then they made a plan for the redevelopment of the city of Beijing with the aim of making the city a new industrial power, urbanization has also been another factor able to change this culture. With the death of Mao Zedong in 1976, China has gone through other political problems.

Industrialization has continued at an exponential rate.

The four modernizations, including industry, agriculture, defense, science and technology, this policy has led China to a new technological era and bring it closer to the western world. Since 1980, the Chinese government has implemented a plan of residential relocation.

The goal is to transform old hutong neighborhoods in new high-density residential with modern facilities, but these lead to a mass destruction of cultural heritage in Beijing.

Many of these structures have been demolished in 1990, and finally with the Olympic Games of 2008, we witnessed another slaughter of these structures.



Fig. 45 Scavengers pile bricks for recycling in the northwest corner of Gulou (Photo by matthew Niederhauser)



Fig. 45.1 Scavengers work through piles of bricks in the northwest corner of the Gulou area. (Photo by matthew Niederhauser)



Fig. 45.2 Homing pigeons fly over a leveled section of the northwest corner of Gulou. (Photo by matthew Niederhauser)

10.3.3

Hutong conservation and transformation

With China has increasing access to the rest of the world, has expanded the vision of the Chinese people.

Issues such as environmental protection, historic preservation, and global warming have been introduced in China. As such, a letter jointly signed by 19 experts, including CPPCC Standing Committee member Congjie Liang Zhihua Chen and Professor of Tsinghua University, was asked to *UNESCO*, the protection of the old quarters of the city of Beijing, where he are many siheyuans. In a context where the city is under the development model of the vertical denser, there is the challenge of preserving the Siheyuan maybe finding public functions

and business more profitable for them, such as can be used for a restaurant, dining rooms, kitchens, offices and reception areas area. Or other hutong could be transformed into low-density entertainment for tourists.

So I think it is necessary to safeguard this world heritage, even among the Chinese who have developed these housing systems over the course of many centuries, it is clear that there is still the belief that China's past and future can live together in these houses at court.

In relation to this, numerous company of architecture and design make proposals for redevelopment of the Hutong and I want to list some that I think are significant.

10.4

Courtyard Renovation study cases

MAD STUDIO, proposed for the future Beijing 2050 interventions can be on a small scale.

150 The hutong bubbles, inserted into the urban fabric have the function of attracting new people, activities and resources to reactivate entire neighborhoods, serve as contributed to the renewal, the bubbles are multiplied by the diverse needs of the community, its exterior chrome makes it a creature foreign to the context, but at the same time, reflects the surrounding wood, bricks, and green. The past and the future can then be together in this reality.

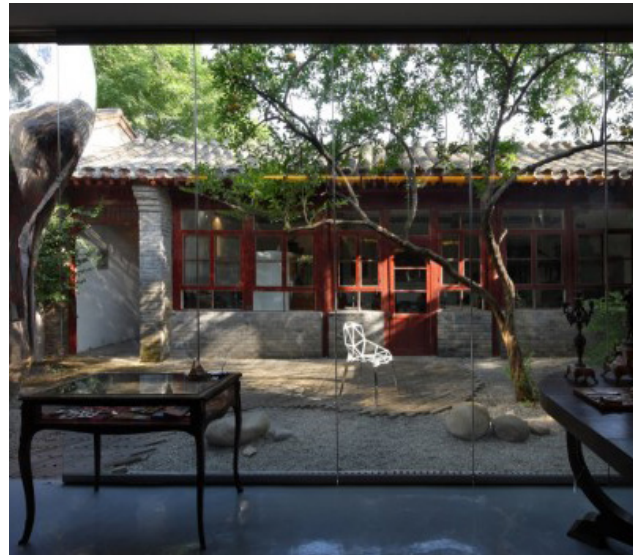


Fig. 46 Garden view of the design space



Fig. 46.1; 46.2 MAD STUDIO proposal, "Courtyard Renovation" (Photo by ShuHe, Fang Zhenning & Daniele Dainelli. Beijing Design Week 2013)

ARCHIPLEIN STUDIO, with its project creates an alternative solution, offers a small clutch inside the court and economically sustainable environment that supports the quality of the existing space.

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The project is based on three main phases: the reactivation of the existing building, the new extension with the treatment of the courtyard, framed by the empty window helps to redefine its old state.



Fig. 47 External view of the small clutch inside the court



Fig. 47.1; 47.2 Photos conceded by Archiplein Studio 2011.

STANDA_ARCHITECTURE, with Zhang ke proposes this project that aims to contribute to the restructuring process contribute to the long-term restructuring plans for the district Dashilar.

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This small hutong is a Chinese architect Zhang ke proposed work which was presented at Beijing Design Week 2013, the premise behind its development is the result of a major initiative to search for possibilities to create a small-scale building within the limits of the tight spaces of the hutongs of Beijing.



Fig. 48 External view of the designed space, which overlooks the rooftops of neighboring

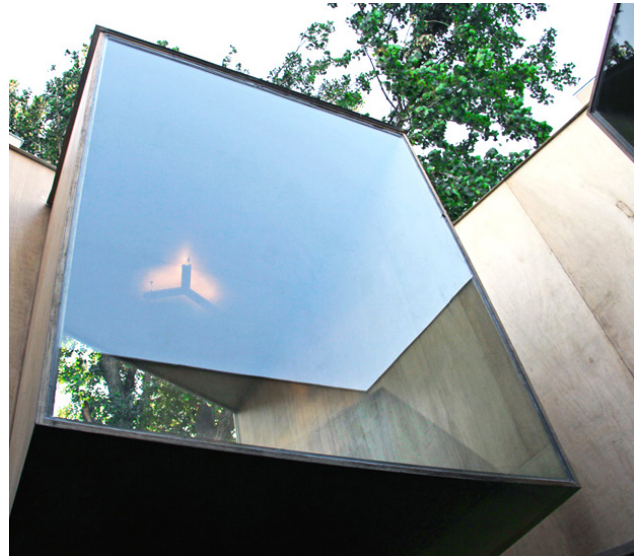


Fig. 48.1; 48.2 small-scale building within the limits of the tight spaces of the hutongs of Beijing. Space photo by Designboom and Standarchitecture, (Beijing Design Week 2013)

CHAPTER 11

Project Introduction

11.1

Design Philosophy

The thesis topic suggested by my chinese tutor Du Yi, it was very interesting for the purposes of discovery of oriental culture.

The project deals with the specifics of a new design of a tea shop but in reality is closer to the type of a tea house, as it is concerned not only the sale of goods, but seeks to emphasize several aspects of the drink, which I will explain better later.

As I am, of Western origin, and having habits and customs that are now insite within me, to think about the development of this theme in the correct way, it was necessary documentation that touch many aspects of

Eastern culture, and in particular the many facets associated with tea culture.

Victim of an western architectural style tangible visiting several European cities, I had the opportunity to enjoy a variety of works ranging from traditional culture western style, easily accessible in Italy, and also the new and modern works made by world-renowned Archistars scattered throughout Europe and beyond. Architecture of a certain thickness stylistic considering the names that make up this art, since the architecture is considered one of the major arts.

These buildings, made from shapes, materials, tradition and innovation also have influenced or whatever have been the shock of my background design.

158 Arrived in China, it was inevitable to start a comparison of forms and styles that are undoubtedly related to culture that in some aspects the divides.


The impact to my eyes, it is a result of strong interest, I appreciated this strong design tradition dictated by the long years of history that composes, shapes, colors, so many different ideas from those that I was used to seeing, but worthy of all my admiration.

The comparison of *"two worlds"* was altered, once embarked on the research

work, this is helpful in every detail, of course, to understand the culture of tea, but especially the ideology or the complex system of habits that differentiates' east from west.

I then placed as a base for the new design of the space allotted to the Eastern tradition and Western modernity.

This aspect was the beginning which then created the form that clearly takes up that of the ancient buildings in the imperial eras, and that unfortunately today are threatened by unbridled sense of Westernization that is undergoing this city, the desire to achieve a level of economic and technological development, led to the killing of this significant part of history.



The evolutionary process of my design, is intended to connect the two cultures in a single project, the concept of tradition that produces modernity is what drives all the work.

Since we I'm fascinated by the architecture of the *Hutongs*, I wanted to adapt my work to this compositional scheme but try to respect as much as possible the style and tradition.

The tradition then it can be called from a wise use of material or reuse of an established scheme.

The transition to modernity is then carried out with the use of forms and techniques, details that belong to traditional western style.

The formal process has been a good starting point for the study of the interior or the materials that I want to use. In all this work I wanted, or at least there was the intention to respect the concepts of the tea culture, and the Chinese architectural style, adding a few features that are part of the Western world, with the will to succeed in the attempt.

CHAPTER 12

Masterplan studio

12.1

Masterplan of the area

The portion of the area that they assigned me for the realization of my project, which relate to the theme of tea, is part of the district of Xicheng that, as mentioned earlier means west city, in this substance is considered to be the political center of Beijing.

The district covers the northwestern part of the city and includes many historical works and also considered the entertainment center of the city. Stepping into Maliandato Rd which is the area which is also called "Beijing international tea center", we have the feeling of being invaded, from what is a center specially made for tea trade.

In this area, we can identify an architecture that has no stylistic order, random, or at least not treated in detail; in effect, there are various types of buildings ranging from buildings that are further away from the main road, buildings at one level, until you get to small parts of Hutong.

The area then presents confusing not only spatially but also in regard to the road network, this being a very busy area. Strolling along the way, we can realize the large amount of tea shop or tea house, anyway environments related to wholesale the goods, entering the shop, you can also make samples of tea, and enjoy friendly

attitude that owners. in addition to consider the precarious hygienic condition of these spaces.

Advancing the walk from north to south, we finally arrive at the assigned location for the development of the project, a strategic location as it is situated on a corner made by the intersection of Maliandao Rd and Chama North street. In conclusion, the analysis made on the spot, it was found that the area has a large amount of commercial activities all times to the sale and storage of tea. In addition, there are numerous commercial activities of any kind such as fast food, store, cinema, Beauty Shop and big mall like Nike store or Carrefour, which act as a backdrop to this great trade.

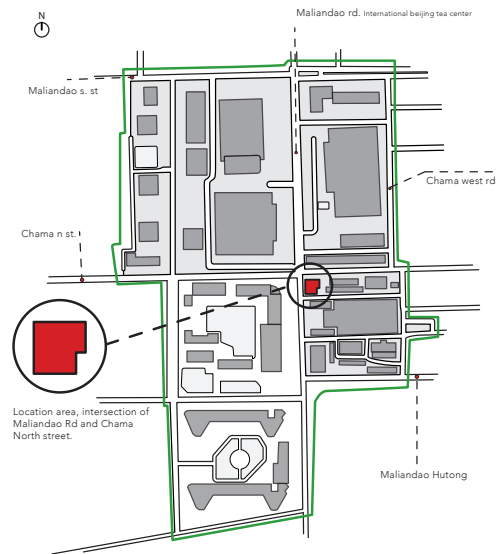


Fig. 49 General masterplan with spotlight in red about new design area

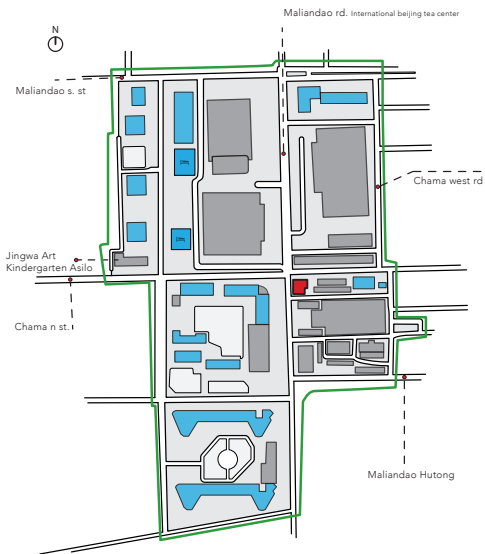


Fig. 49.1 Masterplan studio with focus on residence and house

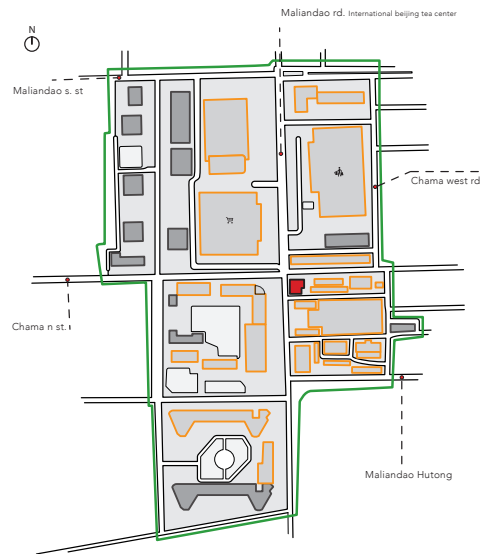


Fig. 49.2 Masterplan studio with focus on mall and shop

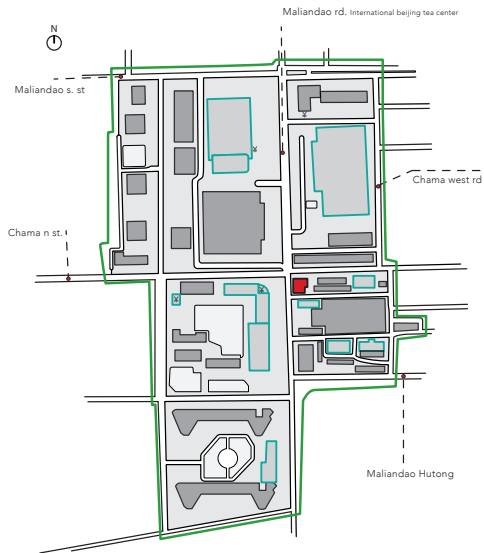


Fig. 49.3 Masterplan studio with focus on office space

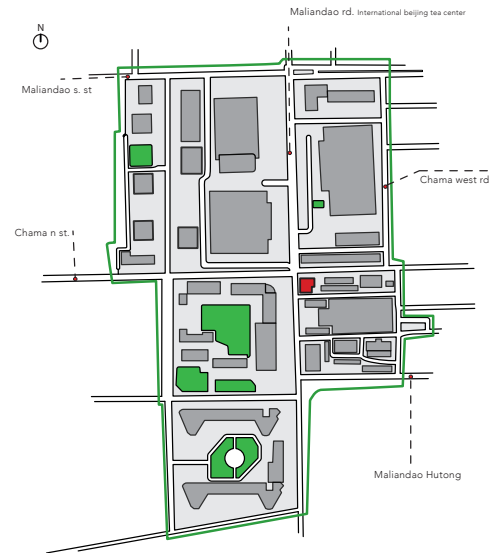


Fig. 49.4 Masterplan studio with focus on green area

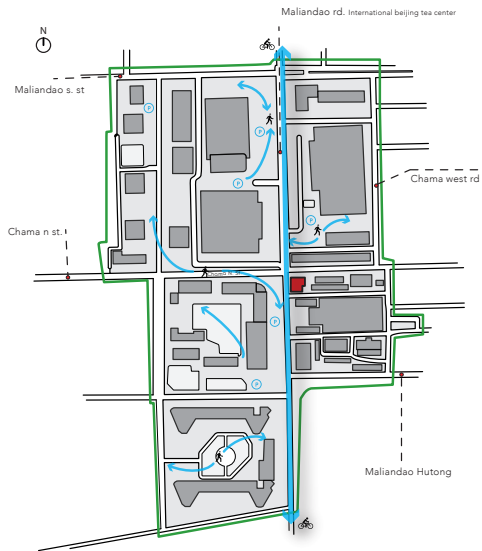


Fig. 49.5 Masterplan studio with focus pedestrian, cycling and parking area

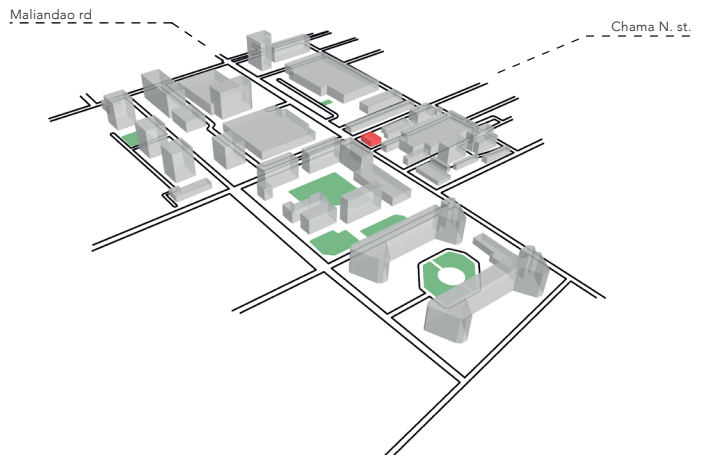


Fig. 49.6 Prospective view of the area

12.2

Street view details

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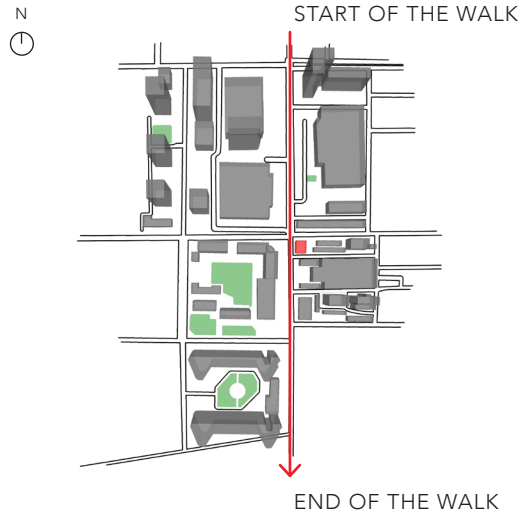


Fig. 50 Point view from North to South



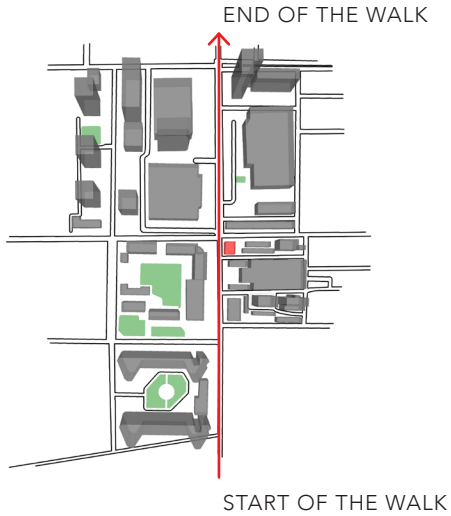


Fig. 50.1 Point view from South to North



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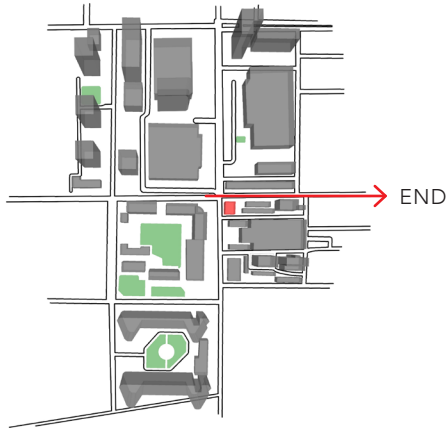


Fig. 50.2 Point view from West to East



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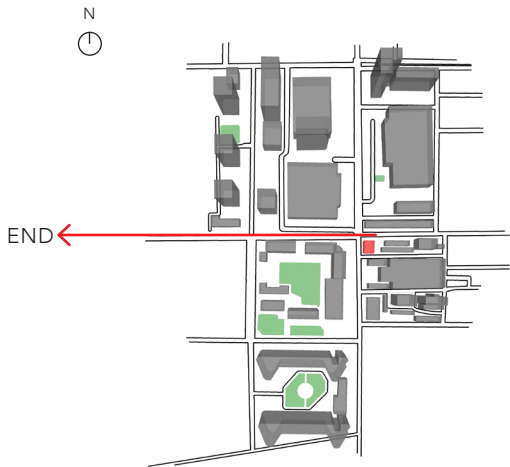


Fig. 50.3 Point view from East to West



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CHAPTER 13

Design proposal

13.1

Maliandao rd, international beijing tea center

The area then presents confusing not only spatially but also in regard to the road network, this being a very busy area.

Strolling along the way, we can realize the large amount of tea shop or tea house, anyway environments related to wholesale the goods, entering the shop, you can also make samples of tea, and enjoy friendly attitude that owners.

In addition to consider the precarious hygienic condition of these spaces.

Advancing the walk from north to south, we finally arrive at the assigned location for

the development of the project, a strategic location as it is situated on a corner made by the intersection of Maliandao Rd and Chama North street.



Fig. 51 Interior of a tea shop



Fig. 51.1 Interior of a tea shop



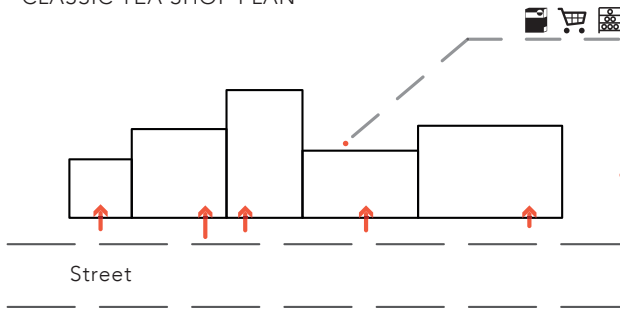
Fig. 51.2 Interior of a tea shop

Advancing in the walk takes shape the monotony of this space, done mostly by shop in series, without a great logic, hence in fact, it was possible to advance the first design proposal idea, limited to the space and how it presents itself.

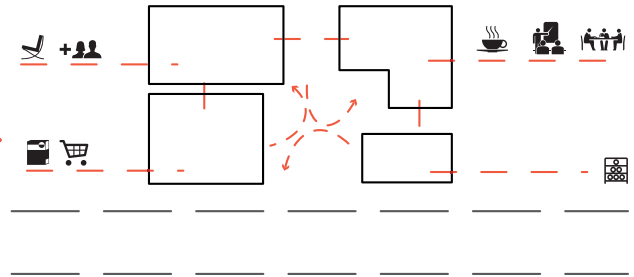
177

The drawing, underline the negative aspects of the current situation, looking for a new solution for my space. Since it the existing space, looks like a combination of outlets, characterized solely by the sales function of the material related to tea, my analysis, offers a step forward, trying to provide a different form of space with the addition of many features can provide flexibility of the designed.

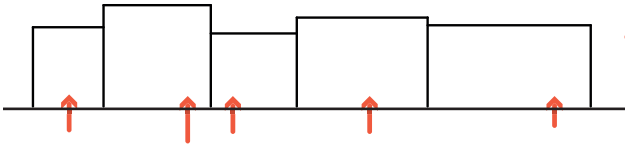
CLASSIC TEA SHOP PLAN



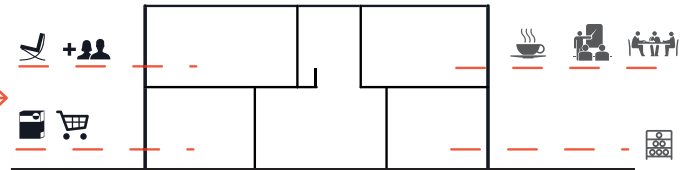
NEW CONCEPT PLAN



TEA SHOP SECTION



NEW CONCEPT SECTION



13.2

Main inspiration: Wang Shu, “the Amateur”

I chose Wang Shu as a source of inspiration because he is an architect who cares very much about the tradition-bound during the development of his projects. This I have learned from the many magazines that I read about him, it was easy for me to drag me from his poetic project.

His strong project principles, tied to the training that had led him to treat architecture as something thought about, always with a particular regard to the past.

In his work, in fact it denotes a clear connection between landscape and architecture, always posing questions about what is possible for a country like China, which is facing a continual renewal return to the tradition. His mentality of preservation

of the past, also taking care of the landscape, is to be found in all his works, his ability fact is also that he used typically material of the past, and combining them with the most advanced construction techniques, often comes across an architecture sustainable because it uses materials of “recycling”, such as tiles, to make another use.

In conclusion, treating the tea and then the great culture of this drink, it was necessary to mention this architect, so capable in assessing each element in his designs reminiscent of tradition.



Fig. 52 Ceramic house, Jinhua, 2006

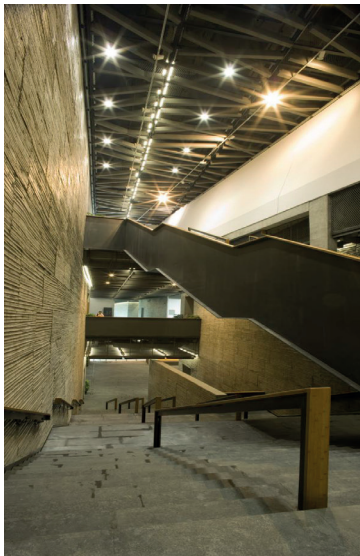


Fig. 52.1 Interior and exterior of Ningbo history museum, 2008



Fig. 52.2 Exterior and wall detail of Ningbo tengtou pavillion, Shanghai, 2010



Fig. 52.3 China Art Academy, new campus of Xiangshan School, 2007

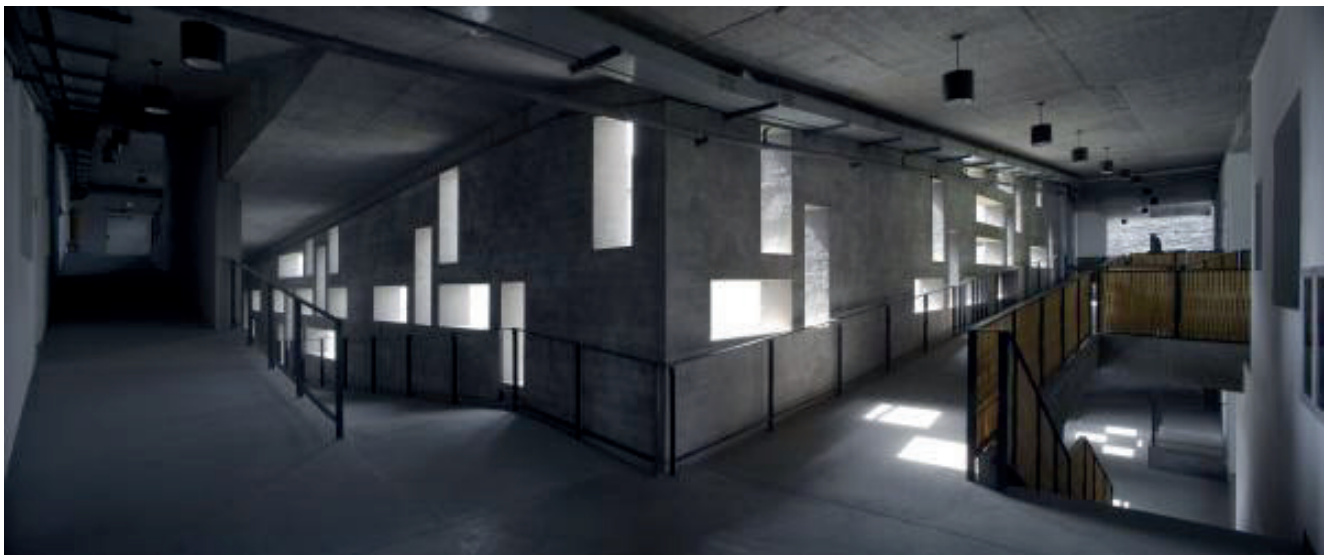


Fig. 52.4 Interior view of China Art Academy, new campus of Xiangshan School, 2007

CHAPTER 14

Concept

14.1

From past to future

As already mentioned earlier, the concept that pushes my design, is the one that tradition generates modernity.

Taking as inspiration this thread between the “old” and “new”, I tried to understand how it was possible to extrapolate the strong aspects of the east design, and enter them in a modern concept, typically Western.

This idea, I interpreted with the use of a housing scheme such as of the Hutongs, and materials that are part of Chinese traditions, but replicated according to my design style.

Are often advanced project ideas, which do not consider the history of a culture, but I think it is necessary for a good design to do careful research, because often, modernity takes more cues from tradition.

For myself, I see this concept as a simple evolution of things, and then, with a theme that speaks of tea, I felt it necessary to adopt project line like that.

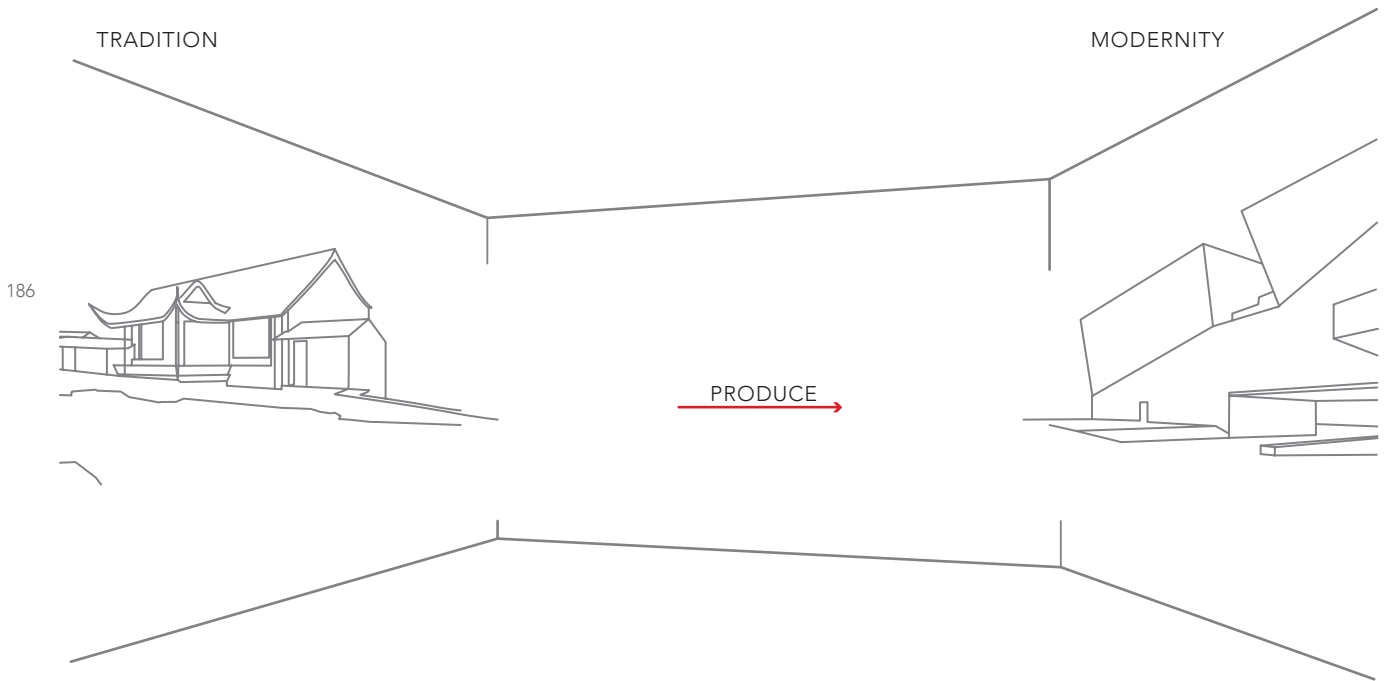


Fig. 53 Conceptual design of how to interpret the tradition that generates the modernity

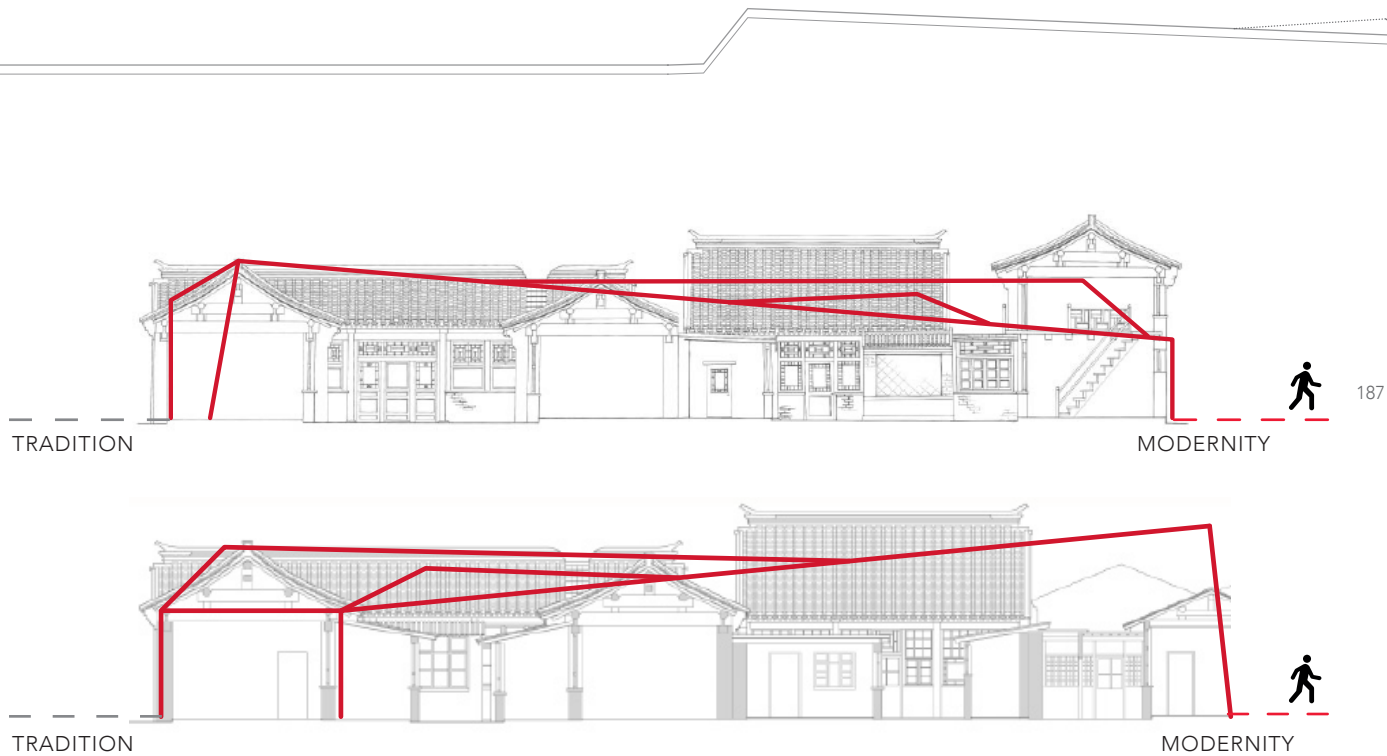


Fig. 53.1 Positive shift from tradition to modernity

14.2

Shape design

With preliminary drawings, we understand how did the building shape, making the clear references to the schema used for the courtyard houses in Beijing. In these passages, are exposed concepts, which will be shown better in the future drawings.

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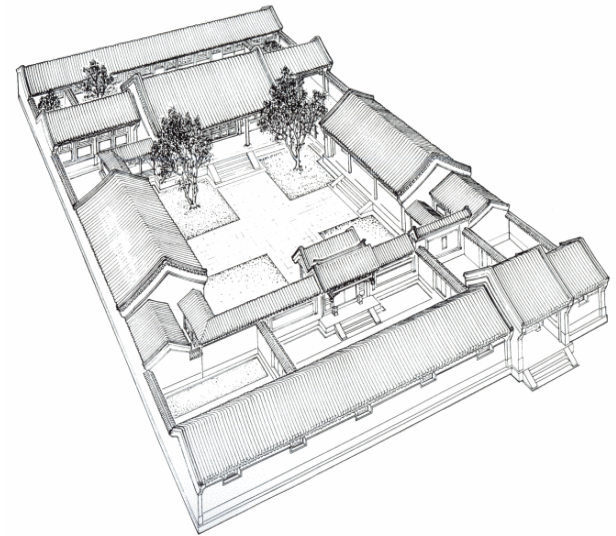


Fig. 54 Real hutong shape

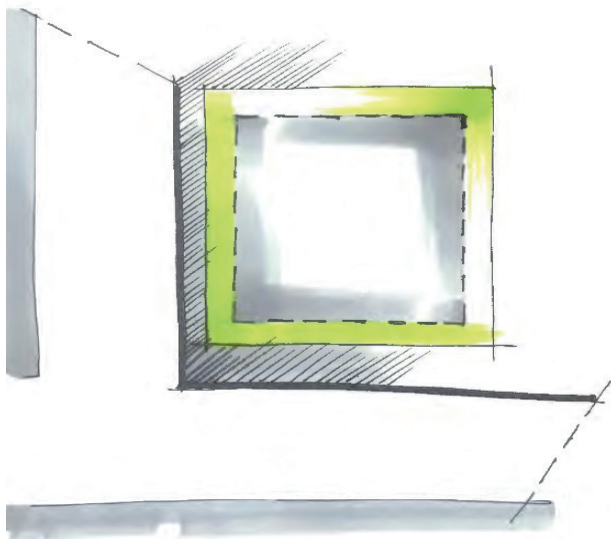


Fig. 55 Total area

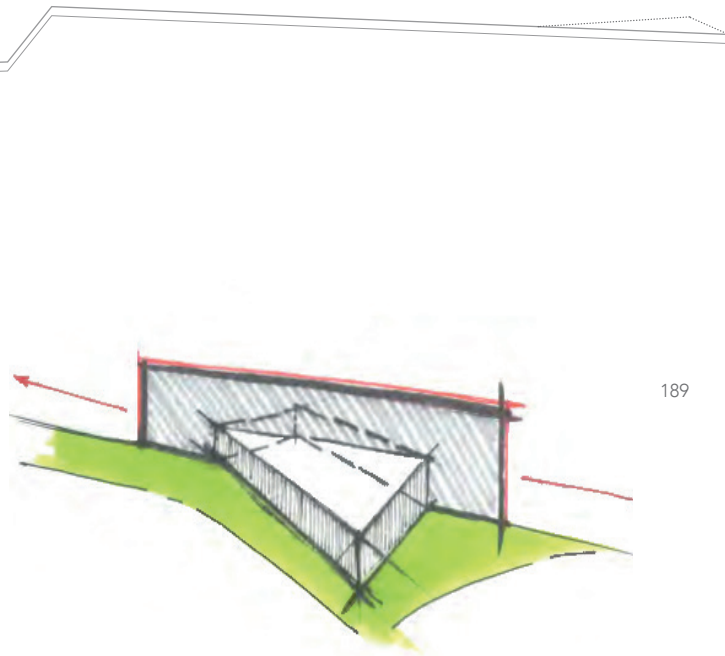


Fig. 55.1 Cut axis from east to west

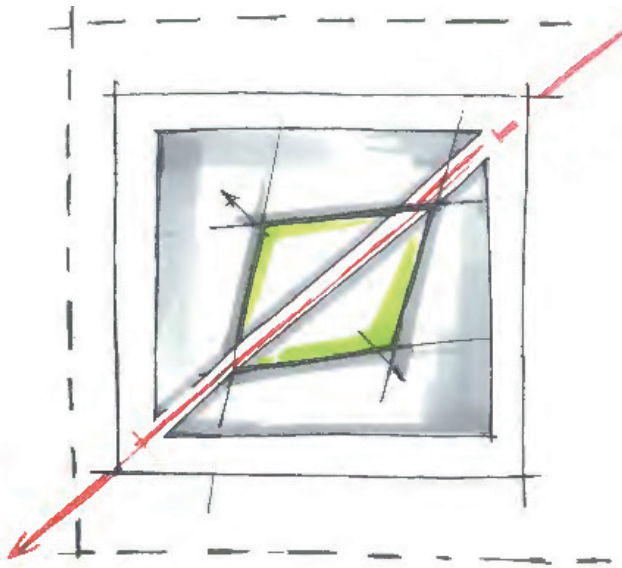


Fig. 55.2 Translation

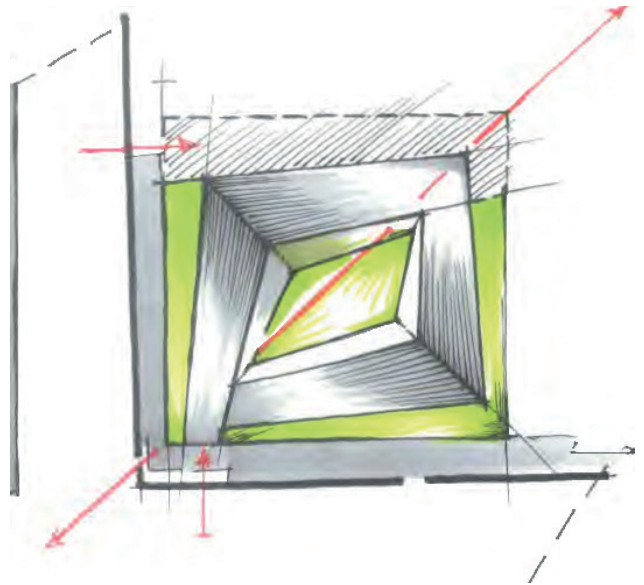


Fig. 55.3 Breakdown

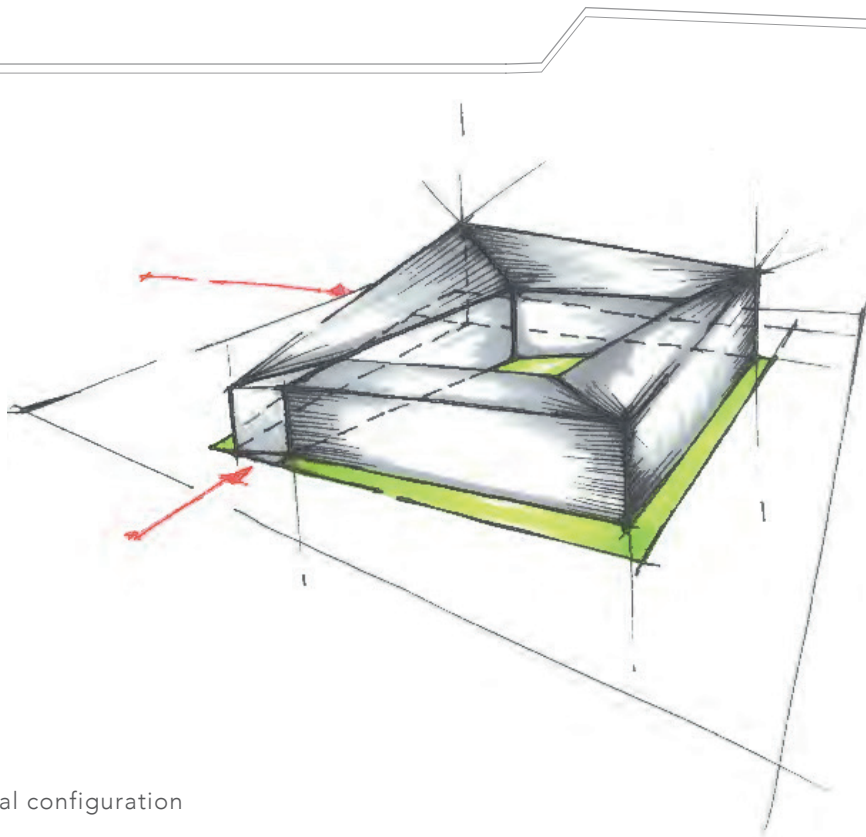


Fig. 55.4 Final configuration

14.3

Detail of the compositional scheme of the shape.

The imaginary axis of the section that goes from east to west of the plant, takes on multiple functions.

¹⁹² The first, for example, is precisely the search for a cultural connection between East and West, taking advantage of architectural language, this axis is also the first step to generate the desired shape of the plant.

The translation of the plant, a few degrees according to the central axis shown in the drawing, generates green stripes, that follow the development of the building, giving dynamism to the area in question. The bisector line, decomposes the general volume in two parts, thus creating volumes

that constitute the space, giving origin to two macro functions.

In addition, the line that represents the connection between East and West, which apparently breaks the space, although makes it possible the union of these two areas, uniting to create a very flexible schema plant, and not conditioned by dividers too invasive.

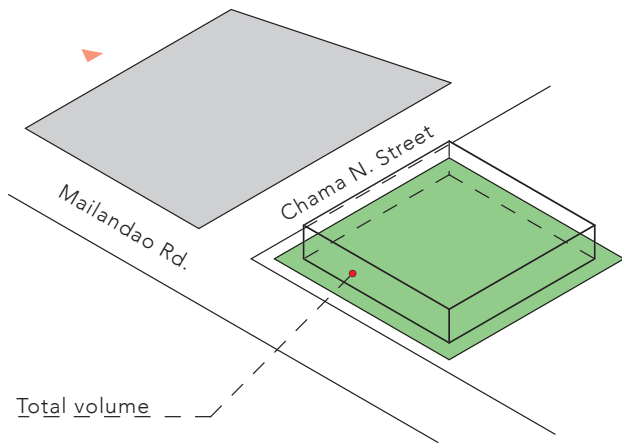


Fig. 55.4 Area volume

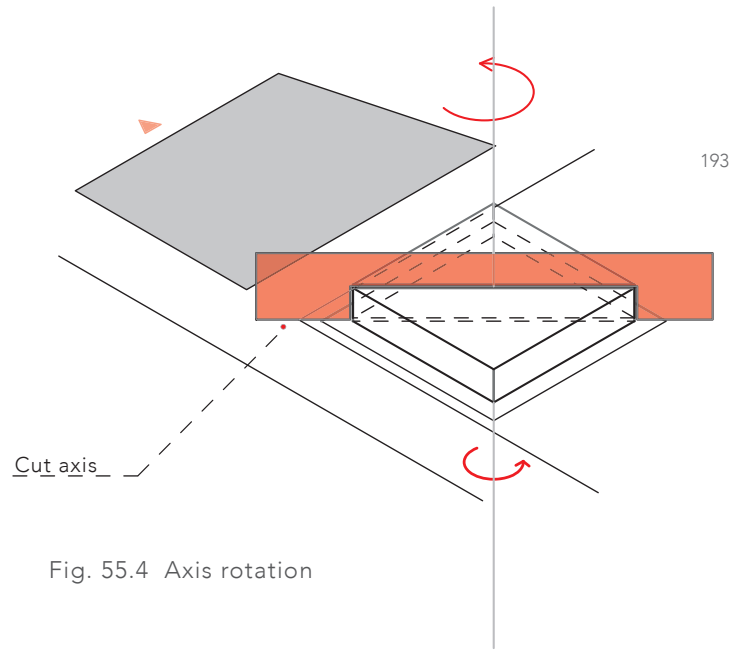


Fig. 55.4 Axis rotation

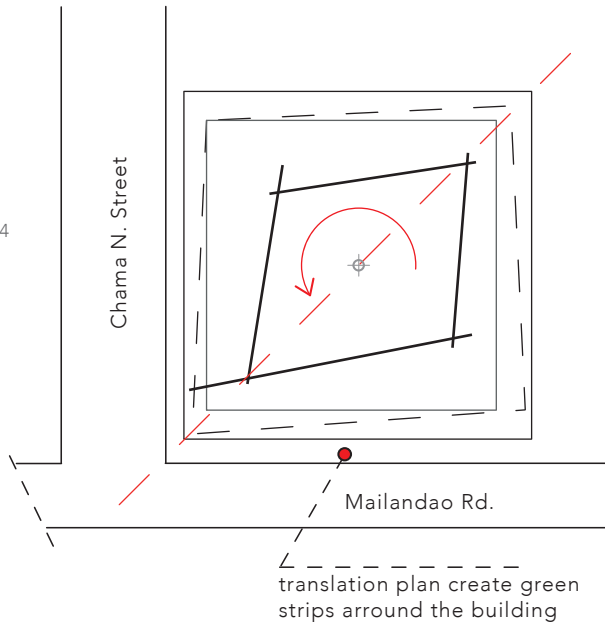


Fig. 55.4 Creation of green strips

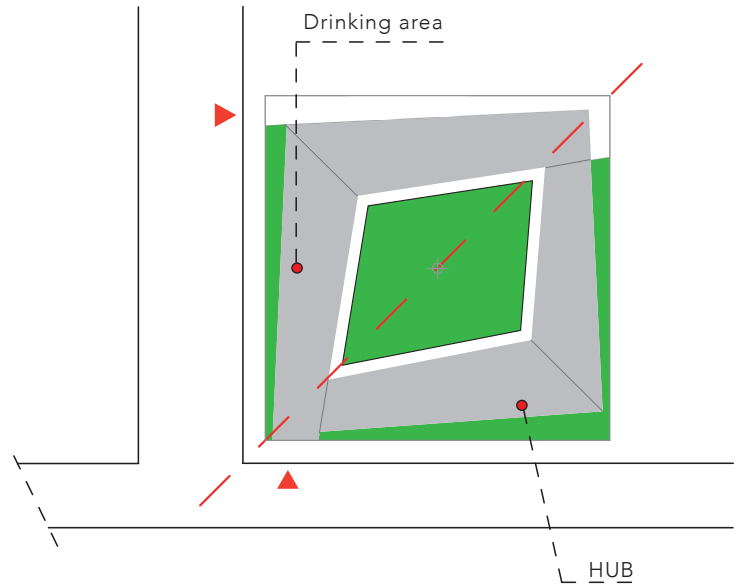


Fig. 55.4 Macrofunctions

14.4

Macrofunction

The shape of the building, offers the possibility to divide the space into three main areas, each of which are destined in more specific functions, capable of interacting with one another through the flexibility of the space.

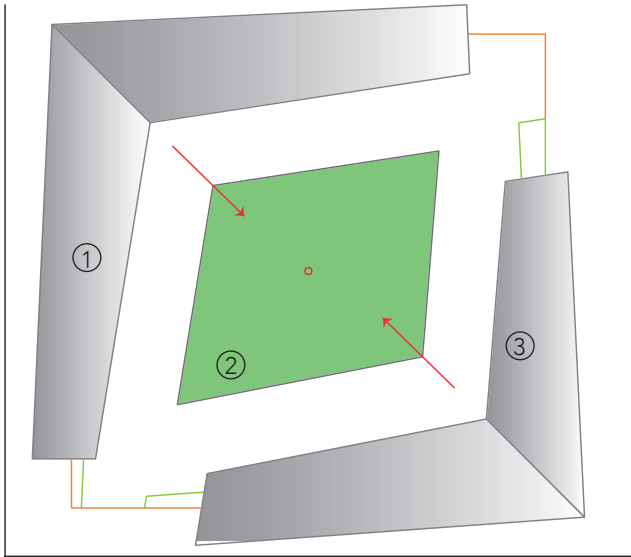
The garden in this context, assumes a fundamental role, the intent of the garden, is to create a green oasis in an area where green spaces are not very present.

The garden is then part of the traditional arrangement of courtyard houses that are located in the Hutong, in fact I predict surface glass tape along the inside walls of the building overlooking the garden and, typical aspect of this architecture.




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Chama N. Street



Mailandao Rd.



① First area, is oriented north, this function is suitable for storing, preparation and consumption of the drink

② The garden in this context, assumes a fundamental role, creating the spatial connection of the two separate areas, thus acting as a junction between two macro functions.

③ The area it is oriented to the south and is used as a multipurpose center or hub, is concerned to keep alive the tradition of Chinese tea culture in young people, which is slowly missing out, and instead helps the discovery of the same , for tourists.

The second diagram shows the functions that are hypothesized within the area. Inside you will resemble, the major themes that characterize the project.

The three vertices, classify the three main areas of interest, within the scheme are represented the most significant functions that revolve around the same, from made analysis, it is tangible the close connection between the various functions of the system.

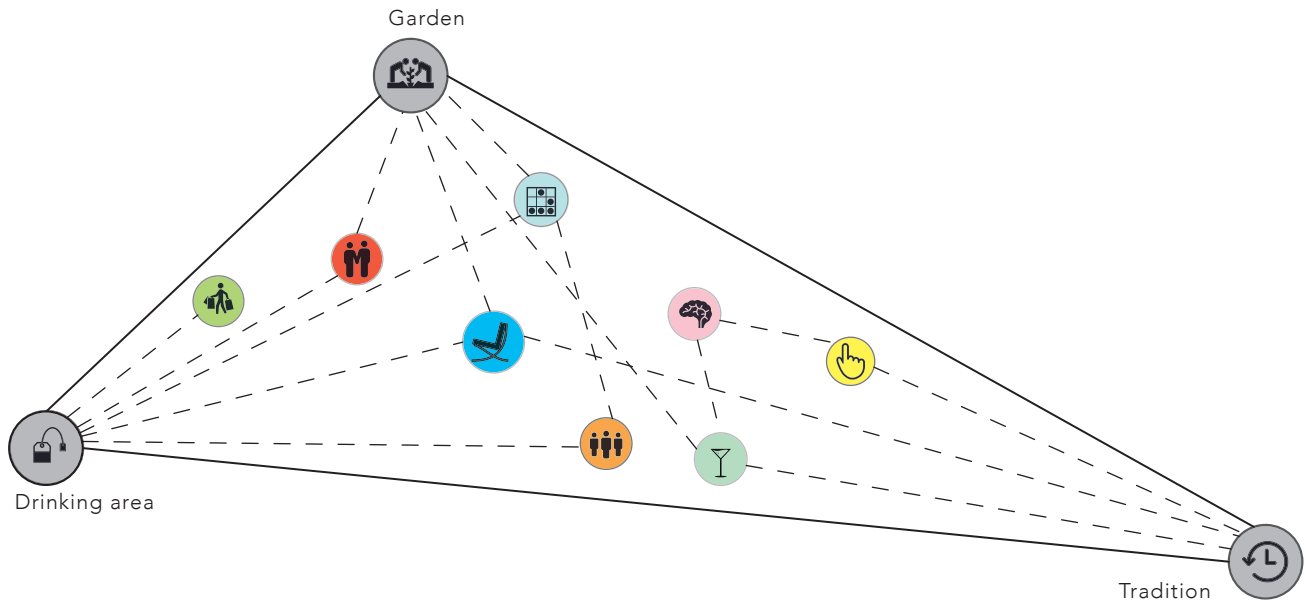


Fig. 55.4 Functions distribution plan

14.5

Functions diagram, user analysis, target

The functions diagram, determines how many functions there are within each space, and the degree of use of the same function.

This scheme helps the understanding of how the areas are made and used by the users, and in what percentage.

After the diagram, it was done another diagram of user studies, the use of this scheme establishes the target users and the categories that belong to it. I hypothesized my space for an audience that ranges from 20 to 50 years of age, among these, are Chinese citizens, travelers arriving from all over the world, and finally, considering that it is planned within an exhibition area, it is expected the presence of an expert

audience or interested in the subject dealt with, the tea.



Fig. 55.4 Volume 1: Tea area

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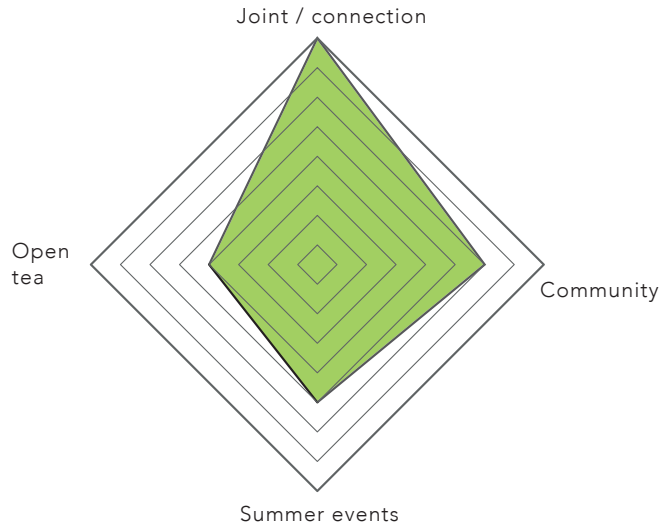


Fig. 55.4 Garden

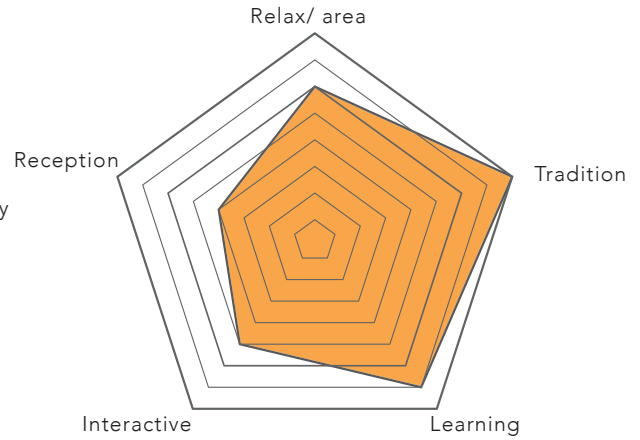


Fig. 55.4 Volume 2: Exhibition Area

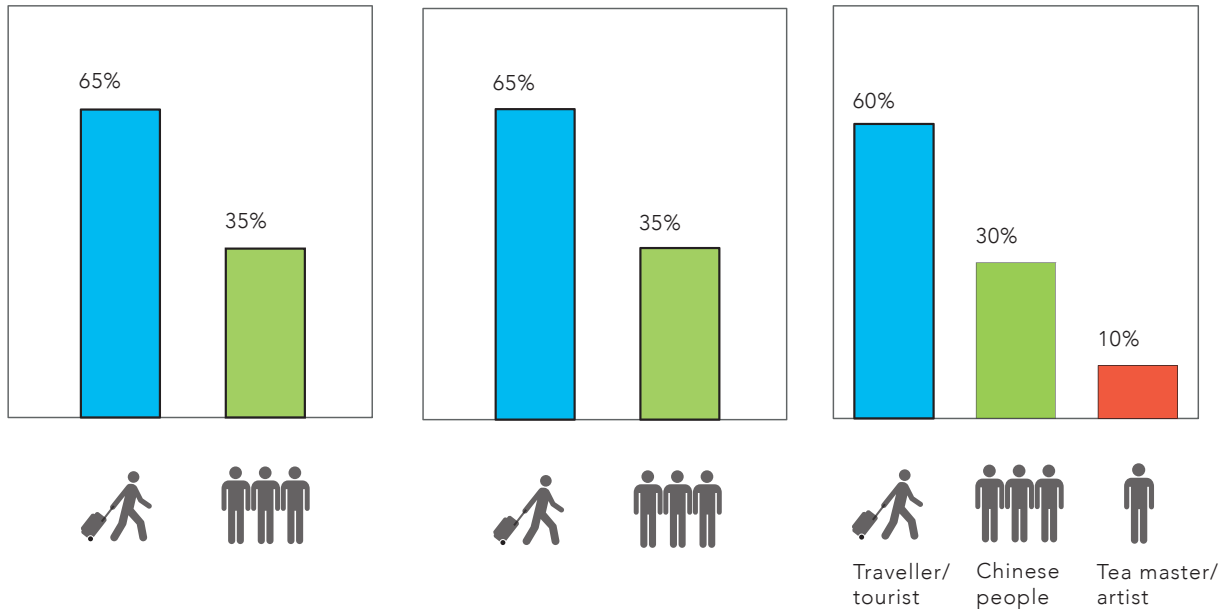


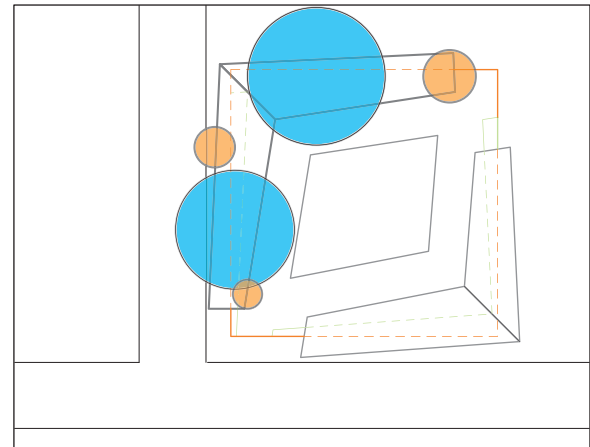
Fig. 55.4 User studies and target audience

14.6

Functions in the space

From the study of paths and access, as it denotes the study of the plant, allowing the free movement in the spaces without constraints, allowing the visitor to the free choice of the function whose wish to use.

202 Also accesses that overlook the inner courtyard, are deliberately placed in those positions not to break the linearity of the strip window.



● Private

● Public

Fig. 55.4 Volume n°1, tea area

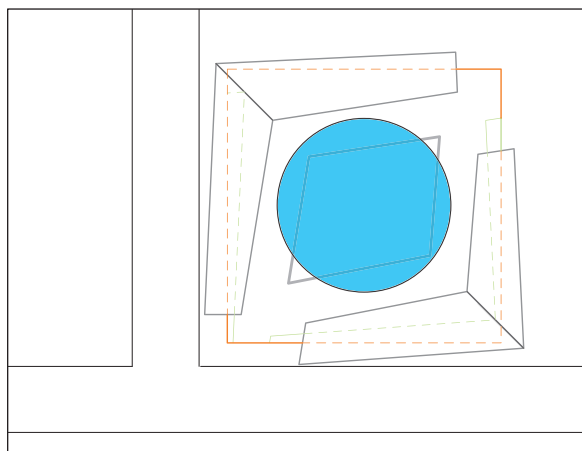


Fig. 55.4 Garden area

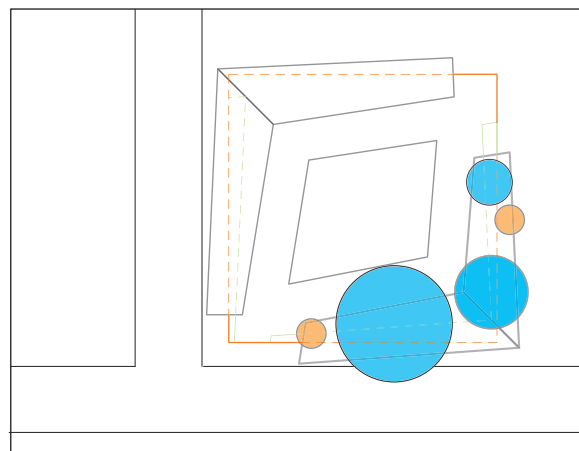


Fig. 55.4 Volume n°2, exhibition

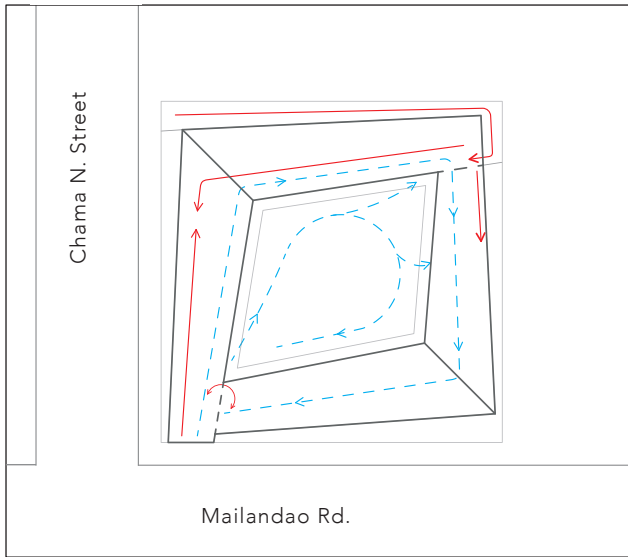


Fig. 55.4 Study of circulation

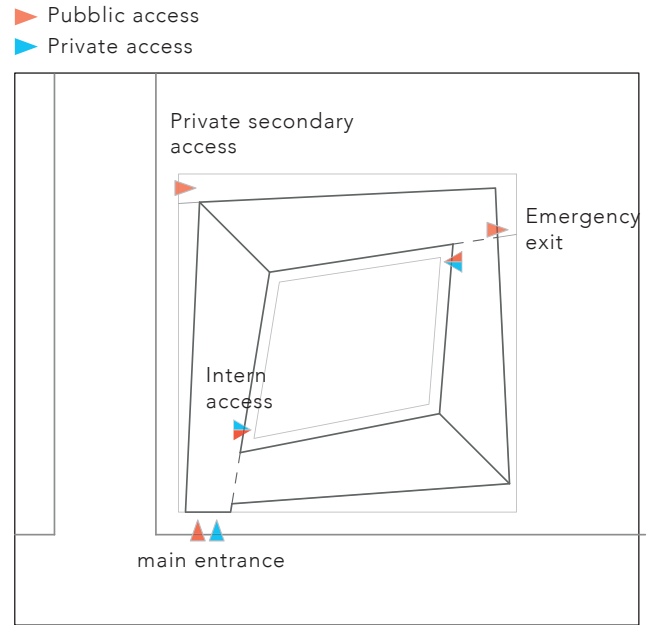
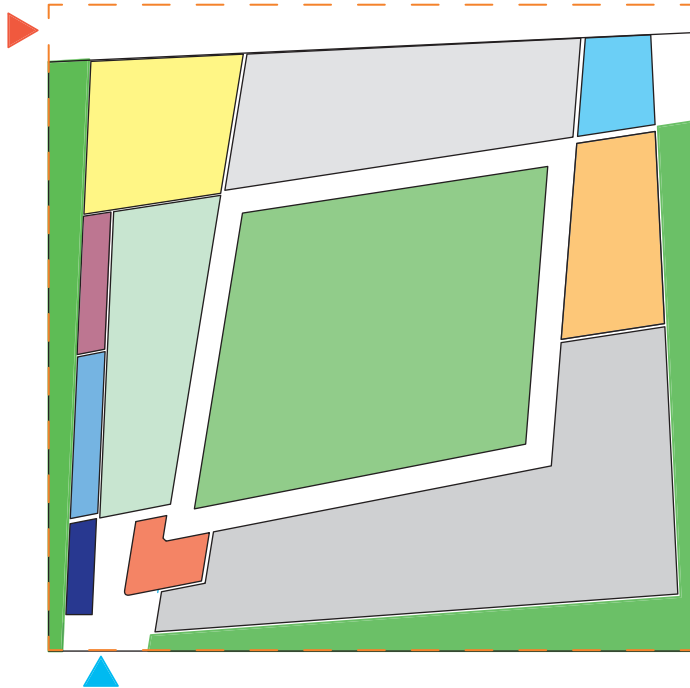


Fig. 55.4 Main access



- Consumption of tea + use of typical games Chinese (traditional)
- Consumption of the beverage used as more people in shared space
- Storage+ Toilet
- Relax area + thematic library area
- Exhibition area (HUB) multi-purpose center + interactive area
- Reception Area
- Deposit + wardrobe
- Exposure various tea set + products maintaining products with refrigerators and shop
- Office space + space material for immediate preparation of tea
- Consumption of tea in intimate areas, for 2 people

CHAPTER 15

Project

15.1

Exterior

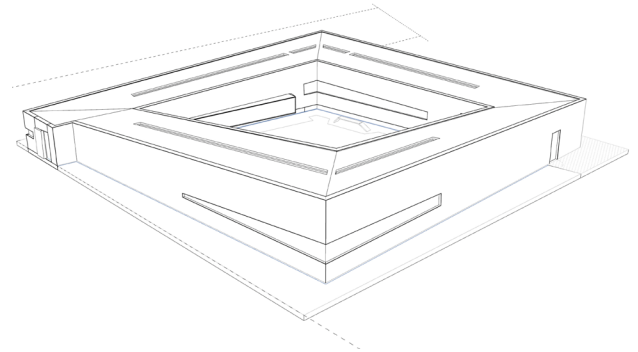
From prospects into of study, it denotes the development wall according to the four cardinal points, the peak of heights, occurs exactly the four vertices, except for the top north-west overlooking Maliandao Rd.

The intent of this splaying, is to invite the visitor at the entrance, In addition, from the street you can see the 'interesting volumetric game that creates spatial dynamism.

In the vertex south-west and North-east, the walls are slanted towards the garden, to increase the desired effect. In this form, the details of the walls facing north, there

is a clear reference to the typical Hutong northern facade, generally highest to create a shelter from strong winds coming from the north.

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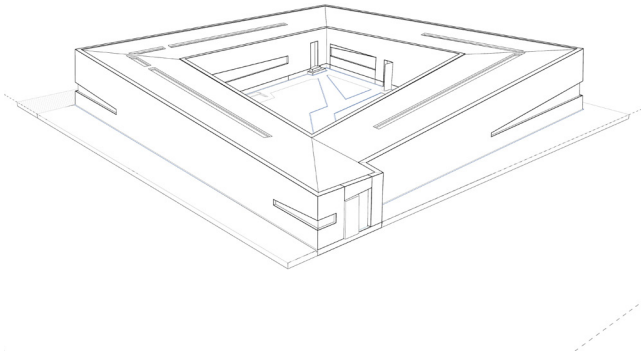
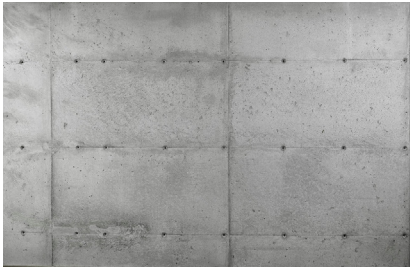


Fig. 55.4 Perspective views of the building, trend of the walls and development the interior space.

The materials by external are specially chosen to re propose these that are the habits of classical architecture Chinese, as the gray brick, or the particular tile roof that characterizes this architecture. The external walls are composed by the set of various types of materials, such as brick red, the gray cement and grafting.

The intent is to create a composition of matter, which breaks the monotony of the material alone. The wall is cut from continuous strips windowed self-cleaning, how to create lift, where natural light enters. For entry, I thought about steel frames, where the sign will be carved and mail a light in thickness, or cor ten, but the front door is designed in glass.



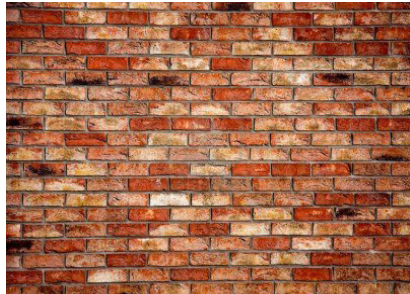
Concrete wall



Cor - ten



Steel - door



Weathered bricks



Waterstuck bricks



Chinese typical roof

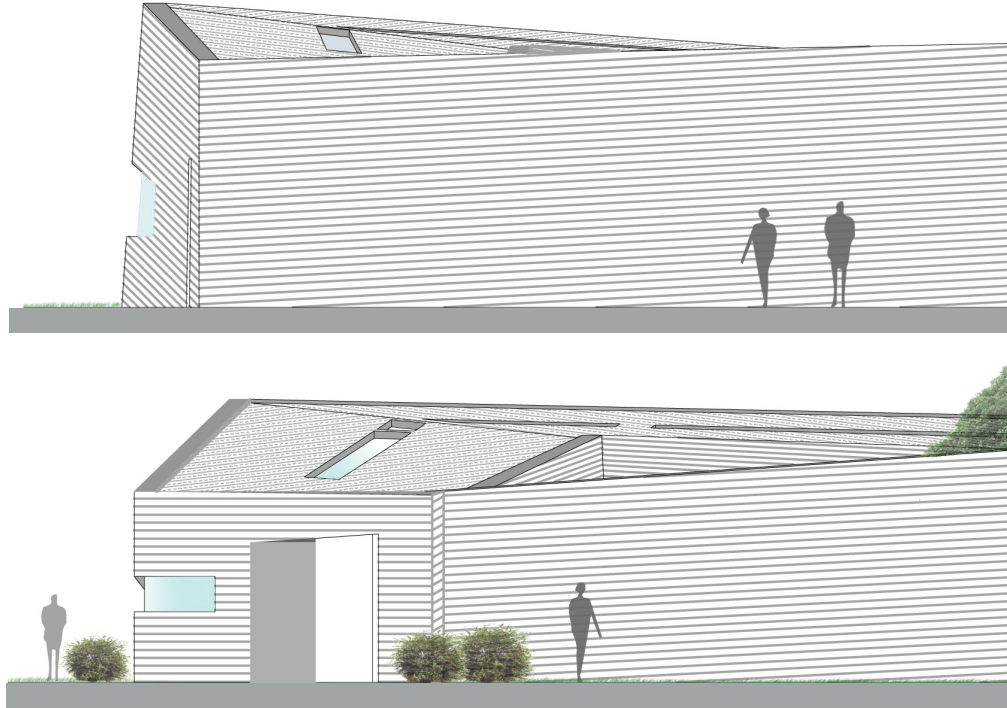
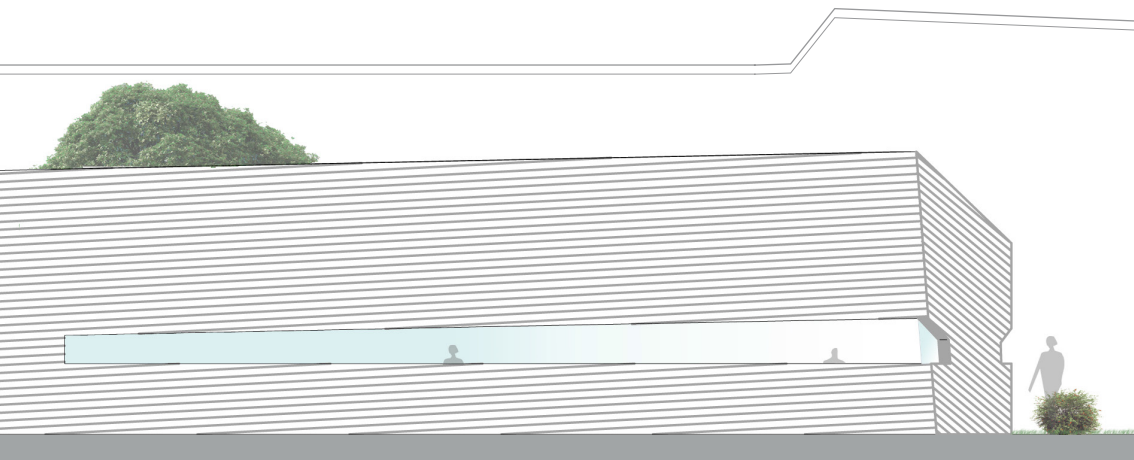
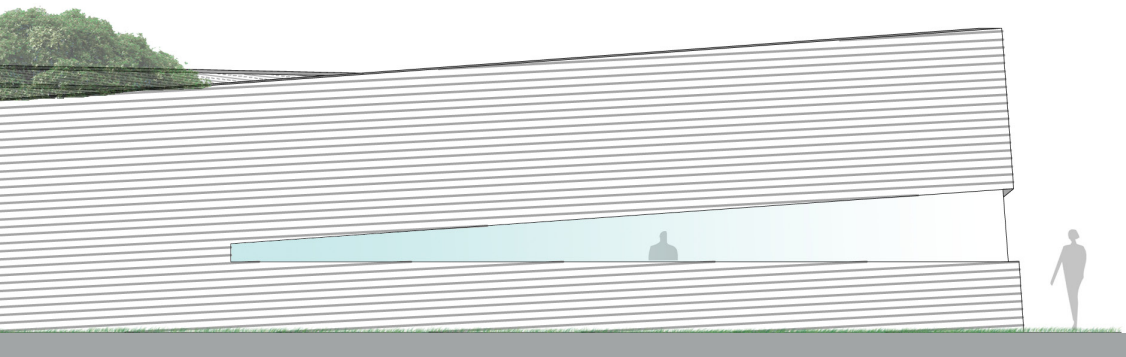


Fig. 55.4 Lateral view



EAST VIEW

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WEST VIEW

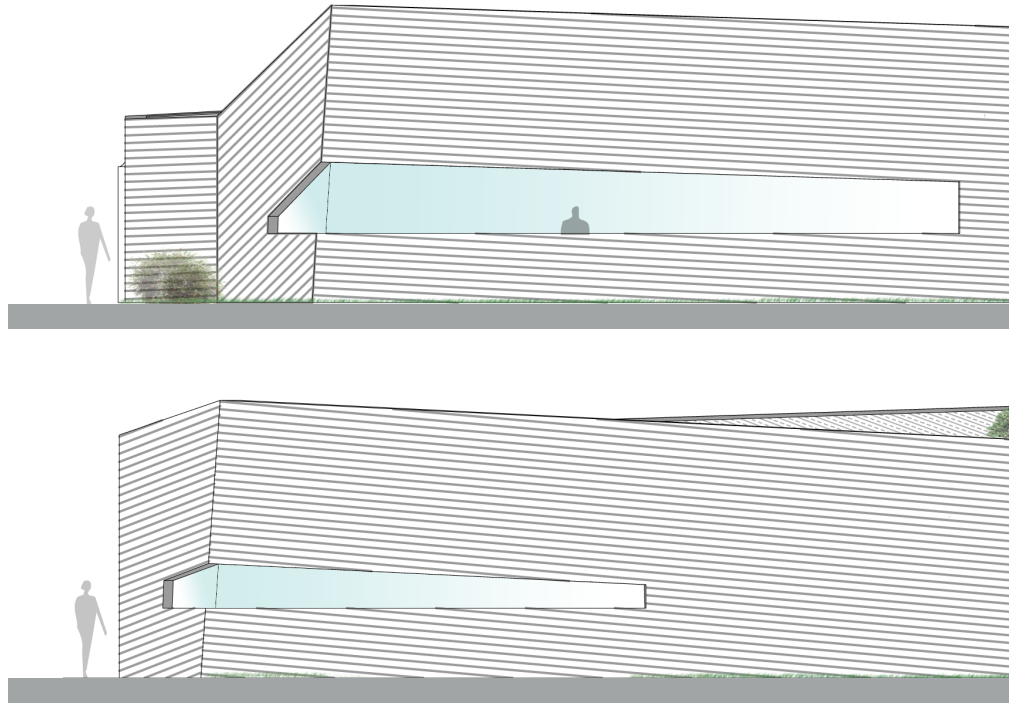
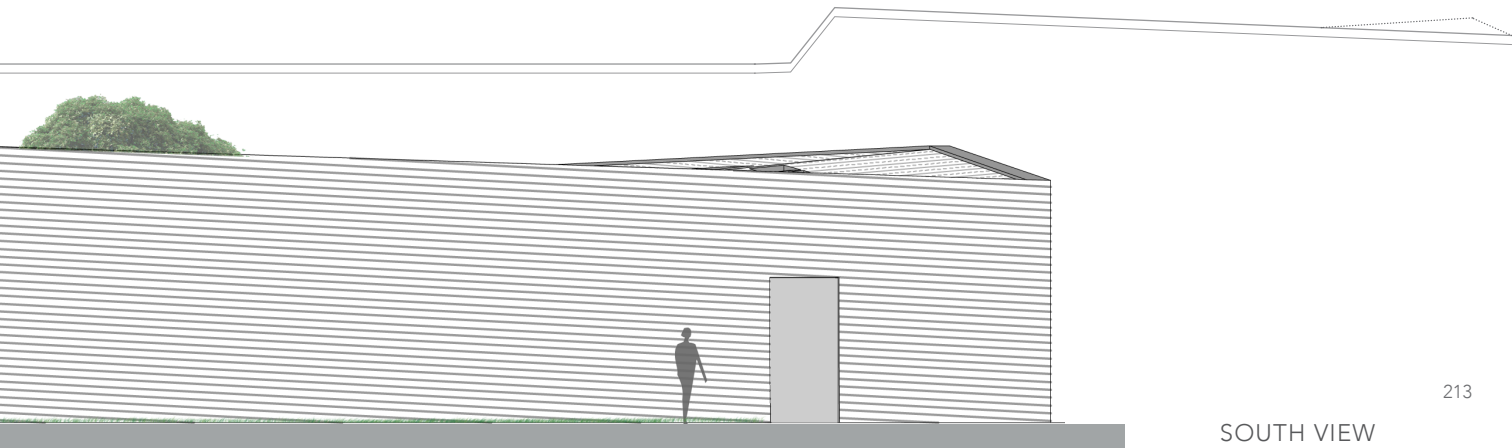
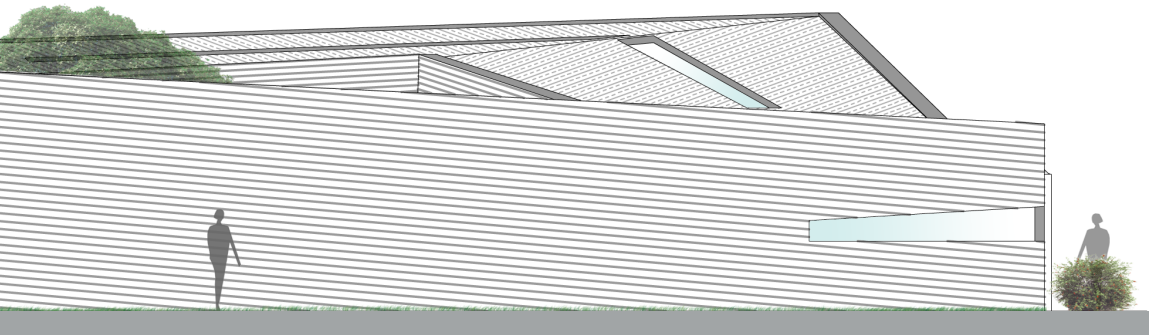


Fig. 55.4 Lateral view



SOUTH VIEW



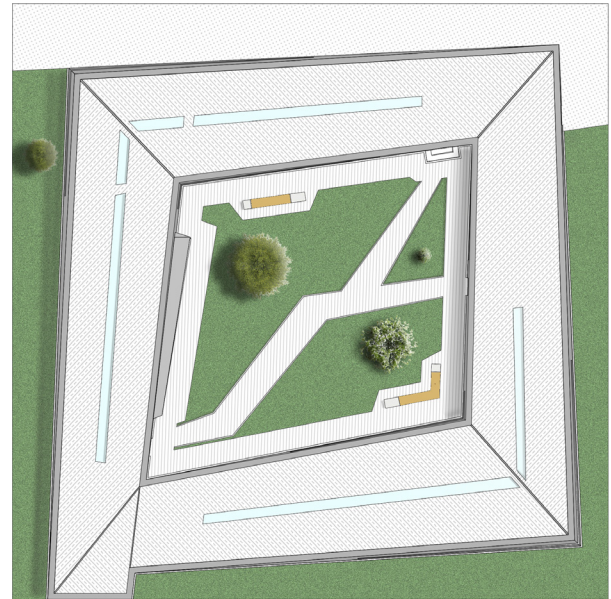
NORTH VIEW

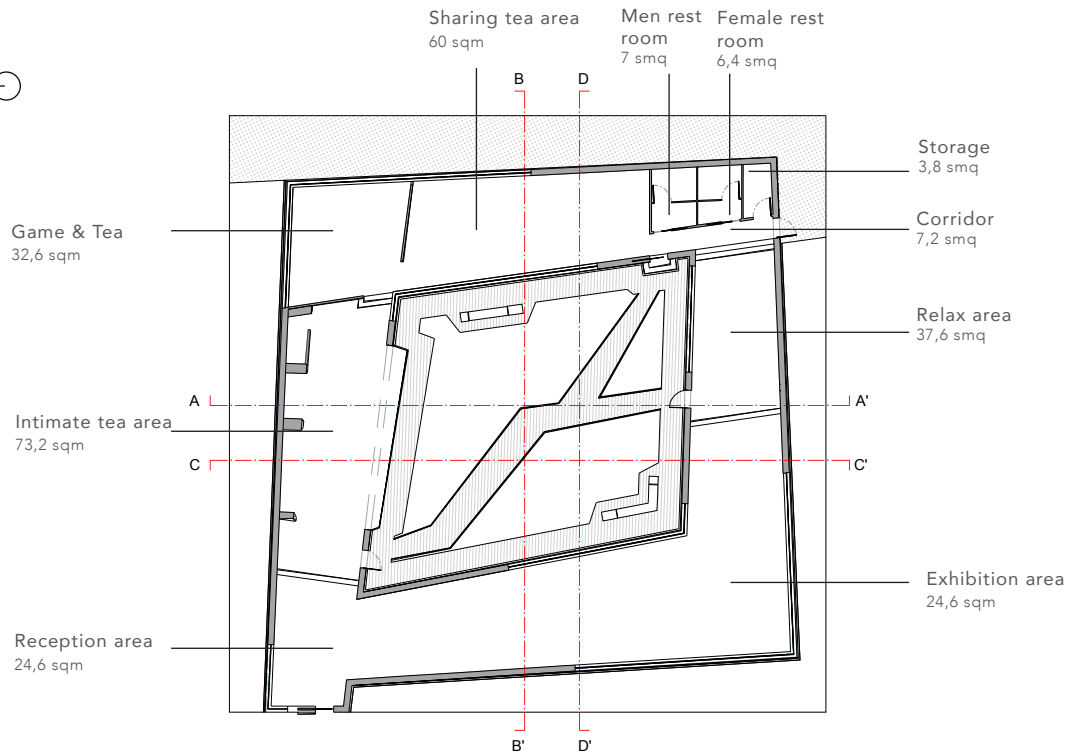
15.2

Interior

Study plant, allows free movement in the spaces without constraints, allowing the visitor to the free choice of the function whose wish to use. Also accesses that overlook the inner courtyard, are deliberately placed in those positions not to break the linearity of the strip window.

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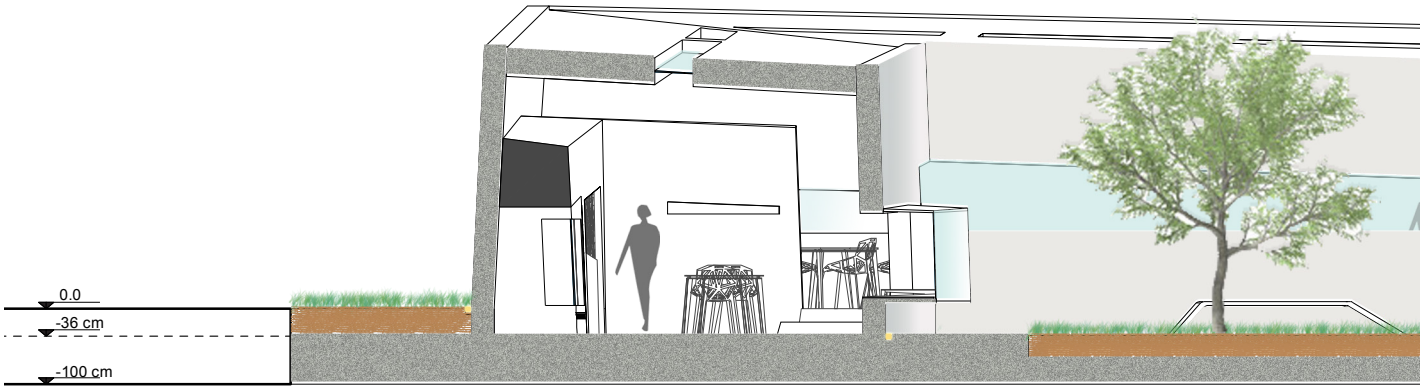


Fig. 55.4 Section A-A' Scala 1:200



0.0
-36 cm
-100 cm

218

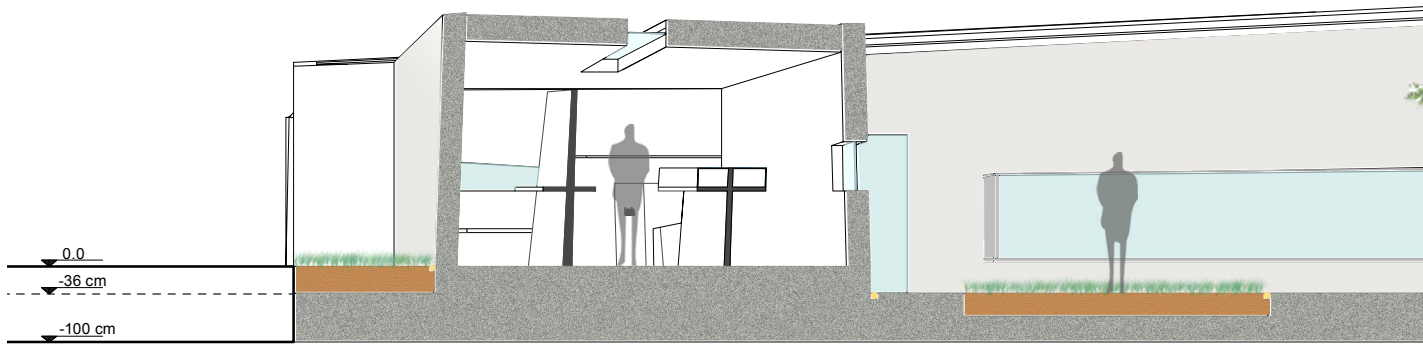


Fig. 55.4 Section B-B' Scala 1:200



220

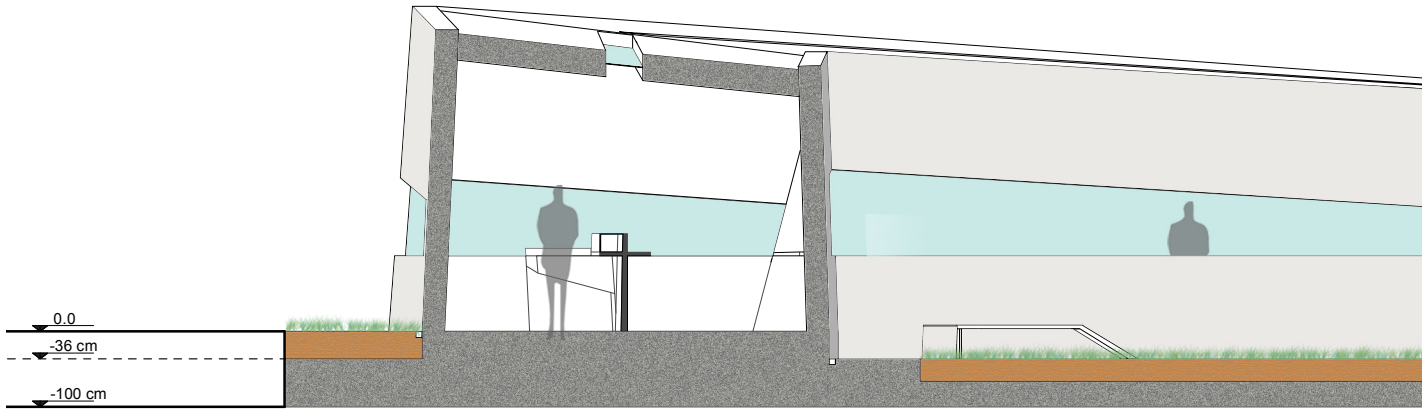


Fig. 55.4 Section C-C' Scala 1:200



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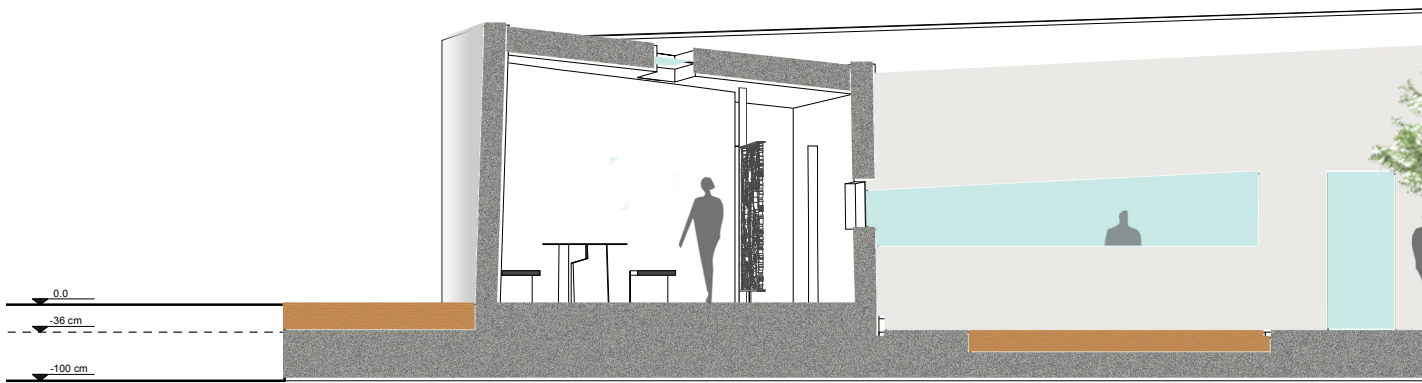
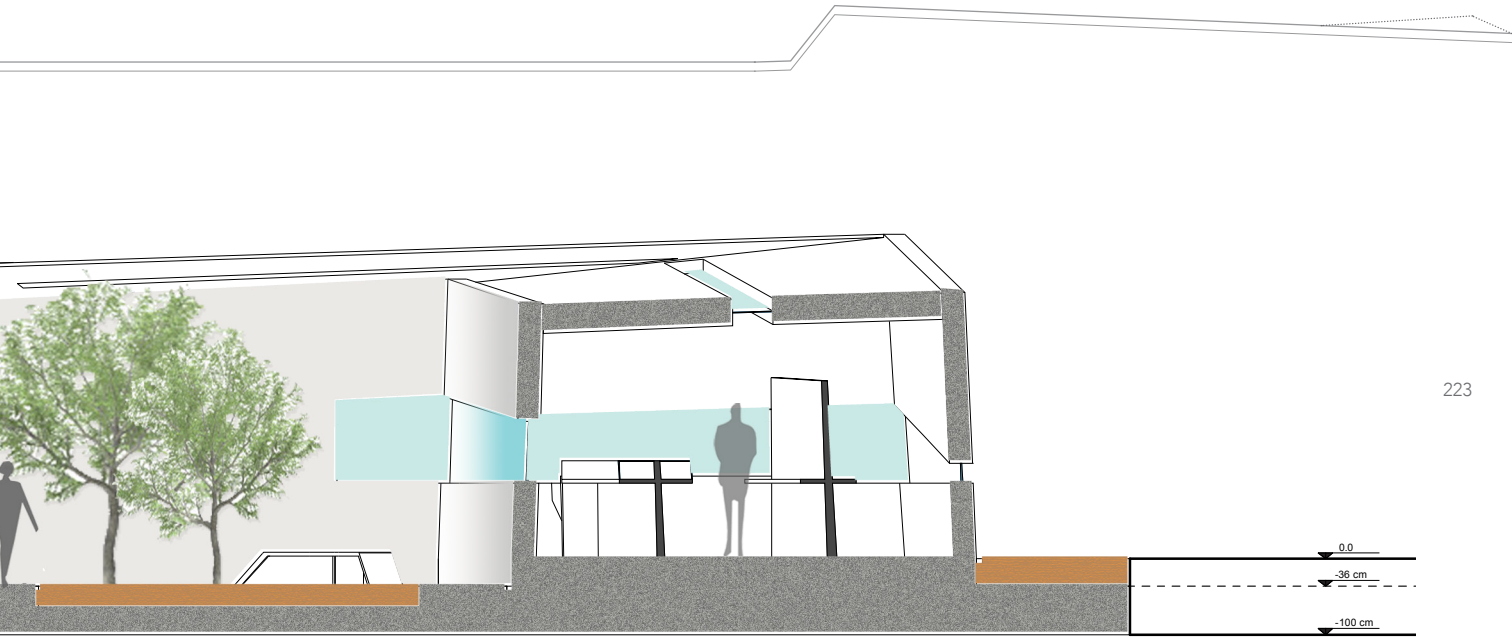


Fig. 55.4 Section D-D' Scala 1:200



CONCLUSION

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Considering the strong social and cultural change in China, following to the inevitable Westernization, due over the years, the recovery of culture associated with tea, is a first step in a process of re-acquisition of Eastern culture as it is dwindling.

A resource such as the ancient culture of tea in this country, can not be neglected under any circumstances, and instead I get the feeling that this to happen, we need to assess the consequences of this sudden cultural change and analyze the possible solutions that you can implement to enhance, as it was in the past, the culture of tea that has been in the past centuries,

an important element for the development of the arts that characterize the country.

Redesigning this culture, even with the help of the design, it means taking a step back to old habits, putting aside the desire of exponential economic growth that characterizes this country at the moment, this would be a good element which would bring yet another splendor of this noble art in the country.

The purpose of design is to promote the uses and customs of the Chinese people to cope with the daunting loss of tradition. It s' important to approach with awareness, the theme of tea and its arts, since this is a

A decorative line graphic consisting of a horizontal line that transitions into a series of parallel lines forming a stepped, upward-sloping shape on the right side of the page.

huge heritage to be preserved to come do it for future generations.

The fragmentation of this culture, inevitably leads to a breakdown habits and customs that threatens to lose the spirit that characterizes China, the moderation spirit inherent within them.

The architecture, if done correctly, could serve as the glue between elements, thus offering the possibility of knowledge of tea culture for Westerners and maintaining a tradition by the Chinese people.

The tradition on the first place, as an element to be safeguarded for the future, according to the concept that the tradition produces modernity.

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