Project Name: The Nature Flow

Project Location: Wuhan, China

Project Area: 1100㎡

Design Time: 2022.05

Completion Time: 2023.02

Space Design: LDH DESIGN ([www.ldhdesign.cn](http://www.ldhdesign.cn))

Chief Designer: Liu Daohua

Furniture Consultant: San Yi He Mei

Photographer: He Chuan

**LDH DESIGN | The Nature Flow - Calligraphy and Painting Take Their Places, Embarking on a Journey of Danqing**

Double butterflies were embroidered on her silk skirt. At the Dongchi banquet, we first met each other. Her delicate face was lightly powdered, like a faint spring flower, bathed in the gentle fragrance of spring.

-- Song Dynasty·Zhang Xian

The concept of natural dining: Eating in accordance with the seasons, avoiding foods that are out of season. We strive to discover the finest ingredients from around the world and seek the most authentic culinary techniques.

**Savoring Through Presentation**

With a touch of cinnabar leading the way, resembling a hem, it slowly parades on the canvas of grayish blue, moving gracefully and drawing people into the painting. The dynamic geometric facade, combined with the rich vermilion color, represents the brand's distinctive overall presentation. The cleverly designed entrance, the long and mysterious corridor, and the gradually revealed natural light make one feel like they are entering an art gallery. As you open the box of paintings, you are already immersed in the picturesque landscape of Jiangxia(ancient Wuhan).

With its ancient-style pitched roof, it exudes a sense of antiquity. Sitting with good friends on the platform, looking through the clean and transparent large glass windows, it feels as if we are in another world, transcending time. Right here, within this glass pane, lies today's Wuhan on the outside, while inside, it's a picturesque Jiangxia steeped in history.

**With cinnabar-infused brushstrokes, depicting a jade plate**

The original square layout now offers greater room for creative expression. With flowing brushstrokes like a wandering dragon and the infusion of cinnabar ink, the design process begins from the narrow corridor at the reception on the first floor, connecting multiple axes, dividing areas, dispersing tables, bars, and tea stations, all organized in a clear and open manner. Within the space, rectangles or squares fill the area, with grid patterns on the ceiling, extending rectangles on the façade, and mosaic patterns on the floor. Each square frames a corner of Jiangxia's historical landscape.

The unique design of the scattered tables creates focal points within the space, providing artistic highlights. Large floor-to-ceiling windows allow the natural light to pour in, as if a pair of hands opening the pages of an art book, brushing away the dust to reveal the light of days gone by.

Ascending the stairs paved with grayish-blue stones, one enters the second floor. The reception area continues the rectangular design language, incorporating a clearer layout of axes into the space. Corridors divide functional areas, and each private room is both independent and interconnected. The well-defined linear layout tells the story of Wuhan's historical and contemporary life scenes.

The layout on the third floor is circular, adopting the form of a traditional Chinese garden's cloister, connecting the central private room area and the terrace with a long corridor. Moving around offers changing scenes, connecting the river's poetic beauty, creating a long-lasting painting.

**Green color portrays essence, for people all over the world to appreciate.**

The use of related terms to the traditional Chinese Five Elements and Five Colors system is highly frequent in 'The Officially Compiled Tang Poetry Anthology,' reflecting the Tang Dynasty people's ability to distinguish various colors and the values and aesthetics that emerged from it. Among these colors, '青' (qing, blue/green) takes the first place in the Five Elements and Five Colors system. Color-related words in the blue/green spectrum also have a high frequency of occurrence in 'The Complete Tang Poems.' Over the course of its long history, blue/green gradually evolved into a color symbol, serving as a means to express various forms of corresponding emotions, subjective experiences, and inner qualities in ancient human life.

With a simple and natural green as the dominant tone, complemented by large areas of vermilion fabric wall coverings, the overall ambiance creates an elegant and rustic eastern atmosphere. At the entrance, the green-black marble floor and vermilion-red wall form a striking contrast, captivating the visitors. These two highly contrasting colors are boldly and unapologetically displayed, showcasing the grace and magnanimity of the entire Chinese culture. Upon entering the lobby, the orderly arrangement of linguistic forms interprets the design's breaking and reconstruction of ceremonial and formal structures: a sequence arranged along the axis → the use of vertical cylindrical blocks. In breaking the traditional mold, a new order is constructed, seeking harmony in the diversity of spatial forms. In terms of lighting fixtures, a variety of palace-style lamp shapes have been selected, harmonizing with the ancient charm and elegance of the space.

As you ascend the steps to a higher place, you encounter the color green once again. Within the warm vermilion aura, the road paved with bluestone seems to gently recount past stories. Each private room is adorned with narratives that whisper in your ears, some elegant and refined, others vibrant and rich, and some warm and lovely. In the sky-blue misty rain, it's the anticipation by the vast window, and it's also the vision of a bright future by the heroic riverside. The river's reflection, framed through the glass, captures your figure. In front of the warm wooden wall, it's the joyful gathering around the table, where red gauze envelops your heartwarming emotions.

Even more so, in the quiet of late night, under the tranquil glow of lamplight, standing with a few friends, savoring tea and wine, gazing at the river's fishing lamps from a high vantage point, we raise our glasses to the indomitable spirit by the riverside. Woodwork, stonework, softness and hardness in contrast; metal, fabric, inclusiveness and diversity; green and red intersect here, narrating the human stories and worldly affairs, the past and present charm of Jiangxia.

LDH DESIGN deconstructs the color symbols of Danqing( Colors of Vermilion and Turquoise) to extend the cultural continuity and inheritance of ancient and modern Wuhan. Through the contemporary design language of 'experientialism,' it conveys local cultural connotations, redefines brand innovation, and explores brand vitality. Seeking breakthroughs in tradition and innovation, it uses an inclusive structural language and a stable and elegant color composition to create scene vitality and spatial charm in the local context. In the ever-changing flow between people and people, spaces and scenes, taste buds and moods, it sparks the portrayal and imagination of new life and new memories.

项目名称：丹青宴

项目位置：中国武汉

项目面积：1100平方米

设计时间：2022.05

完工时间：2023.02

空间设计：刘道华建筑设计事务所 ([www.ldhdesign.cn](http://www.ldhdesign.cn))

主案设计：刘道华

家具顾问：叁壹合美

项目摄影：賀川

**LDH DESIGN | 丹青宴-书画入席，丹青行**

双蝶绣罗裙。东池宴。初相见。朱粉不深匀。闲花淡淡春。

-- 宋·张先

因时而食，不时不食 的自然饮食概念，追逐天下食材，寻求最佳烹味方式。

**以形入味**

一抹丹砂，居于前，形似裙裾，在青灰色的画布中缓缓游行，亦步亦趋，带人入画丹青。赋予动感的几何门脸造型，搭配朱砂的浓郁色彩，是品牌标志性的的整体呈现。入口的巧思妙想，长而幽深的走廊，缓缓透露的天光，让人犹入画廊，揭开画匣的瞬间，已入丹青江夏。

仿古坡屋顶尽显古韵，与好友端坐于台前，透过窗明几净的大面积玻璃，恍如隔世，古今来往，就在这一扇玻璃间，往外是今时的武汉，内里是盛满历史的如画江夏。

**丹砂走笔，描玉盘**

方正的原始格局有了更大的施展空间，游龙走笔，丹砂入墨，从一楼接待处狭长的走廊起笔勾连多处轴线，划分区域，散台，酒吧和茶台，以明晰的开放方式梳理功能区域。空间中，多以矩形或正方的堆叠形式充盈空间，天花的格子造型，立面的矩形延伸，地面的马赛克式样，每一个正方都框出了一隅江夏的历史画样。

散台处的别致造型引导出空间中的点睛留白，大面积的落地窗让天光入画，仿佛那一双打开画册的大手，拂开尘雾，得见往日流光。

由青灰石材铺就的楼梯步入二层，接待处延续了矩形的设计语言，更加清晰的轴线布局运用到空间中，以走廊分割功能空间，每个包厢独立而又贯通，脉络清晰的线性格局述说武汉古往今来的生活图景。

三层的布局呈现环绕式，采取了中式园林当中的复廊形式，以长廊连接中心包间区域和露台，移步易景，共联江诗缱绻，画幅绵长。

**青雘绘神，飨天下**

中国传统五行五色制的相关字词在《御定全唐诗录》中使用频率极高，充分反映出唐代人们对各种色彩的分辨能力，及由此形成的价值观、审美观等。而青在五行五色制中排于首位，青色系色彩词在《全唐诗》中也有很高的出现频率，至于青色在悠久的历史变迁中逐渐成为一种色彩符号，是古时人类情感、主观经验、以及内在生活中的各类特征赋予某种相应的形式表现。

以质朴青绿作为主角基调，搭配朱红色的大面积布艺墙面，整体氛围营造出一种古朴雅致的东方意味。入口处青黑色大理石铺就的地面与朱砂红墙面形成强烈对比，引人入胜，两种反差极强的色彩大面积的展开，大胆而毫不掩饰的展示整个中华文化中雍容，大方的精神气韵。步入前厅，整齐排列的语言形式解读了设计中对于礼制形制的破除与重构：依照轴线排列的序列性→竖向圆柱体块的运用，在打破中构建新的秩序，追求空间形式中的和而不同。在灯具的选择上，也选取了多种类宫灯造型的品类，与空间中的古意和韵而唱。

应阶而登高处，又见青色，在朱砂色包裹的暖色光晕中，青石板铺就的道路似缓缓道来那些过去的故事，每一个包厢都装点着你耳畔每一个不同的述说，或是文气雅致的，或是烟火浓郁的，亦或是温馨可爱的。是天青色烟雨里，大面积窗景旁的等待，也是豪情江畔的眺望未来，江景透过玻璃映衬出你的身影；

是暖色木面墙前，围坐在桌边的欢欣相聚，红色的纱布围裹住你的温暖感动；

更是深夜静谧灯光中，与三俩友人，在茶酒中驻足，对着江火渔灯，于高处瞭望，豪饮江畔的拳拳之心。木作，石材，软硬相形；金属，布艺，包容并蓄；青红交于此间，讲尽烟火人间，古今江夏风情。

LDH DESIGN 以丹青的色彩符号解构，延展出对古今武汉的文化存续流传，以当代的“体验感”设计语言传达出本土文化内涵，重写品牌创新和挖掘品牌活力。在传统与革新中寻求新时代下的突破点，用包容并蓄的结构语言和沉稳典雅的色彩构成打造本土语境下的场景活力与空间魅力；人与人，空间与场景，味蕾与心境的变幻流动中迸发出对新生活和新记忆的描摹想象。