

# World Interiors

## 世界室内空间设计大系

赵婷婷编译

# Homes

家居空间

辽宁科学技术出版社

# Market Research

10/10/2023

Product	Price	Quantity	Revenue	Profit
Product A	10	100	1000	500
Product B	20	50	1000	250
Product C	30	33	1000	165
Product D	40	25	1000	100
Product E	50	20	1000	50
Product F	60	17	1000	17
Product G	70	14	1000	0
Product H	80	13	1000	-17
Product I	90	11	1000	-50
Product J	100	10	1000	-100

Total Revenue: 10000

Total Profit: 1000

Average Price: 100

Average Quantity: 100

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CONTENTS 目录	002	GREEN PENTHOUSE LOFT 绿色小棚屋	066
PREFACE 前言	004	HARDWICK TUNBULL BEACH HOUSE 哈德维克通布尔海景房	074
"360" INNOVATIVE LIVING "360" 创新生活	016	HSIEH'S RESIDENT 谢公馆	082
ALMA ROAD RESIDENCE 阿尔玛住宅	024	KENSINGTON HOUSE 凯盛顿公寓	092
APARTMENT S S公寓	030	KENSINGTON TOWNHOUSE 凯盛顿联排别墅	098
ANGLER'S BAY SHOW FLAT 海云轩	038	LAS LOMAS 洛马斯洋房	104
BEIJING CHATEAU TOWERS 北京公馆	046	LOFT IN MADRID 马德里公寓	112
BOHEMIAN EMBASSY BEDROOM MODEL SUITE 波西米亚大使馆套房样板间	054	LA ROSSA 映岸红	120
CAMPOS ELISEOS APARTMENT 伊莉斯草原小屋	060	MILLENNIUM TOWER LOFT 千年塔阁楼	129

# 目录

# Contents



MANGROVE WEST COAST 红树西岸	136	RESIDENCE TSAI'S 郭南国美蔡宅	204
METROPOLITAN CHIC 美丽都市	144	SOUTH BAY 南湾	212
NATURAL ORGANIC SPACE 自然有机空间	152	SPACE OF FEMININITY 女性居家环境	218
ORCHARD TURN SHOWFLAT 乌节弯公寓	160	SPRING HILL HOUSE 春山之屋	226
PEAK HOUSE 现代几何建筑美	166	STONEHEDGE RESIDENCE 斯通家园	234
PENTHOUSE SCHRADER Schrader豪华公寓	172	TOWN LANE RESIDENCE 乡间小巷住宅	242
PRIVATE RESIDENCE TIP TOP LOFTS 豪华公寓	180	UPDOWN COURT SHOWFLAT 爱敦阁样板房	252
QUANT# 船桨之家	188	WINDSOR LOFT 温莎阁楼	262
RED 红	198	INDEX 索引	270

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# Preface

前言

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## Past, Present and Future: History and Trends in Interior Design

过去，现在和未来：  
室内设计的历史及发展趋势

The sheer diversity of the scope of present-day residential interior design is unparalleled in history. While mainstream publications provide us with snapshots of the most fashionable and cutting-edge elements in interior design, alerting us to what is hot and what is not, there is also a wide variety of more specialised media, tempting us with an even broader spectrum of what is going on around the world – not to mention the proliferation of globalised information available on the internet.

As short as thirty years ago, most interiors would have been “local” – created by local designers for local clients with local materials, factories, artisans and consultants. Only the fortunate few have experienced the luxury of creating a foreign or exotic scheme. Now, almost everything is attainable and styles are as varied and multifaceted as imaginations and budgets could be!

Once upon a time, choice was limited by geography and the small number of creative individuals in the field, and of course by technology. From early records we know that the wealthy and elite of great civilisations such as the Romans and the Greeks had already started to design their interiors. Great care and thought were placed into layouts of homes, but no expense was spared when furnishing them. There can be no doubt that these interiors were rich and colourful – filled with art and sculpture or with intricate mosaic flooring – as they could be in that time. In recent years, technological



当今，家居室内设计出现了前所未有的多样化。市面上的主流书籍为我们展现了最为时尚尖端的设计风格，提醒人们哪些正新潮，哪些已落伍。同时还有大量的专业媒体给我们提供了广阔的视角领略世界各地发生的事件，更勿用说互联网上广泛传播的全球信息了……

在短短的30年前，室内设计还很本土化，由当地的设计师为当地的客户设计，使用的也是当地的材料、工厂、工人和顾问。只有极少数的幸运儿才设计过具有异域风情元素的作品。如今，万事皆备，设计风格可以随着人们丰富的想象力和不同的预算开支而呈现出多样性。

过去，设计创作除了受到地域和技术的限制，还缺乏创造型人才。据记载，在古罗马、古希腊，已有富人和精英开始设计自己的住宅了。他们对房间内的陈设大费脑筋，装修时也绝不吝啬。这些室内陈设富丽堂皇，色彩丰富，有艺术品、雕塑和图案复杂的马赛克地板。不过当时可供选择的材料十分有限。纺织品也局限于天然材质，如真丝、羊毛、亚麻、棉布等，只做了简单的编织和染色。家具作工虽十分精巧，但其舒适性却差强人意。



advances have created unbelievable options in fabrics and furniture, about which everything is possible, with design and structure limited only by people's imagination. With the Industrial Revolution and the mass production of fabrics and furniture, new designs proliferated, which in turn inspired creative minds to push the boundaries of conventional thought. Suddenly you could have an Egyptian or Moroccan interior, even if you had never travelled there before. Mass production not only created cheaper goods, but also brought in foreign delights. It is now possible to own a clock made in Germany, a rug woven in Belgium and an armchair made in Britain!

Progress and improvement had been exponentially made in the following years, with the latter half of the 20th century seeing a literal explosion of diversity in the design world. The invention of man-made materials – plastic, for example – led to more refined products such as vinyl and polyester. Those were initially used to produce crude copies of leather and silk, but now, in the 21st century, they have blossomed into spectacular elements in their own right. MDF and engineered wood have led to the realisation of previously impossible ideas and the age of computer has offered us unlimited ways of producing and reproducing extremely intricate designs. Adding in the advent of laser, one feels as if anything is now truly possible.

近年来，随着技术的进步，人们在纺织品和家具方面的选择多得惊人，没有实现不了的要求，唯一对设计有所限制的是人类自身的想象力。工业革命后，纺织品和家具都采用大批量生产，新的设计式样不断增加，从而要求设计师的思想突破传统的局限。你能让自己的家变成埃及或摩洛哥风格，虽然你从没去过这些地方。大批量生产不但降低了产品价格，还带来了国外的好东西。人们可以买到德国的时钟，比利时的地毯和英国的扶手椅！

在接下来的几年里，设计水平有了飞速发展和提高，到了20世纪下半叶，设计元素变得更加多元化，随着塑料的发明，继而出现了乙烯和聚酯等人造材料。这些材料最初仅用于仿造皮革和真丝，到了21世纪的今天，已衍生出大量新型材料。中密度纤维板和工程木材将以前不可能的构想变成现实。电脑创造了无限的生产力，让我们能进行更为复杂的设计。再加上激光的出现，一切设想都能实现。



In the late 1980s and early 1990s, the stage was set for the bright and vibrant colours of Tricia Guild's "Designers Guild", heralding a fresh and new concept for the world of design and overturning the basic colour palette of the previous decade. After years of dominance, this was followed by the calm and tranquil palette of designer Kelly Hoppen as the "Mode du Jour", which in turn was followed by the recent penchant for everything crystal. Even though these styles were diametrically different, they also share some elements in common, such as pattern, which has always been drawn from history and which helped to thread the styles together in an invisible patchwork.

Just as the case in the recent past is, historical features have always played an important role in shaping current trends and it is no more so than now. Baroque and Rococo elements have been stylised and altered to suit modern taste with their wonderful shapely curves featuring in everything from wall coverings to furniture, but with a difference. The wall covering is no longer paper and is now embossed instead of printed and is translucent rather than opaque!

时尚潮流都是周而复始的，但每次轮回又都更加精致并趋于完善，可能增加了新的颜色或其他过去没有的元素。20世纪80年代末到90年代初，特里西娅·盖尔德创立的“设计师盖尔德”品牌让鲜艳明快的颜色在设计界风靡一时，这是一个全新的设计理念，颠覆了过去几十年的单一色调。数年后，这种风格又被设计师凯丽·霍朋的“朝夕之间”品牌平静安宁的风格所取代，到了最近又开始趋向使用水晶等发亮的材料。这些风格虽然各不相同，但他们的设计格局是一样的，都是从历史中取出值得借鉴的元素，再将它们拼在一起。

虽然设计的项目已成为过去，但古老的设计风格仍对目前流行趋势的形成起着巨大的作用。巴洛克和洛可可风格已成为固定模式，为适应现代人的审美观，稍稍做了些许改变。从墙壁到家具，美丽的曲线无处不在，却与传统形式略有差别。墙壁上不再使用壁纸，而改为半透明的浮雕式墙绘！



Our world has become smaller. Travel allows many people – not just the rich – to experience exotic places and allows the brave few to wander off to explore more obscure areas, for the discovery of traditional craftsmanship. What started with tradespeople buying great quantities of these crafted products and selling them on the western markets led to the new idea that pre-eminent designers could combine traditional manufacturing methods with Western-European styling to create cutting-edge designs. For example, exquisite glass lighting is being produced in countries such as the Czech Republic, with centuries-old methods, but with a new lust for life. Gone are the fussy details and in their place are chic clean lines. Countries such as India are combining natural elements such as mother-of-pearl with traditional workmanship to create contemporary products with unbelievable finishes that are not only exquisite, but durable and serviceable. And, of course, China, whose ancient designs remain inspirational and who for many years helped produce the goods that fuelled western society, has finally come to the modern era by providing us with affordable top-quality products that emulate the standard of the style and content of previously unaffordable design elements.

我们的世界变得越来越小。旅游不再只是富人的活动，人人都可以体验异国风情，勇敢者还能去探寻未开发的蛮荒之地，发扬传统的手工艺技能。商人开始大量购买这些手工艺品，并销往西方市场，卓越的设计师将传统制造方法与西欧风格相结合，创造出顶尖的设计。比如，精美的水晶灯是捷克的特产，其工艺虽有几百年历史，却是设计师们的新宠。他们摒弃了其中过于繁琐的细节，将其塑造成一道室内的美丽风景。印度等国家自然条件优越，以传统工艺制作的珍珠产品，不仅精美绝伦，而且持久耐用。当然，中国古老的设计风格仍然是众多设计师灵感的来源，多年来中国的产品一直充斥着西方市场，如今终于走向成熟，为我们带来高品质低价格的产品，紧跟时尚潮流，价位又不像大品牌那样高不可攀。





At the opposite end of the spectrum there is also a new generation of designer, not only searching for fresh and exciting products, but creating them. Combining up-to-the-minute technology with traditional design, individuals such as Tord Boontje and Marcel Wanders at Moooi have overturned our concept of what is hip and fashionable. Stunning products such as the "Garland" light and the "Sky Garden", not to mention the ubiquitous "Light Shade Shade", are all testament to the fact that, although you can't reinvent the wheel, you can certainly remodel it! Pushing the boat out even further are inspiring people such as Karim Rashid and Ron Arad, who strive not only to provide the world with brilliant and innovative new products and designs, but also, and especially, to impart their creative knowledge by teaching and inspiring the young talent of tomorrow.

Lighting is especially an area where products have developed in leaps and bounds. The German company, Windfall, reinvented the traditional crystal arm chandelier by constructing the Balance, a free-floating, totally transparent version of its former self. Not only does each candle suspend from the ceiling on its own invisible thread, but the light source is neatly hidden in the ceiling, making this entire visual feast appear ghostly and ethereal. Equally beautiful is the range of candle lights designed by American Kevin Reilly, which emulate the style and romance of a bygone era by creating what appear to be traditional bronze patinated sconces and candelabras housing the humble candle, but actually, the candle is electrically illuminated and made from a modern material which will hold its shape and form for the life of the fitting!

相反的，还有一批新生代的设计师，不仅寻找令人激动的新鲜事物，还自己动手来创造。“莫依”品牌的托德·波提和马可·温德斯将最新技术与传统设计相结合，颠覆了我们对时尚的理解。“花环”灯和“空中花园”等令人惊叹的作品，还有无处不在“光与影”，都证明了一个事实，虽不能另辟蹊径，却能重新诠释。卡里姆·拉什德和罗·阿拉德在这条道路上走得更远。他们不仅致力于创造充满智慧和创意的新产品和新设计，而且尤其是后者，还将自己的创造性思维传授他人，帮助年轻人成才。

灯具能大幅度提升空间品质。“横财”是一家德国公司，他们改造了传统水晶吊灯的平衡方式，营造出全透明吊臂的飘浮效果。每根烛形灯都以隐形的线固定在天花板上，光源也恰到好处地隐藏在天花板之中，看上去飘逸而神秘。美国设计师凯文·赖利设计的蜡烛照明系列有着同样的美感。它仿照浪漫的古代烛灯，蜡烛下面是传统的青铜色烛台。实际上，蜡烛是用电的，以一种现代材料制成，外形足以以假乱真！



In our haste to lionise the breakthroughs of contemporary design, we should not forget to venerate those established designers who have maintained long and successful careers by providing a combination of classic design and quality service. Nicholas Haslam, Alberto Pinto and Jacques Garcia are just a few of the talented individuals who are and always will be the backbone of residential interior design. They also have a niche in the broad spectrum of design, not necessarily making use of the latest trends but concentrating rather on the classic, whilst enjoying the advances in manufacture. They might prefer an 18th century pattern, but would redefine it by way of a 21st century fabric.

Finally, what about bad designs? Is there anything left in this new design-conscious world of ours? The answer of course is yes, but according to whom? Mass production has also brought with it watered-down designs, which cut corners to make products cheaper and more accessible to the world, but are they bad designs if the general population is buying them and who is to blame? In our mission to beautify the world, have we, the designers, created a monster? The proliferation of publications, books and TV shows all dedicated to residential design has made the public more aware of options, choices and opportunities for their own surroundings. This in turn has developed their respect for the talent and work of designers, elevating the status as well as the quality and diversity of the work. Although this democratisation has its downsides in terms of product quality, it has also led to an explosion of talent, creating finer and finer designs that are not only helping to shape the current trend in residential interior design but also paving the way for a future bursting with potential and possibilities.

若要树立现代设计中的典范，我们不应该忘记那些著名的设计师，他们取得了长期的成就，为人们带来了经典的设计和高品质的服务。尼古拉斯·哈斯拉姆、阿尔贝图·品托和雅克·加西亚是少数几个优秀的代表，在住宅的室内设计界一直立于不败之地。他们在更广泛的设计领域也表现得相当出色，以经典风格取代流行元素，以奇特的摆设为空间加分。他们会将18世纪的风格以21世纪的方式表现出来。

最后，什么是不好的设计呢？是不是还有一些糟粕残存在新的设计意识之中？答案当然是肯定的，但这是谁造成的？大批量生产造成了设计的缩水，削减设计费用以降低成本，使产品价格更加平易近人，如果一般民众购买了这些设计平庸的产品，他们又能责怪谁？我们的使命是美化世界，但我们是不是利用这一使命创造了一个怪物？大量与家居设计有关的出版物、书籍和电视节目使公众对家居用品的选择面扩大了，因而人们逐渐尊重设计师的作品，设计师的地位提升了，才会有更多更好的作品诞生。虽然这种大众化对某些产品的质量有些不利，但也促进人才涌现，出现了更精致的设计作品，不仅引领了当今家居室内设计的潮流，还为未来的发展铺平了道路。



