

## 荣宅

荣宅，这座经由Prada精心修缮之后而今掀开序幕的建筑，堪称上海最为高雅的花园洋房之一。荣宅一名致敬了这座宅邸曾经的主人荣宗敬，其家族于上世纪二三十年代在此居住。坐落于城市的显赫街区，这幢伫立于繁茂花园之上的宏伟红顶大宅凝结着无数匠人的心血，代表着一位伟人的遗产。

作为中国近代史上白手起家的著名企业家，荣宗敬(1873–1938)以“面粉大王”之名享誉中国，活跃在上海及周边地区。从1900年开始，荣宗敬和胞弟荣德生以苏州河为中心建立了茂新、福新和申新三家面粉厂与纺织厂，并以上海为总部建立了“三新事业”。截止1936年，即抗日战争全面爆发(1937–45)前夕，荣氏家族企业旗下共设有工厂21家，总资产超过6000万元(超过900万美元，相当于800万欧元)。在发展事业之外，他亦热心回报社会，致力于提升无锡地区的经济、交通和教育文化水平。

荣宅坐落于陕西北路186号，地处上海静安区一片富裕街区。它首建于1899年至1910年之间，现存最早的建造方案来自1910年。荣宗敬于1918年购下这处地产，并委任著名设计师陈椿江将其改造一新。整修后的宅邸为钢筋混凝土结构，糅合了富饶前卫的空间设计，呈现出全新风貌。

大面积的住宅十分适合荣宗敬的大家庭居住(他的妻子和七名子女在这里生活)，亦是其重要社交场所。本地名流频频光顾，在此参加商务会晤和正式活动。随着抗日战争的深入，荣宗敬家族在荣宅生活的岁月走到了尽头。空袭和地面战在上海轮番上演，使得荣宗敬公司的业务大受打击，诸多投资也都灰飞烟灭。1938年1月4日夜裡，他停下了业务启程离去。离家不到一个月，荣宗敬于香港逝世。

## RONG ZHAI

Newly revived and now unveiled by Prada, Rong Zhai is one of Shanghai's finest Western-style garden villas. Its name honors notable former owner Yung Tsoong-King (Rong Zongjing in the modern pinyin system), whose family resided here through the 1920s and 30s. A distinguished red-domed mansion rising from lush gardens on one of the city's prime historic streets, the structure remains a proud tribute to the numerous artisans who crafted its presence and the man who ensured its legacy.

Yung Tsoong-King (1873–1938) was a famous tycoon, known in his day as the Flour King of China and remembered as a self-made entrepreneur with strong ties to Shanghai and the surrounding area. Starting in 1900, he and his younger brother Yung Desheng established three flour and cotton yarn businesses centered on the Suzhou River: Mow Sing, Foh Sing, and Sung Sing. Together they formed the San Sing (Three New) Enterprise, headquartered in Shanghai. By 1936, the empire comprised twenty-one factories. Beyond his businesses, Yung applied a civic spirit to advancing the local economy, transportation, education, and culture around his hometown of Wuxi.

Rong Zhai is located at 186 North Shaan Xi Road in a historically affluent residential neighborhood of Jing'an, Shanghai. The first formal plan for the Western-style building is from 1910; Yung purchased the mansion in 1918 and commissioned celebrated designer Chen Chunjiang to remodel. The structure was reinforced with concrete and expanded, with the rich, eclectic designs of the interior extending into the newer rooms.

The massive residence was well suited for Yung's large family (Mrs. Yung and seven children) and a very social place, frequently visited by important locals for business meetings and formal gatherings. But Yung's vibrant occupancy of Rong Zhai came to an end with the Second Sino-Japanese War. With his investments reduced to ashes, he suspended business operations and departed on January 4, 1938 for Hong Kong, where he passed away barely a month later.

## 介入

Prada荣宅盛大而持久地彰显着Prada传承中国历史和文化的决心，是品牌一系列非凡建筑探索的全新尝试。为了让这幢独一无二的建筑再现活力，Prada延续意大利对工艺品质的专业技能，特邀来自意大利阿雷佐的建筑师Roberto Baciocchi主管建筑结构的修复。同时，另有一支意大利工匠小组专注于修复散布于宅邸各处的不同材料和装饰。在当代修复中引入欧洲匠艺的做法尊重宅邸采用西式结构建造的历史，在荣宗敬家族居住期间，荣氏折衷主义的装饰风格带有鲜明的欧洲古典主义影响。

就宅邸的建造年代和类型而言，荣宅的建筑结构大体上保存完好。虽然如此，荣宅的内部结构和华丽装饰仍耗费了大量人力，进行极其繁琐的清洁、修缮、保护、甚至复刻工作。修缮工程要求对原有材料和原有技术拥有丰富的知识和周密的呵护，意味着工匠小组需要模仿前人的手法，用充满敬意的方式让那些不知名艺术家的作品重见天日。

经过多年的精心修缮，如今掀开序幕的Prada荣宅将被重新呈献给上海这座城市以及它的国际访客。通过展览、活动、节目及其他文化交流形式，荣宅将重获新生，延续荣宗敬年代的生命力。某种程度上，Prada荣宅项目恰如荣宗敬其人，坚守着“承前人之恩泽，庇后辈以福祉”的信条。

## INTERVENTION

Prada Rong Zhai is a grand and lasting manifestation of Prada's commitment to Chinese history and culture and the latest of the brand's extraordinary architectural explorations. To revitalize this unique and important structure, Prada applied their expertise in Italian craft and quality—ensuring the same attention to detail and exquisite execution for which their products are renowned. They engaged Architect Roberto Baciocchi from Arezzo, Italy to oversee restoration of the structure alongside a select group of Italian artisans. This contemporary reintroduction of European craftsmanship aligns with the history of the Western-style structure, which was furnished eclectically with significant Classical and European influence through Yung's occupancy.

For a residence of its date and type, Rong Zhai was generally well preserved as a structure, however the interiors and ornate decorative features required painstaking cleaning, repair, preservation, and in some cases reproduction. Knowledgeable care for original materials and processes allowed the team of artisans to emulate their predecessors, whose names are unknown but whose work is honored and brought back to life.

Now unveiled after years of attentive care, Prada Rong Zhai is reintroduced to Shanghai and presented fresh to international visitors. Through exhibitions, events, programming, and other forms of cultural exchange, new life and energy will extend the lively activities of Yung's day. In a way, the project invokes Yung himself, who was known to promote “inheriting the best from the previous generation and offering the best for the next.”



## 客厅 DRAWING ROOM

1A

客厅于1918年建造，荣宗敬在家庭成员增加、宅邸扩建前，一直把这里当作饭厅。后来，这个房间又被当作进入荣宅北翼附楼的门厅使用。欢迎来访者的装饰性壁炉和精雕细琢的楼梯栏杆，让这间屋子带有正统迎客厅的风格。

### 设计

地砖因其耐久性和方便打理的特点常见于传统西式门厅。这个房间的地面采用了几种不同的釉面砖，让多种颜色的设计呈现在陶瓷表面上。棕色六边形的地砖嵌有黄色星星图案，这是一种诸多文化共有的常见图形，并与犹太教紧密相关。

### 修复

意大利工匠采用古老的手工艺重制了此处缺失和破损的地砖。为了烧制釉面砖，他们先按原先的百年古砖做成模型，重新配制用来调色的瓷泥，然后手工浇注成镶嵌的图案，最后再将瓷砖一块块回填、一层层压紧，最终煅烧融合。位于墙边的许多地砖也在修复过程中进行了重制。

Built in 1918 as a drawing room, Yung Tsoong-King used this space as a dining room before his family and residence grew. Later, this space also served as a point of entry to Rong Zhai's subsidiary north wing. Its welcoming decorative fireplace and striking carved stair railing are designed in the manner of a formal reception hall.

### DESIGN

Tiled floors are common to historic Western entrance halls because of their durability and ease of maintenance. This floor includes several types of encaustic tile, in which a multi-color design is fused into the body of the ceramic. The brown, six-sided tiles feature a yellow star motif, a familiar icon used by numerous cultures and closely associated with Judaism.

### REVIVAL

Italian craftsmen recreated the missing and damaged floor tiles by hand using ancient methods. To make the encaustic tiles, a mold was first created from the original hundred-year-old tile and a new clay medium developed to match its colors. This colored liquid clay was then hand-poured into the shape of the inlaid design. Finally, the body of each tile was backfilled and the layers pressurized and fired to fuse them together. Many of the tiles that line the wall were also recreated for the restoration.



勋章型天花板浮雕饰有花卉细节  
Ceiling medallion with floral motif

抽象花卉图案的珐琅砖  
Enamel tile with abstract floral design

地面共使用了六种不同地砖  
Floor pattern with six types of tile

完成后的地砖带有嵌入图案  
Finished tile with inlaid design





## 会议室 MEETING ROOM

2A

这个房间在宅邸原结构中最初作卧室使用。1918年扩建时，增加了一个凸形结构，并配备壁炉。墙壁色彩浓郁，配有深色木质护墙板，呈现华贵气质，符合其商务会谈的用途。

Built with the original residence, this room was expanded around 1918 through a bay-shaped addition with fireplace. The room's rich wall color and dark wooden paneling establish a distinguished appearance, fitting its function as a place of business.

### 设计

木质壁炉四周刻有雕花，由大师级工匠纯手工打造，以特制凿子和刻刀在坚实柚木上精心刻就。壁炉突起的面饰不仅作装饰之用，还能防止烟尘飘散到房间里。壁炉带有新古典主义元素又兼具中国风细节，如出现在瓷砖炉台四周的人像和动物形象等。此类装饰风格是西方对中国文化装饰的解读。18世纪，贸易往来将中国的装饰品、纺织品和印刷品带到世界各地，中国风也在欧洲装饰中声名鹊起。这些模仿性装饰亦让这座位于上海滩的西式风格宅邸更加与众不同。

### DESIGN

The wooden fireplace surround is decorated with sculptural and incised ornament, hand-carved from solid teak by master craftsmen using specialty chisels and blades. Though decorative, its projecting mantel served a functional purpose by preventing smoke from drifting up into the room. Neoclassical elements, along with *chinoiserie*-style details including human and animal figures frame the ceramic-tiled fireplace. *Chinoiserie*—the Western interpretation of Chinese culture and ornament—became fashionable in European decorative arts during the eighteenth century, when trade brought exotic objects, textiles, and printed material from China to the rest of the world. In this context of a Western-style mansion in Shanghai, the imitative feature adds to the idiosyncratic nature of the residence.

### 修复

修复壁炉时，工匠将漆层小心剥离，再用新木料修缮破损或缺失的部分，再处理成与原物表面相符的颜色，然后将所有部件上色后以天然蜜蜡封涂。炉台瓷砖仅需对瓷砖表面进行稍许清理。另有来自意大利的一位专家负责墙面，通过把多年添加的漆层刮去，让墙面恢复原有色泽。

### REVIVAL

To restore the fireplace, a coat of paint was painstakingly removed and missing sections were repaired with wood treated to match the color of the antique surface, then naturally stained and sealed. The ceramic tiles of the firebox required only minor surface cleaning. A craftsman from Italy was able to determine the original wall color of the room by carefully scraping away layers of paint applied over the decades.



中国风老翁形象  
*Chinoiserie*-style motif of an elderly man

壁炉边缘的新古典主义细节  
Neoclassical detail on fireplace surround

修复前的护墙板  
Wall panels prior to restoration

给磨光后的木材上漆  
Stain applied to sanded wood





## 饭厅 DINING ROOM

2B

饭厅四壁呈暗色调，拥有华丽壁炉以及历史感装饰，适合为宾客举行正式晚宴。但荣宗敬和家人偏好在邻近的房间用餐，因此这个房间可能另作他用。

### 设计

房间上沿天花板的吊顶檐口为灰泥做的装饰板条，这一古典主义的设计在掩盖天花板和墙壁接缝的同时，亦能增强房间的视觉美感。檐口的装饰性图案取自古希腊和古罗马建筑。最常见的古典主义图形之一是“卵与箭”，表现为一系列圆形框内嵌入卵形的图案。历史上，这一图形可用于各种大小的装饰，从古代寺庙到珠宝首饰。最初为这间屋子做檐口的木雕师和泥水匠可能在图集中看到过类似不同的卵与箭图形，这类图集囊括了风靡全球的装饰趋势。

### 修复

吊顶檐口的缺失部分在修复过程中得到重制，由工匠根据现存的檐口部件做成复制品，再用一层石灰涂层制造出做旧的效果。内置照明和通风等当代装置全都掩盖于吊顶之后，在提高房间功用性的同时又不失历史感。

In this dining room, the dark-hued walls, ornate fireplace, and historicist embellishments were originally designed to establish a formal setting for hosting dinners. Yung Tsoong-King and his family preferred to use a nearby room for dining, so this room may have shifted from its earlier function.

### DESIGN

The ceiling cornice, a decorative plaster molding around the upper perimeter of the room, is a Classical device that adds visual interest and depth to an interior while concealing the juncture between ceiling and walls. Accordingly, its decorative motifs are drawn from Ancient Greek and Roman architecture. One of the most commonly used Classical patterns is the egg-and-dart, a band of ovoidal shapes tucked within round casings. Historically, this pattern was applied at every scale, from ancient temples to jewelry. The woodcarvers and plasterers who shaped the original cornices would have been aware of numerous variations of egg-and-dart through pattern books that circulated trends in decor around the globe.

### REVIVAL

Missing portions of the ceiling cornice were recreated for the restoration, copied by the architect from the profile of existing fragments. An aged effect was achieved naturally using a lime surface coating. Contemporary considerations like lighting and ventilation are concealed within the elaborate cornice to update the space functionally without compromising its historic appearance.



华丽的天花板灰泥檐口  
Ornate plaster ceiling cornice

壁炉边上的新古典主义细节  
Fireplace surround with Neoclassical details

使用天然材料给木材上漆  
Staining wood with natural substances

木雕壁炉的细节  
Detail of carved fireplace surround





## 日光室 SUNROOM

2C

此处为宅邸原结构房间，自1918年后扩建后，设有多面窗户吸收阳光。日光室多见于维多利亚风格宅邸中，为主人休息小憩、侍弄花草、修养身心提供了理想的环境。

Built with the original residence and expanded after 1918, this room has many windows for capturing sunlight. Sunrooms, common to Victorian style mansions, provided an ideal space for relaxing, tending plants, and convalescing.

### 设计

彩绘玻璃窗上的复古和抽象几何图形在整座荣宅中随处可见，然而带有具象场景的面板却只此一处。虽尚不清楚它是否由荣宗敬亲自任命添加，不过这些图案的内容与其生活息息相关——既包括私人生活，也包括事业。一块面板上的图案为两艘小舟驶过一座高塔，可能暗指某个具有特殊意义的真实地点。1930年，荣宗敬在故乡无锡的太湖梅园修建了一座塔，用以纪念其母。另一块面板上，岸边的西式城堡和大风车象征着权力和工业，河流可能代表从无锡流向上海的苏州河。20世纪早期，荣宗敬在苏州河两岸兴建了多家面粉厂和棉纺厂，因此这个图像是他从商起家的最佳写照。

### DESIGN

The upper stained-glass windows repeat motifs found throughout the residence, however, the imagery within the large figural panels is unique to the house. It is not known whether Yung Tsoong-King commissioned them, but their interpretation suggests connections to the previous resident's own life. The scene of two *junks* sailing toward the horizon past a pagoda may reference a real location of personal significance. In 1930, in their native city of Wuxi, the Yung brothers commissioned a pagoda in the Plum Garden on Lake Tai to commemorate their mother. In the second set of panels, a Western-style castle and windmill along the shoreline evoke power and industry. This may represent the Suzhou River, which flows from Wuxi to Shanghai. Yung Tsoong-King established numerous flour and cotton mills on its banks in the early twentieth century. These windows may represent a powerful symbol of the businessman's journey to success.

### 修复

彩绘玻璃面板大都保存良好，仅需要轻微修复，包括替换损毁的部分和加固四周的框架。真正需要进行大量修复的是原有木窗的框架：采用砂纸磨光老旧的表面，去除层层污渍，让修复完成的部分和原有木质具有一样的外观。遗失的窗上硬件被重新替换，处理成和原有金属部件一样的色泽。

### REVIVAL

The stained-glass panels were in good condition. Minimal conservation treatment included replacement of damaged portions and reinforcement of the surrounding framework. The original wooden window frames required extensive restoration. The surface was sanded to remove old layers of stain and repaired sections were blended in with the original wood. Missing hardware was replaced and treated to match the original metal pieces.



绘有具象场景的彩绘玻璃窗  
Stained-glass panel with figural scenes

彩绘玻璃弦月窗细节  
Detail of stained-glass lunette

修复窗框  
Planing a window frame

修复过程中的日光室  
Sunroom during construction







## 荣夫人的卧室 MRS. YUNG'S BEDROOM

2D

这间卧室是1918年左右宅邸扩建时增设的：装饰风格冷静庄严，暗示这可能是男士寝室。不过屋子的主人却是荣宗敬的妻子，她在这里诞下一子。

Added to the house in an expansion around 1918, this bedroom's somber, stately decor suggests a male inhabitant. However, it was occupied by Mrs. Yung, who gave birth to at least one of her children here.

### 设计

房间四面墙均装有柚木制成的雕刻繁复的护墙板，保护墙壁不被家具磕碰，亦营造出正统和历史感。木板让墙面增加了维度，制造出层层纹理的视觉效果，而装饰图案则各有出处。每块护墙板中央的植物图案可能来自当时工匠使用的图集。抽象化的缠绕枝藤和树叶取材自复杂的阿拉伯花卉图案，发扬于伊斯兰世界并扩展至欧洲装饰艺术中。而垂坠的花环和齿状的扁豆图案则起源于古希腊和古罗马。此木雕是大师级作品，应该是事先雕好各个部件，再将其粘合在一起。

### DESIGN

The *dado*, or low perimeter paneling, encircles the interior in richly carved teak wood. This feature protects the walls from damage made by furniture and gives the space a formal, historicist appearance. These dimensional panels provide layers of visual texture with a range of ornamental references. The vegetal pattern at the center of each frame was likely taken from a pattern book for artisans. The abstracted form of intertwined vines and leaves derives from the complex floral *arabesque* designs that developed in the Islamic world before proliferating through European decorative arts. The additional motifs of draping flower garlands (*festoons*) and regular, tooth-like blocks (*dentils*) originated in ancient Greece and Rome. This is the work of a master wood-carver, who would have sculpted each element separately before gluing them into place.

### 修复

工匠修复雕花护墙板时，先要去除剥落的漆面，使其露出木质，然后通过仿制原物替代缺失部位，最后用天然蜡处理表面，以透出柚木的深沉色调和丰富纹理。天花板上格子状的装饰条板为房间原配，采用了类似方法进行修复。

### REVIVAL

Restoring the carved dado entailed removing layers of peeling paint to expose the bare wooden surface, then replacing missing components with copies made from the original. Finally, the surface was treated with natural waxes that allow the wood's rich tone and grain to remain visible. The ceiling's grid-like moldings are original to the room and were also restored in a similar fashion.



卷叶装饰细节  
Detail of scrolling leaf ornament

垂花饰装饰细节  
Detail of an ornamental festoon

中央花卉细节  
Detail of central floral motif

天花板上的勋章形木雕  
Ceiling medallion in carved teak





## 荣夫人的盥洗室 MRS. YUNG'S BATHROOM

2E

这间房间曾是荣夫人的专用盥洗室。鉴于它面积颇大且毗邻与之相连的卧室，它应被当作化妆间使用。

### 设计

浅色橡木和深色柚木板交错相间，以对角线相接，构成引人注目的锯齿状图案。人字形地面设计起到指向效应，让狭小空间更显宽阔。带有中世纪晚期建筑的韵味，人字形与V字形花纹在类似这间屋子的哥特复兴式内饰中颇为常见。锯齿状图案早在史前文明时期就已出现，作为雷电、波浪等自然现象的视觉化表现。荣家入住荣宅之时，锯齿状图案正在建筑、内饰和装饰艺术风格物件中回潮，特别是后者，在1930年代的上海大受欢迎。

### 修复

房间内原有地板大部分缺失，修复时工匠精心仿制，使之与相连卧室地板匹配。全新的硬木地面着色自然，以蜂蜡抛光。凸窗区域原有地砖部分保存完好。

This room was once the private bathroom of Mrs. Yung. Its generous size and proximity to the adjoining bedroom suggest it functioned as her dressing room as well.

### DESIGN

The floor comprises alternating boards of light oak and dark teak, arranged at diagonals to create an eye-catching zigzag pattern. The directional effect of this herringbone surface creates an illusion of width in the narrow space. Herringbone and chevron patterns that recall attributes of late Medieval architecture are common in Gothic Revival interiors like this one. The zigzag motif was used beginning with prehistoric civilizations to visually represent natural phenomena such as lightning and waves. Coinciding with the Yung occupancy, the zigzag enjoyed a modernist resurgence through architecture, interiors, and objects in the Art Deco style, which flourished in Shanghai in the 1930s.

### REVIVAL

Because most of the existing floor in this room was lost, it was meticulously recreated during the restoration to match that of the en-suite bedroom. The new hardwood planks were treated with a natural finish and beeswax polish. Some of the original floor tiles remain intact in the bay window.



人字形地板  
Floor planks laid in a herringbone pattern

安装地板  
Installation of floor planks

安装木质雕花  
Application of carved ornament

修复前的护墙板  
Wall panels prior to staining







## 走廊 PASSAGEWAY

2F

这个不大的空间用以连接荣宅老楼和四层高的附楼，将相隔十年建造、地面标高不同的两翼连为一体。访客从门厅进来后，需要在这里做出选择：谈事还是娱乐。前者，右转就是会议室；后者，左转上楼就是舞厅。

### 设计

房间内共计15平方米的天窗采用了Prada荣宅内最古老的彩绘玻璃，透过窗格进入房间的光线投射在铮亮的大理石地板上。与宅邸内诸多装饰特色相似，天窗上的设计结合了多种几何形状，以及传统植物装饰图案。蔓延于边缘的卷曲葡萄藤是一种近乎全球通用的装饰图案，在古代埃及、罗马、凯尔特、基督教、犹太教和中国都相当常见，也出现于荣宅的大门上。天窗背景则为方格状的彩色毛玻璃，带出一种方正的规矩感，与荣宅随处可见的棋盘格瓷砖遥相呼应。

### 修复

这面天窗的修复工作由一名意大利工匠完成，他修复了在此前某次修整行为中造成的损坏。天窗中央椭圆形的部分和21块面板被完全卸下接受处理。葡萄藤缺失的部分被替换为一种1940年代德国生产的彩窗玻璃。重新安装前，工匠对面板进行了清理和灌浆，使用的是几世纪以来玻璃匠人流传下来的传统技术。

This small space links Rong Zhai's original building with its four-story secondary structure, fusing two wings built about a decade apart and at different grades. It asks visitors, arriving here from the entrance hallway, to choose between business and pleasure: turn right for the Meeting Room, or left (and upstairs) for the Ballroom.

### DESIGN

The colorful skylight (fifteen square meters in total) that distinguishes this space boasts the oldest stained glass at Prada Rong Zhai. Illumination from above filters through its panes to reflect off the room's polished marble floors. As in many decorative features of the house, the design marries geometric forms with the organicism of traditional vegetal ornament. The scrolling grapevines around the perimeter are a nearly universal decorative motif found throughout Ancient Egyptian, Roman, Celtic, Christian, Judaic, and Chinese iconography, and also appear on the residence's main gate. The checkered background pattern of colored and textured glass provides grid-like regularity while subtly echoing the tessellating tile patterns found throughout Prada Rong Zhai.

### REVIVAL

The restoration of this skylight corrected damage caused during an earlier attempt to repair and replace broken elements. The central ovals and twenty-one panels were removed for treatment. Missing pieces within the grape bunches were replaced with period-appropriate stained glass produced in Germany in the 1940s. Before reinstallation, the panels were cleaned and grouted using traditional techniques passed down through the centuries by specialist glassworkers.



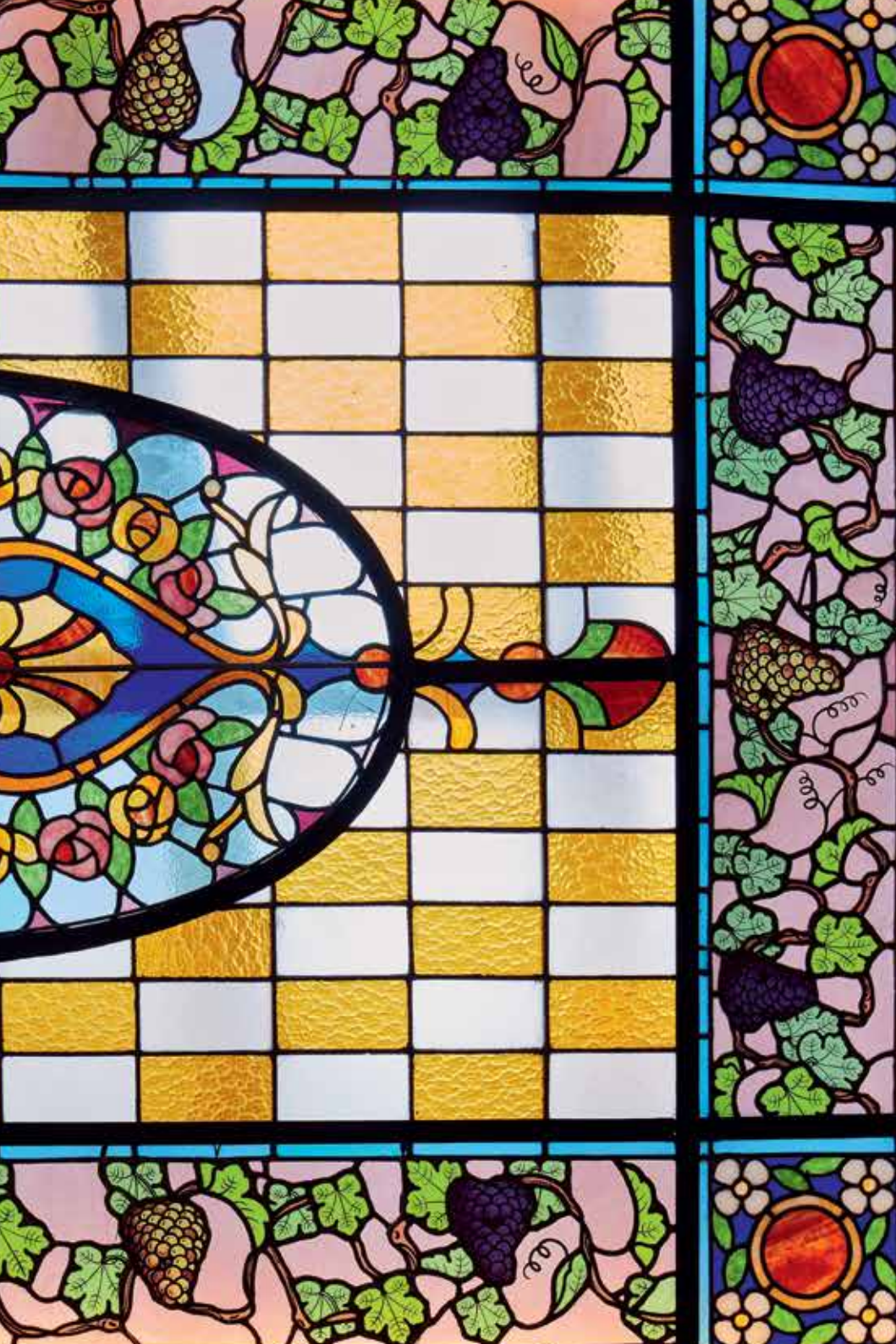
面向会议室的景观  
View toward Meeting Room

位于边缘的葡萄藤图案  
Grapevine decor around the border

用锯屑打磨面板  
Polishing a panel with sawdust

为受损部分替换古董玻璃  
Broken pieces replaced with vintage glass







## 宴会大厅 BALLROOM

2G

1918年后的一次扩建中，原先三个卧室被改造成一间恢弘的宴会大厅，用于举办大型派对和各类正式活动。宴会大厅上方是一整面彩绘玻璃天窗，由69块玻璃面板构成（共计45平方米）。

### 设计

彩绘玻璃天窗融合了历史和现代设计元素。以几何玫瑰花结为中心，水晶状的射线向四周发散，构成旭日形纹饰——这是起源于法国并在上世纪二三十年代风靡全球的装饰艺术中一种常见的图案。而将该现代派作品囊括其中的却是螺旋形绶带和边角的月桂花环——这些皆是古希腊和古罗马文化中的装饰元素，并再现于文艺复兴时期。彩绘玻璃作为装饰品拥有一千多年的历史。制作时，工匠先在一块大玻璃上画出图形，再切割下各个镶嵌块，用瓷漆上色，再以高温煅烧，最后嵌入以熔炼的铅为边框的金属框架中。

### 修复

天窗破损严重，需要将其整体拆卸。在一次修复工程中，原有的玻璃被损坏，另有部分面板安装颠倒。进行本次修复时，工匠用与原物相近的玻璃替换了破损和缺失部件。金属支撑框架得以全面加固，原来的玻璃面板被小心清理后重新安装。此外，这间房间内装饰华美的原有檐口吊顶，已采用留存下来的部件进行重制，如今可以满足现代照明和通风设备所需。墙面四周木质护墙板的精致嵌体也得到了专业工匠的仔细修复。

During an expansion after 1918, three of the original bedrooms were replaced with this grand, open ballroom. Here, parties and formal events were crowned with a massive stained-glass skylight of sixty-nine panels (forty-five square meters in total).

### DESIGN

This stained-glass centerpiece juxtaposes historical and modern design elements. From the central geometric rosette, crystalline rays emanate from a stylized sunburst—a motif prevalent in the Art Deco style that originated in France and spread internationally through the 1920s and 30s. This modern gesture is contained, however, by spiraling ribbons and corner laurel wreaths—ornamental elements from ancient Greek and Roman cultures. Stained glass is an art form that dates back more than a thousand years. With a line drawing of the design traced onto a large glass pane, individual pieces would have been cut, then colored with enamel paint and fired at high temperatures before being joined in their metal frame with strips of heated lead.

### REVIVAL

The restoration of this feature required the complete removal of the skylight. During an earlier restoration, the original glass was damaged and some of the panels had been installed backwards. Broken or missing pieces were replaced with vintage glass approximating the original. The metal support structure was reinforced throughout and the panels gently cleaned before reinstallation. Elsewhere, the ceiling cornices were recreated from the fragments that remained, now designed to accommodate modern lighting and ventilation. The fine inlay of the wood paneling was also delicately restored by specialist artisans.



中央旭日纹和玫瑰花结细节  
Detail of central sunburst rosette

花环图案细节  
Detail of wreath motif

修复过程中使用的古董玻璃  
Historic glass used for the restoration

处理一块彩绘玻璃面板  
Treatment of a stained-glass panel





## 荣先生的卧室 MR. YUNG'S BEDROOM

3A

1918年，荣宗敬扩建了这间原有的卧室，留为己用。房间增加了一个凸形结构，并配备壁炉，使面积扩大了近一倍。有趣的是，相比宅邸中其他地方，比如二楼荣夫人的卧室，此处的粉彩色墙壁和白漆壁炉更为精致，也明显少了一些男性气质。

### 设计

屋顶的吊灯均置于房间原有的固定装置上。由薄雕半透明雪花石制成的灯罩让光线优美透出。19世纪初期诞生的现代气灯取代了蜡烛和油灯，使光线更为明亮，但气灯不耐脏且危险，不适合家用。乃至19世纪80年代的上海，如荣家这样的富裕人家已经提前使用上了电力。虽然各租界电压系统的不尽相同给基础设施建造带来困难，但电灯这种新型照明技术仍旧在上海得到迅速应用。

### 修复

意大利工匠使用了一种名为脱蜡工艺的技术，根据这个房间的原有灯具装置铸造了新的灯具。这一古老技术可以通过一系列模具复制细节精致的物件，中国商朝和周朝的青铜器也是以此方法铸造的。Prada荣宅中所有遗失的灯具均由这种传统工艺复刻而成。

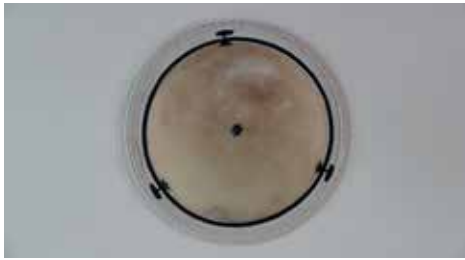
In 1918, Yung Tsoong-King enlarged this original bedroom for use as his own, nearly doubling the space through a bay-shaped addition with fireplace. Interestingly, the existing pastel-colored walls and white lacquered fireplace are more delicate and less decidedly masculine than other spaces in the residence, such as the second floor bedroom of Mrs. Yung.

### DESIGN

The lamps hanging above are based on fixtures original to the house. Light is beautifully diffused through shades made from thinly carved, semitransparent alabaster stone. The advent of modern gas lighting in the early 1800s replaced candles and oil lamps with bright, efficient light, but was still dirty and dangerous in the home. Electrification was brought to wealthy Shanghai residences like this one beginning in the 1880s. The city quickly embraced this new lighting technology, despite the infrastructural challenge of different voltage systems among the various concession zones.

### REVIVAL

Italian artisans used a method called the lost-wax technique to cast new metal light fixtures in this room from the originals. It uses a series of molds to replicate objects in intricate detail, and was even used to create Shang and Zhou Dynasty bronzes in ancient China. All the missing light fixtures at Prada Rong Zhai were reproduced using this traditional technique.



吊灯细节  
Detail of hanging lamp

按原始金属部件用蜡制作的铸件  
Wax cast of the original metal object

加热石膏模具  
Heating plaster mold

打磨金属铸件  
Grinding cast metal object





## 西卧室 WEST BEDROOM

3B

这个日光明亮的房间曾是荣宗敬长子的卧室，1930年左右为其结婚而建。带玻璃门的嵌入式橱柜可能被用于存放书本和其他珍贵物件。房间南面独特的壁龛和位于房间上方的圆柱形塔楼遥相呼应。

### 设计

砖墙是在宅邸修复过程中被意外揭露的神秘之处，如今作为能够暗示荣宅过去的建筑特色被保留下来。当工匠在勘察这个房间墙面材料构成和原始颜色时，发现了掩盖于泥灰之下的砖墙。墙的形状像是一扇门和门头饰板，说明这里曾经是通向另一个房间的入口处。很有可能这个被封住的门曾经通向的是一个阳台或露台，但它们在宅邸扩建的过程中被移除了。

### 修复

在砖墙被发现之后，原本覆盖其上的泥灰和石灰都被工匠小心刮除。他们修复了遗失的部件，对墙面进行了防灰处理。荣宅中所有的内墙修复都采用了同一种传统泥灰技术，与宅邸最初建造时完全一致。首先，后期添加的现代泥灰被完整去除，暴露出原本颜色的泥灰。工匠再用现代颜料调出原始墙面色彩，并用一层新的泥灰涂层修复不平整的老旧泥灰。最后，在灰泥风干之前，工匠再涂上一层用正确颜料处理过的石灰。

This bright and sunny space was the bedroom of Yung Tsoong-King's eldest son, built around 1930 when he married. The built-in cabinet with glass doors might have held the couple's books or other precious items. The unique niche at the room's southern end reflects the cylindrical shape of the turret it sits beneath.

### DESIGN

The brick bas-relief wall is a mysterious detail that was discovered during the restoration and was preserved as an architectural artifact that hints at Rong Zhai's past. While the room's walls were being surveyed for clues about their material composition and original coloration, this brick surface was uncovered beneath the plaster. The paneled shape of this wall resembles the form of a door and overdoor, suggesting the former presence of a doorway into the adjoining room. It is possible this blockaded door once opened onto a balcony or terrace this room has since replaced.

### REVIVAL

Once the bas-relief was discovered, the plaster and lime wash that had previously covered its surface was carefully removed. Missing components were repaired, and the wall treated with an anti-dust coating. All interior walls at Rong Zhai were repaired using the same traditional plastering techniques by which they were originally built. First, layers of modern-day gypsum were removed to uncover the original pigmented plaster. These original colors were matched with contemporary pigments and the old unstable plaster replaced with a fresh coat. A final coat of lime mixed with the proper pigment was applied just before the plaster dried.



在修复工程中被发现的砖墙  
Wall relief uncovered during restoration

现代彩绘玻璃窗  
Transom windows with modern stained glass

彩绘玻璃设计图  
Diagram of the stained glass design

修复原始涂料色彩  
Restoration of the original paint color







## 莲花卧室 LOTUS BEDROOM

3C

此卧室于1918年左右宅邸扩建时修建，光线明亮、通风良好。以花卉图案装饰的房间色调柔和，可能用作女眷的卧室。

This bright, airy space was built during a circa 1918 expansion as a bedroom, possibly for a woman, as suggested by its pastel colors and floral decor.

### 设计

墙砖在卧室装饰中十分少见，传统上它通常用在比较潮湿的地方，例如厨房和浴室。墙砖图案以非写实的莲花为主，象征重生，独具诗意：花朵朝开暮合，如同房间主人的作息规律。1929年，荣宗敬在故乡无锡太湖岸边兴建了锦园，园中荷花池景色迤邐，闻名遐迩。墙砖的制作手法称作景泰蓝工艺，即以液态珐琅注入瓷砖内预先雕好的小格子中，再以高温煅烧，烧制后图案的颜色鲜艳分明。该工艺源自古希腊，自13世纪50年代中国军队从中东班师回国时传入中国。

### DESIGN

Wall tiles are unusual for a bedroom, as they traditionally protect the walls and floors in wet spaces like kitchens and bathrooms. Their stylized lotus flower motif symbolizes rebirth and bears poetic significance in this setting: like the room's occupant, the blossom closes at night and reopens each morning. In 1929, on the shores of Lake Tai in his native Wuxi, Yung Tsoong-King built a Brocade Garden that became well known for the beauty of its lotus ponds. These tiles were produced by a technique known as *cloisonné* enamel. Each tile features cells of low relief into which liquid enamel color is poured. These reservoirs keep each color of the design separate before being fired at high temperatures to harden and fuse. This process was developed by the ancient Greeks and came to China in the 1250s when military campaigns returned from the Middle East.

### 修复

修复破损和缺失墙砖时须严格遵循原来的制作工艺。譬如复制装饰花纹时，要先将印有原图案的照片放大到实物大小，再按照照片绘制线条，然后由意大利陶瓷工匠以蚀刻法将线条手工刻于石膏板上，再用石膏板制作原物的浮雕模子。经过数次试验和调色，重现百年墙砖原本的色彩、光泽与裂纹效果。

### REVIVAL

The damaged and missing tiles were restored using the exact process by which they were originally manufactured. A photo of the original design was enlarged to full scale, converted to a line drawing, and then etched by hand onto a plaster tablet by an Italian ceramic artisan. These tablets were used to make relief molds of the originals. Extensive testing was required to replicate the exact color, translucency, and crackled effect of the hundred-year-old tiles.



对石膏模具进行蚀刻  
Etching the plaster mold

由模具制成的砖块  
Tiles produced from the mold

加入液态珐琅色彩  
Adding liquid enamel color

安装墙砖  
Installation of tiles





# 台球室 BILLIARDS ROOM

3D

此处装饰与相邻的吸烟室风格一致，两个房间都建于1918年后，说明二者是按套间设计，供绅士们休闲之用。此四方形房间似乎曾作为台球室使用。房中没有一面是未经修饰的，头顶上方雍容华贵的金色装饰即是明证。

## 设计

镀金天花角线映射灯光以增强三维立体感。镀金装饰古已有之，可见于各种世界文明。西方传统中工匠将黄金手工敲打至近乎透明，然后切割成小方块，再将此“金叶子”用软刷和粘着溶液敷于装饰表面上。天花板上的新古典主义装饰图案采用了源自古希腊和古罗马寺庙的叶子图案和植物卷纹。花环和碎花垂带则来自18世纪英国建筑师Robert Adam引领的风潮。中间的旭日形纹饰四周环绕椭圆纹和连续圆形纹，与主要呈直线的房内线条形成对比。

## 修复

修复镀金天花板装饰时，意大利工匠小组首先要处理被水侵蚀、不平整的部分，再将掉落的部件重新安放，将缺失的部分用原有部件重新制作。然后工匠再将天花板表面整体刷白，重新手工镀金，并添加一个保护层，最后做旧，呈现出合理的最终效果。

The coordinated decor of this room and the adjacent Smoking Room, both built after 1918, suggests they were conceived as a suite for gentlemanly leisure. It is possible this rectangular space may have held a billiards table. No surface is left unadorned, as evidenced by the sumptuous gold detailing overhead.

## DESIGN

Gilded ceiling moldings enhance their three-dimensional effect by reflecting light. Gilding is an ancient decorative technique practiced among numerous world cultures. In the Western tradition, gold is hammered by hand until nearly transparent, then cut into small squares; this gold leaf is applied to a surface by using a soft brush and adhesive solution. Neoclassical decorative motifs found on this ceiling include traditional leaf ornaments and vegetal scrolls derived from ancient Greek and Roman temples. The draping garlands and drops of small chained flowers were popularized by the tastemaking eighteenth century British architect Robert Adam. The central sunburst, with encircling ellipse and linked rings, contrasts with the rectilinearity of the room.

## REVIVAL

To restore the ornate ceiling, the team of Italian artisans first addressed the water-damaged and unstable elements. Fallen sections were reattached and missing portions recreated from original fragments. The entire surface was then whitewashed and re-gilded by hand, then treated with a protective finish and aged for an appropriate final impression.



华丽的天花板细节  
Ceiling detail with ornamental patterns

天花板进行镀金前的准备工作  
Preparation of ceiling for gilding

用小软刷涂上金箔  
Applying gold leaf with a soft brush

镀金前与镀金后  
Before and after gilding





## 吸烟室 SMOKING ROOM

3E

与其环境私密的大小不甚相符，这个房间的华丽装饰具有象征意义。此处建于1918年宅邸扩建以后，多半作为吸烟室使用。按照传统西式宅邸中以性别划分空间的惯例，男士们在使用晚餐后可以在这个充满男性标签的空间自得其乐，点上烟斗或雪茄吞云吐雾，也许再喝点红酒。

### 设计

此房间华丽精致的手工雕刻木制护墙板是吸烟室的理想装饰，因为它相比墙纸比较不易吸收烟雾。房门侧面的上部护墙板上饰有花篮和农具的装饰图案，让人联想起18世纪初欧洲室内装潢中流行的田园风光题材。其他西式图案包括叶子拉花、垂花饰和碎花边，皆可在古代至18世纪新古典主义时期的历史元素中找到源头。与之形成对比的是凤凰图案，作为深具代表性的东亚装饰图案，象征美德与高贵，也常常在18世纪早期西方的中国风主题中出现。

### 修复

修复木质护墙板时，须从木材表面去除后期涂层，缺损的部分用新木料替换，使之与原来用的柚木不再容易分辨。接下来将面板上色，再用虫胶和天然蜂蜡上光进行保护。据判断，护墙板中空的墙面原是以织物覆盖，因此修复时专门为该房间制作了与该时期相符的织物。

Despite its intimate scale, this room's ornate decoration belies its symbolic significance. It likely served as a smoking room, added to the residence after 1918. Per the gendered spatial conventions of historic Western-style mansions, men could retreat to this masculine-coded space after dinner to enjoy pipes or cigars and perhaps a glass of wine.

### DESIGN

This elaborate, hand-carved wood paneling is ideal for a smoking room, as it absorbs less smoke than wallpaper. On the upper panels flanking the door, the primary device of a flower basket with agricultural equipment evokes pastoral imagery popular in European interiors in the early 1700s. Other Western motifs include draped garlands of leaves (*festoons*) and fabric (*swags*) and hanging cascades of small flowers—all inspired by historical sources from Antiquity to the eighteenth century Neoclassical. The Fenghuang birds are mythical, phoenix-like creatures represented in ornament throughout East Asia, where they symbolize virtue and grace, as well as in Western *chinoiserie* schemes in the early eighteenth century.

### REVIVAL

Restoration of the boiserie panels required uncovering the original wooden surface and replacing damaged sections with new woods treated to blend in with the original teak. The panels were then finished with a protective coat of shellac and natural beeswax. The empty frames within the panels were determined to have been covered originally in fabric, so a period-appropriate textile was created specifically for this room.



田园风光元素与两侧的凤凰  
Pastoral imagery flanked by Fenghuang birds

中心玫瑰花结细节  
Detail of central floral rosette

原始玻璃橱柜  
Original glass cabinet

护墙板中间的织物细节  
Detail of fabric panel





## 北会客厅 NORTH CHAMBER

3F

此处为1918年后扩建时修建。房间面积颇大，却充满神秘之处，比如其最初用途。此房间带有一个用以存放衣物和文档的嵌入式储藏空间，因此可能曾作卧室使用，或有可能是一间办公室。另一个神秘之处是铁门后的柜橱里隐藏有一个保险箱，而外观却与旁边木质面板一模一样，用来掩人耳目。

### 设计

此房间的木工手艺令人称道，包括木质护墙板和镶嵌的装饰板，西墙边的原有木制橱柜更是巧夺天工。镶嵌装饰板拥有上千年历史，该工艺是将较薄的木质镶板嵌入木质框架中。此处对称图案（诸如中心的花卉图案、每个面板边缘的菱形图案，以及天花板檐口下精细的纵向交织编结图案）众多，究其原因，应为工匠可在镶板上一次性刻出多个相同图案。

### 修复

木材作为伴随周围环境湿度变化的有机材料，会出现相应膨胀和收缩，因此镶嵌装饰板的表层会变得十分脆弱。虽然木板相互之间与表层之间的连接很牢固，但多年以来此房间内部镶嵌饰板还是出现多处损坏。此外，有些地方后期被涂为金黄色，用以模仿镀金效果。对表层进行修复时，工匠须从完好镶嵌部件上去除颜料，缺失部分以传统方法制作的镶板替换。

Built during a post-1918 expansion, this grand room carries secrets—including its original purpose. Its built-in storage for clothing or documents suggests this room may have functioned as a bedroom or an office. Another mysterious feature is the safe concealed behind an iron door, disguised to resemble the adjacent wooden panels.

### DESIGN

The space is distinguished by the marquetry on its wooden paneling, or *boiserie*—particularly notable in the original cabinetry along the room’s western wall. *Marquetry* is a millennia-old decorative technique of setting thin pieces of wood veneer into a wooden background. Symmetrical motifs such as the central floral motif, the diamond patterning around each panel’s perimeter, and the vertical strips of intricately interlaced knotwork below the ceiling cornice were favored by craftsmen because multiple identical shapes could be cut from the veneer at once.

### REVIVAL

Because wood is an organic material that swells and shrinks with the humidity of its environment, marquetry surfaces tend to be delicate. Despite the pieces being tightly fit together and firmly adhered to the surface, the decoration in this room had sustained many losses over the years. Additionally, some areas had later been covered with gold-colored paint to imitate gilding. Restoration of these surfaces required removing pigment from the intact inlays and replacing the missing portions with veneers prepared by specialist craftsmen in the traditional manner.



中国风绳结镶嵌  
Intricate knotwork inlay in the ‘Chinese’ style

护墙板边缘的镶嵌工艺  
Marquetry decor around each panel

由镶嵌木板制成的旭日纹  
A sunburst created from veneer inlays

未经修复的受损镶嵌木板  
Damaged marquetry panels before repair