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演绎

新中式

Deducing Neo-Chinese style—The Ode of Gentlemen

君子赋

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对我来说， 艺术不拘任何形式

For Me, Art Exists in Any Forms

自从“轻井泽”系列的空间作品陆陆续续完成、顺利营运，也越来越多人问我：为什么独钟东方元素？又如何把这种深蕴的机趣、悠久人文，发挥到淋漓尽致？首先我必须澄清，其实我并非刻意独厚东方或中式语汇，只是因为我承接的设计案都以商空居多，毕竟一个多人使用的特定空间，有许多外在因素需要考虑。而催生一个足以是话题，或足够引起消费者关注的新蓝海，只是我在专业上的基本，也是我身为设计师的价值所在。

Since the gradually completion and successfully operation of "Karuizawa"-series of spaces, more and more people have asked me: why do you show special preference to oriental elements? And how do you exert these elements with profound backgrounds and long-standing cultures incisively and vividly? First of all, I must clarify that I am not deliberately paying attention to oriental or Chinese vocabulary, but the majority of my design cases are commercial spaces where there are more external factors to be considered, after all they are specific spaces for multiple users. While being forced to create a new blue ocean which could be a topic itself and able to induce the attention of the customers, is the basis of my profession, as well as my value as a designer.

其次，我必须不断思考：“不一定要做伟大的作品，但一定要是成功的作品”。对我来说，透过敏锐嗅觉掌握市场脉动，进而帮业主的新事业成功定位、最短时间创造利润、缩短摸索或尝试错误的时间，都是我做设计很明确的目标。过去工作室也常有住宅规划的邀约，但我几乎都婉拒了，原因就是我希望捍卫设计师的自主性。住宅设计因为要考虑家庭成员的个人需求，主观细节太多，无法像商空有这么高的自主性。然而自主性越高，创意才能落实，空间的完成度因此提升，也才有大家眼前看到的成绩，这些都是环环相扣的前因后果。

Secondly, I must keep on thinking that "I am not necessarily aiming at working out great works, but they must be successful works." To me, mastering the market, and then helping the owners find successful orientations of their new careers, creating profits in the shortest time and shortening the time of trial and error through my keen sense of smell, are the specific aims in my design. There are also frequently invitation of residential plans in my former studio, but I have almost refused politely, cause I hope to defend the autonomy of a designer. There are many subjective details in a residential design on account of considering personal demands of the family members, without the high autonomy like commercial spaces. While the higher the autonomy, the more practicable the originality, so that the completeness of the space is enhanced. As a result, there comes out the performance in front of everyone. These are the causes and effects with hook-ups.

这次广获青睐的“轻井泽-台南店”案，基本上也是掌握了市场近年“东风西渐”的流行趋势。但是很重要的一点，就是重新演绎人们对大自然应有的崇敬与亲近，也就是将光、风、水、绿等重要的生命元素导入空间，这点我受安藤忠雄大师的启发颇深。在这个案子里，很多地方都有引光、借景、绿意造景的手法运用，例如引用苏州园林概念的迂回层次、足以沉淀情绪的静态枯山水、骑楼天花板上以数千根竹枝构筑立体光影、透过天井呈现不同光照角度下的光束效果、以及搭配水景、水雾等开扩观者的想象空间等等，而其中又以“光影的呈现”最为关键，也是我在每个作品上最常用力的重点。

序

序

PREFACE

演绎
新中式

This case of "Karuzawa at Tainan" which has gained widespread favor is basically applied with the fashion trend of "introducing Chinese profound culture into the west gradually" in the market these years, but the most important is to interpret people's deserved respect and closeness to nature, which means to lead important biological elements into the space, such as light, wind, water and green color, inspired deeply by the master architect Tadao Ando. In this case, light introducing, view borrowing, green landscaping and other techniques are widely used, such as the circuitous layers in the concept of Suzhou traditional garden, the static dry landscape, the three-dimensional shadow on the ceiling with thousands of bamboo branches, the beam of light with different light angles through patios, the imaginary space combined with the waterscape and spray for the viewers, while the key point is the "presentation of lights and shadows" which is also the emphasis in each of my design.

设计是条长远的路，没有热情、没有天分、没有敏锐的感知力都会走得很辛苦。许多年来我把工作室当成家，每天都已经半夜了还在工作，却始终乐在其中，丝毫不以为苦，因为空间设计就是我生活的全部！而我的小宇宙是绕着“设计”在旋转的恒定模式，我可以花几天的时间看展、看电影、选材料、构思工法，却没办法帮自己打一杯果汁。也因为全力以赴，我才能将这么多来自四面八方的元素加以和谐的整合。

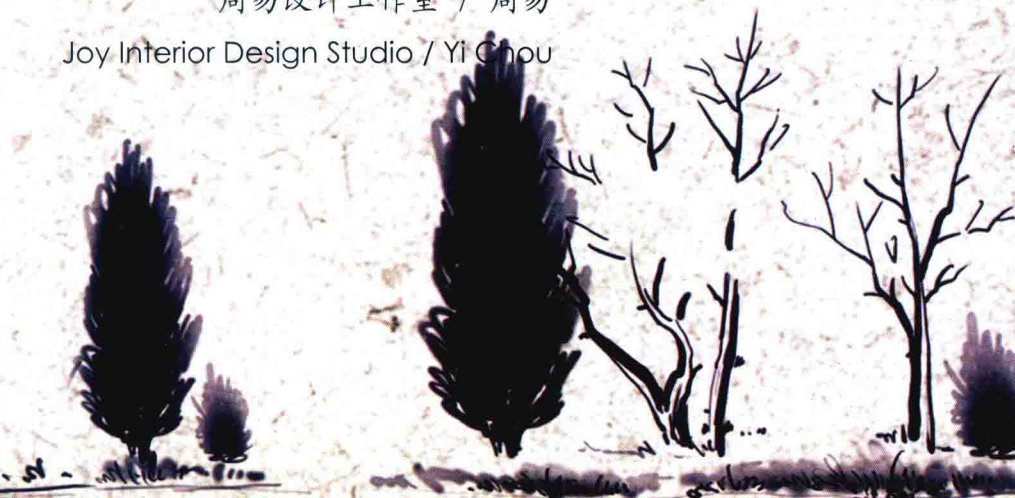
Design is a long-range road, it will be very hard if you have no passion, talent nor keen perception. Thus, I have regarded the studio as my home for many years. I work until midnight everyday, but still enjoy it without feeling painful because spatial design is all of my life while my microcosm is a constant pattern revolving around "design". I could spend several days on viewing exhibitions and films, selecting materials or designing construction methods, but I have no time to make a glass of juice for myself, and just because of making every effort on it, I could integrate so many elements from all directions harmoniously.

人们常说电影是八大艺术的总和，在空间设计的领域里，设计师就是导演，结合应用美学、综合美学、实用美学等来呈现空间的张力、感染力、包容力，同时也是一种不拘任何形式的艺术。做为承载多人情绪的商用空间，我希望能让空间自己说故事，每一幕我精心构筑的景，都能让观者产生共鸣，甚至成就生命中片刻的美好记忆。

People often say that the film is the sum of the eight main arts and at the same time, a kind of art that exists in any forms. In the field of spatial design, the designer is the director who combines applied aesthetics, comprehensive aesthetics and practical aesthetics to present the tension, infection and capacity of the space. As a commercial space which bears the weight of many people's emotions, I hope that the space could tell the story of itself with every little scene that I have elaborately created, making the viewers have sympathetic response or even achieve the very little moment of beautiful memories in their lives.

周易设计工作室 / 周易

Joy Interior Design Studio / Yi Chou





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《山园小梅》

众芳摇落独暄妍 占尽风情向小园
疏影横斜水清浅 暗香浮动月黄昏
霜禽欲下先偷眼 粉蝶如知合断魂
幸有微吟可相狎 不须檀板共金樽

——宋·林逋

词人想表达以梅喻人的品格，这个『人』，不是空虚庸下追求物质享受的俗人，而是品格高尚的风雅之士。

而梅之于空间意境正是通过脱离传统的文人墨客的方式去表达原有的中式风格，梅花的美，不同于牡丹的富丽，更不同于桃花的天艳，而是一种淡雅和娴静的美。正是用梅之寓意去表现一种特别的中式味道，以达到设计师想要表现的真正风雅之士的情怀，一脉相承！



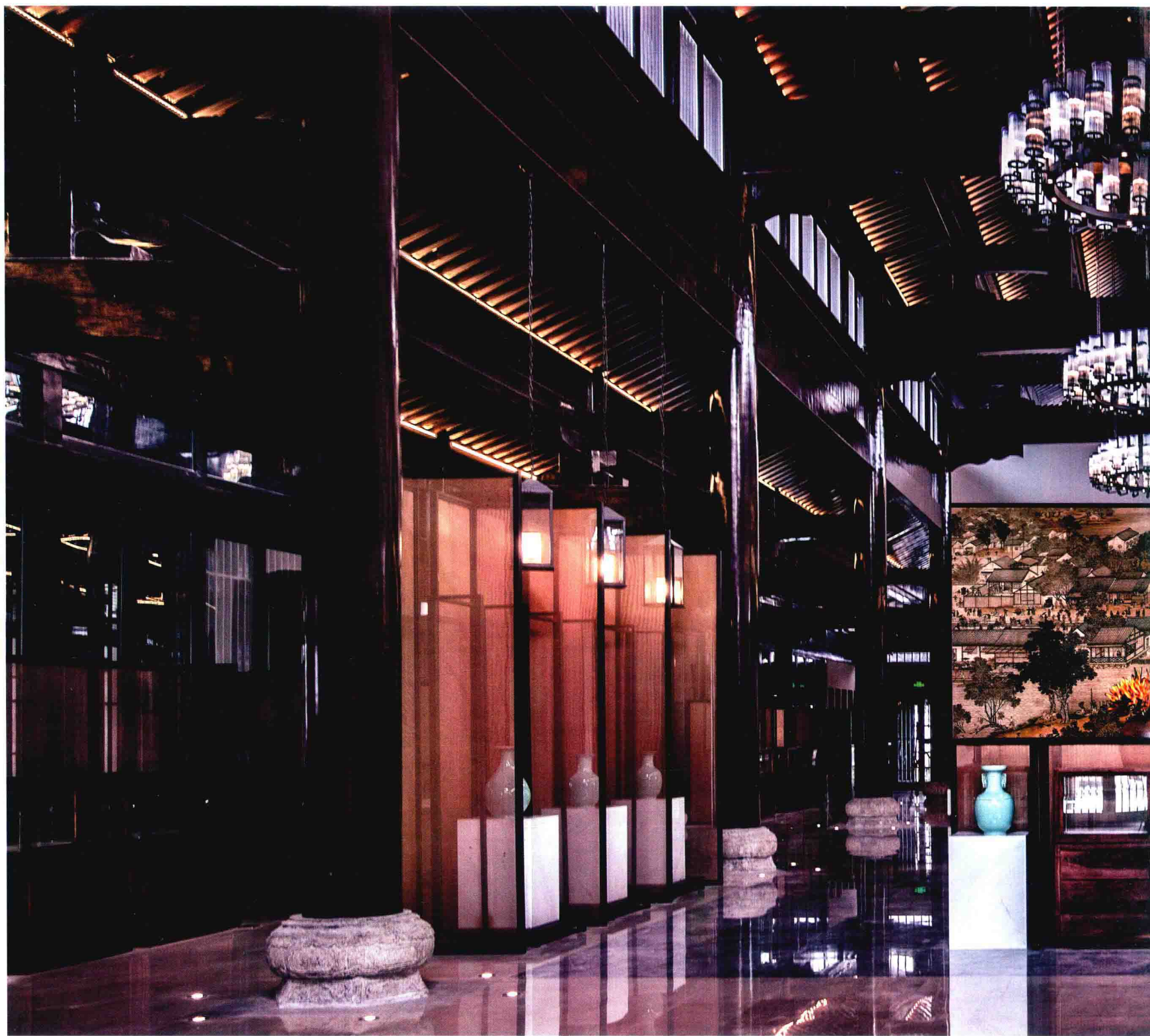


梅

君子寒梅

傲而不俗，独开于风寒料峭。其芳愈寒愈媚，潇洒临风寒袞，遇冰雪更添风姿。踏雪寻梅，呵气凝香，满目娇色，风雅至致。

演绎
新中式



传承古韵 即墨典藏

Inheriting the Classical Flavor of Jimo City

项目名称 | 青岛即墨古城展示馆 室内设计 | 重庆年代元禾艺术设计有限公司 主创设计师 | 夏洋、牟海涛 设计团队 | 刘露、李畅、杨明弼
陈设设计 | 重庆元禾大千艺术品有限公司 设计师 | 钟菲 项目地点 | 山东青岛 项目面积 | 1500 m² 主要材料 | 胡桃木原木、灰色石、亚麻布等

文化背景 | Cultural Background

即墨是一座拥有2000余年历史的文化古城。在战国时期已经名扬天下。而当下，当地政府希望通过对这座历史古城的维护与重建，提升当地的旅游文化产业，并形成新的景点与商业街区。而古城展示馆，正是其中核心的区域之一。

Jimo is an old cultural city with more than 2,000 years of history, which is widely known since the Warring States Period. Nowadays, the local government hopes to promote local tourism culture

面积约1500平方米的展示馆，将使用多种科技手段向游客展示即墨地区的出土文物、非物质文化遗产、古城的历史以及未来的建设规划。同时还具备雅集活动，VIP接待等多种功能。整体建筑结构采用纯木结构，以传统工法进行构造。

industry and form new scenic spots and commercial streets through the maintenance and reconstruction of this historical city. While the exhibition building in this ancient city is one of the



central areas. The exhibition building with an area of 1,500 square meters will show the excavations, non-material cultural heritages, the history of this ancient city and the construction planning in the future in Jimo area to the tourists by using multiple scientific

传承古雅 | Inheriting the Ancient Elegance

室内空间设计传达的是大气、沉稳、恢弘、壮观的视觉感受。整体古城的规划以明代万历年间的即墨古城为蓝本，所以设计师在室内空间的营造及家具的使用上，也以明代风貌为源泉，大量采用胡桃木原木、灰色石材及亚麻布，细腻

The interior space conveys a generous, calm, broad and grand visual sense. The overall plan of this ancient city derives from the Jimo City in the Wanli period of the Ming Dynasty, thus, based on the appearances in Ming Dynasty, designers use a large number of walnut wood, gray stone and linen on the creation of the interior space and the using of the furniture, where the combination of

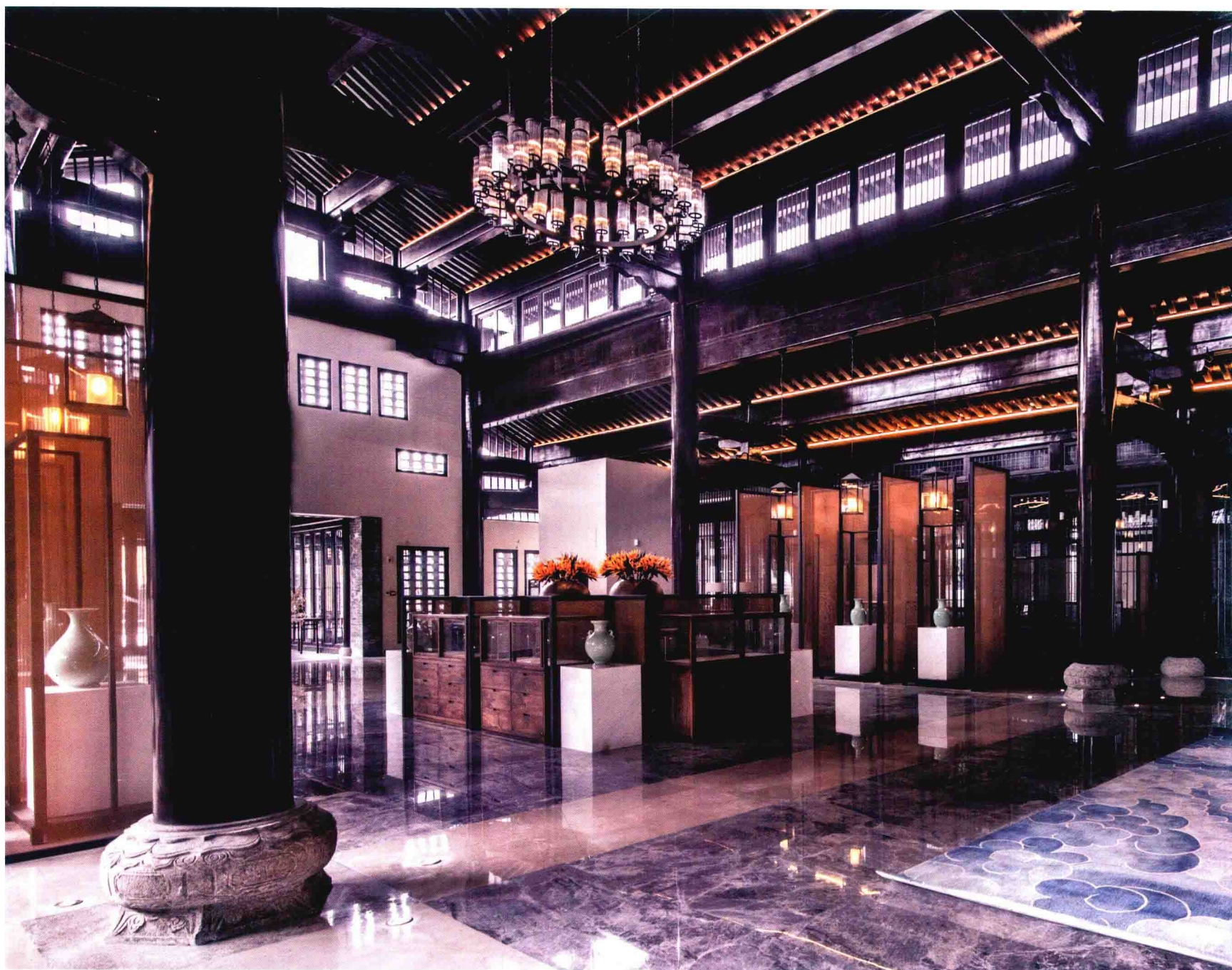
and technical methods. It is also equipped with activities for elegant gatherings, VIP receptions and more functions. The overall architectural structure is adopted with pure wood and built by traditional methods.

与粗犷结合的相得益彰。本意希望以东方的灰调与建筑相辉映，呈现古朴内敛的氛围，既具有博物馆的厚重庄严，又处处显示出中国士大夫文化的东方情趣。

delicacy and roughness is quite excellent. The orientation in this case is to make the oriental tone echo with the building in order to present the pristine and restrained atmosphere, which owns the dignity of the museum yet reflects the oriental temperament and interest of Chinese literati and officialdom culture.







室有木兮木有韵 | Wood with Aesthetic Flavor in the Room

整个空间均以原木铺陈，佐以明代风格的木质家具，打造木调古韵空间。展示台之间间隔以高挑的木质半透屏风呈现，线条简洁，空间划分清新明朗。璞玉的青翠在木色的暖映中更显清透。设计师本着浮华，回归本真的设计理念，用石、木这些古朴自然的材料加以糅合，既展现了传统文化空间之文雅，也符合现代人的审美感受。

The overall space is paved with raw wood, embellished with wooden furniture in the style of Ming Dynasty, creating a space with wood tone and ancient flavor. The interval between the exhibition counters is presented with the tall wooden semi-transparent screen, while the simple lines divide the space clearly and freshly. The fresh and green sense of uncut jade appears more clear under the reflection of wood color. Based on the design concept of getting rid of the vanity and returning to nature, designers combine the pristine and natural materials such as stone and wood, reflecting the elegance of traditional and cultural space and fitting for the aesthetic feelings of modern people.

