



六王畢，四海一，
蜀山兀，阿房出。
覆壓三百餘里，
陽燄天。一。阿房
北約西西折，直
走咸陽。二。川
流，流入宮牆。
五十一。一樓，十步
一閣。如綈繡
司，櫺星堂。
各北地勢，鉤心
斗角。龍蛇互，
圖。阿房宮，
臺不知千餘年，
落。秦橋即波，
秦何能？後道
何去，不盡何
知？高橋即波，
不知西東。

唐 杜牧 阿房宮賦

居住空間

新中式

追本溯源

TRACING BACK 深圳视界文化传播有限公司 编
LIVING IN NEO-CHINESE STYLE

中国林业出版社
China Forestry Publishing House

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PREFACE 前言

追本溯源，本意是追究根本、探索源头、寻求历史根源。本书取其为名意在通过探索中国传统文化的根源，追溯我们居住空间的本源，找寻属于我们自己的审美观和生活方式。

中式风格是中国上下几千年形成的独特风格，融合了庄重与优雅的双重气质，富有中国传统美学的特征。忽略了传统文化的设计，只有模仿，是没有生命力的。新中式便是以中国传统古典文化为背景演绎下的当代设计，本书精挑了近40个新中式风格居住空间作品，重点展现了新中式的文化底蕴、设计手法，中式元素和符号的创新运用，新中式中现代感、个性化的融合。

“追本溯源”，即寓意传统文化在中国的回归与复兴！

The original idea of tracing back is looking into the base, exploring the source and searching for the historical origin. This book is named by it since we are eager to retrospect the origin of our living spaces as well as finding the aesthetics and lifestyles of ourselves through the exploration on the source of Chinese traditional culture.

Chinese style is a unique style formed in China after thousands of years, which is combined with both the dignified and the elegant temperament with the feature of Chinese traditional aesthetics. A design without traditional culture is just an imitation with no vitality. While neo-Chinese style is modern under the background of the interpretation on Chinese traditional and classical culture. This book selects nearly 40 projects on living spaces in neo-Chinese style, which highlights the cultural deposits and design techniques of neo-Chinese style, the innovate application of Chinese elements and symbols as well as the combination of modern sense and individualities.

“Tracing back” implies the return and renaissance of traditional culture in China!

东方式居住

ORIENTAL DWELLING

近年，我们做了一系列东方风格的作品，源于想找回我们正不断失去的传统之美。

现在的状况是：一方面大江南北从建筑、城市建设到室内满眼充斥的西式设计；另外一面，也看到很多人开始追溯我们东方人居住的本源，找属于我们的审美趣味和生活方式，也有更多人愿意用东方美学的方式来装饰房屋。这应该源于我们经历过上世纪末和本世纪初排山倒海的泛滥的西方文化冲击和对西式文化的盲从之后，更多地想找到自己文化自信和属于东方人的生活方式。

我更喜欢用“东方”而不是“中式”这样的词汇来形容我们正在做的设计。“东方”更宽泛，东方风格其实集合的是东亚以及东南亚的很多元素并加以提炼。一定要“提炼”，这样才符合现代人的生活起居方式和审美，而不是去还原太过具象的元素。东方人本身是含蓄的，这种含蓄落到设计和空间本身，它应该是一种欲说还休、婉转的空间表达方式，有铺陈、有起伏、有留白，有时只是一面白墙，墙前一点简单陈设便足矣！在我们设计林语堂别墅时，首先业主方（开发商）特别有想法，大家想法都不谋而合，我们希望用凝练的手法来表现一座山中、寺庙旁的东方式宅院。在前期同建筑设计方一起推敲好户型后，后期的室内设计就希望做简洁，灰地面、白墙面，木作不老沉，家私陈设更偏现代。这样呈现出来的宅院，既有大院的完整气场，又不失轻快，满足现代人的审美趣味。项目呈现之后，反响很好，源于大家通过这样的院子找到了本属于我们的但是我们正在丢弃的东方式居住方式，安静、灵动、分合有致又清雅自然！

In recent years, we have designed a series of projects in oriental style since we want to retrieve the traditional beauty that has been lost constantly.
The situation is that on one hand there are western designs throughout the architecture, urban construction and interior space in China, and on the other hand more people are starting to trace the source of oriental dwelling and search for the aesthetic taste and lifestyles of ourselves, there are even more people who prefer using

oriental aesthetics to decorate homes. After experiencing the cultural shock of western countries as well as the blind follow of western culture in the end of last century and the beginning of this century, we are more eager to find the cultural confidence and lifestyles of ourselves.

I prefer to use “oriental style” rather than “Chinese style” to describe the designs we are doing. The meaning of “oriental” is more broad, for oriental style is actually a combination of the elements in both East Asia and Southeast Asia after being refined. “Being refined” is necessary, so that it could fit for the lifestyles and aesthetics of modern people, rather than restoring the figurative elements. Easterners are connotive, while this kind of connotation is transformed into a euphemistical space expression in the design and the space with elaboration, fluctuation and blank, while it is only a white wall where just a bit of simple furnishings are needed! When designing Linyutang Villa, we were happened to have the same view with the property developers that we hoped to present an oriental residence beside a temple in the mountain through concise techniques. After deliberating the house types with the builders in the earlier stage, we hope to do something simple in the interior space in the later stage, such as the gray ground, white walls, carpentry that are not too old and the furnishings that are more modern. Thus the residence being presented will have the intact yet relaxed aura of a mansion which satisfies the aesthetic taste of modern people as well. There are good feedbacks after the presentation of this project due to that we have found the oriental dwelling through this kind of house, which is tranquil, lively, ordered, elegant and natural that belonged to ourselves yet being threw away nowadays!

重庆尚壹扬设计 支鸿鑫

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LIVE IN SECLUSION



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项目地点
河南洛阳

项目面积
560平方米

设计公司
深圳市昊泽空间设计有限公司

设计师
韩松、姚启盛

主要材料
尼斯木饰面、米黄石材、柚木等









