



MODERN DECORATION ART

现代装饰艺术

高迪国际出版有限公司 编
大连理工大学出版社

CALATRAVA

MODERN DECORATION — ART —

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杜鹃 译

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图书在版编目 (CIP) 数据

现代装饰艺术: 英汉对照 / 高迪国际出版有限公司
编; 杜鹃译. — 大连: 大连理工大学出版社, 2013.7
ISBN 978-7-5611-7768-6

I. ①现… II. ①高… ②杜… III. ①住宅 - 室内装
饰设计 - 作品集 - 世界 - 现代 IV. ① TU241

中国版本图书馆 CIP 数据核字 (2013) 第 068600 号

出版发行: 大连理工大学出版社

(地址: 大连市软件园路 80 号 邮编: 116023)

印刷: 上海锦良印刷厂

幅面尺寸: 245mm × 290mm

印 张: 21

插 页: 4

出版时间: 2013 年 7 月第 1 版

印刷时间: 2013 年 7 月第 1 次印刷

策划编辑: 袁 斌 刘 蓉

责任编辑: 刘 蓉

责任校对: 王丹丹

封面设计: HI-DESIGN

ISBN 978-7-5611-7768-6

定 价: 320.00 元

电话: 0411-84708842

传真: 0411-84701466

邮购: 0411-84703636

E-mail: designbooks_dutp@yahoo.com.cn

URL: <http://www.dutp.cn>

如有质量问题请联系出版中心: (0411) 84709246 84709043

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Carolyn Trevor 卡罗琳·特雷弗

CEO of Carolyn Trevor Design 卡罗琳·特雷弗设计公司首席执行官

When adapting existing buildings to new residential uses and users, the new patterns of use need to be balanced within the constraints of the existing, bringing a different challenge to the blank canvas of new construction. However transient the tenure, people will occupy and personalize the space they are in, whether it's a work station or a hotel room, it is in our nature. Where change involves agents such as architects or designers, the process is essentially the same, to personalize the space so that it becomes familiar and relevant to the occupant. To do this, the agent must understand how the user will wish to live and what they like. To reoccupy an existing building, the occupant's brief becomes a dialogue with the architecture and old patterns of use. In the best outcomes this is a harmony of old and new, a refrain to be handed on in time to the next user, in the worst a jumble of discord.

Much of the refurbishment work we undertake, especially in historic properties, requires retention of the existing structure and building fabric. For buildings which are often over 100 years old, conceived prior to the advent of internal plumbing, power and lighting, it is a challenge at the most mundane level to introduce modern levels of comfort. At a more fundamental level, the new uses are constrained within the old footprint of the walls. This means rethinking the way spaces are used and a more nuanced approach to circulation and the use of layout. Even with modest structural intervention, the design outcomes can vary extremely; there are as many design outcomes as clients. Where once there were servant's quarters, sculleries, larders, drawing rooms, morning rooms, dining rooms and many bedrooms with perhaps one basic privy, these same spaces must be adapted for modern living, with spaces for dining and

在应客户要求将当前建筑改造成全新的住宅时，需要在新布局与原有特点之间获取平衡，这为新建工程带来了一个不同的挑战。然而，不管这里是工作站还是宾馆客房，在短暂的雇用期内，我们将住在这里并且将这一空间个性化，这是我们的本性。变化需要代理人的参与，比如建筑师或设计师，然而变化过程在本质上是相同的，即将空间个性化从而使住户感到熟悉并与住户相关联。要做到这一点，代理人必须了解客户希望怎么居住，以及他们喜欢什么。改造现有住房，就是与建筑师和旧的使用模式的对话。最好的结果就是呈现出一个新旧和谐搭配的作品，及时交给下一个住户，而最糟的结果就是一团乱。

我们要进行的大部分翻新工作，尤其是在具有历史意义的特性上，都需要保留现有的框架和构造。对于那些超过百年的建筑，需要在安装内部管道、电路和照明系统前进行构思和设想，要在最世俗的层面上引入现代化的舒适，这确实是个挑战。从根本上讲，新用途受限于墙上那些岁月遗留的痕迹，这意味着我们需要重新考虑如何利用空间，寻找更加细致的方法来设计布局。结构上的轻微变动都会使设计结果发生重大改变，有多少个客户就会有多种设计。过去，住宅内设佣人房、碗碟洗涤室、食物储藏间、绘图室、早餐室、餐厅和许多自带厕所的卧室，这些空间都必须经过改

PREFACE I

序言一

entertainment and areas of privacy to retreat to. If the 19th century occupant were able to return to his house in the 21st century, he would easily navigate a familiar plan but would not recognize the new functions and ways of living within these spaces. We see our role to make clear how our client wishes to live, how to accommodate this within an existing building and to make transparent to the client, the process for how to achieve this.

There is a great benefit to the environment in reusing the labour and materials embodied in existing buildings. We must recognize however that these buildings were conceived in a time when energy inputs were much less and the expectations of comfort were much lower. Over time services have been patched into these buildings and with the benefit of lower energy costs, modern comfort levels have been gradually and inefficiently achieved. As energy costs continue to increase however, the challenge for this generation of architects and designers is to reuse these buildings so they are more energy efficient. Modern services have a lifespan which is much less than that of the building, they will need to be replaced regularly and as technology changes probably with even more frequency than in the past. Hopefully the preponderance of cables and pipe runs which has characterized much late 20th century refurbishment work will give way to less as better and more efficient technologies come on line.

Often architecture and interior design are seen as two separate disciplines. In alteration works, we believe that these approaches must be integrated and considered in tandem not as separate halves.

造以适应现代生活方式，同时添加用餐区、娱乐区和私人区。如果 19 世纪的住户能在 21 世纪回到他们的老房子看一看，他们会对布局很熟悉，但却不会认出房子内部新添加的适应现代生活的功能设施。我们要明白自己的作用，需要明确客户想要什么样的生活，怎样使客户的这一意愿在现有的建筑中实现，同时将实现这一目标的过程透明化。

重新利用现有建筑中的劳动力和材料对于保护环境很有益处。然而，我们必须认识到，在对这些建筑进行构思设想时，需要考虑到尽量减少能源消耗，同时不能对舒适度期望太高。随着时间的推移，这些建筑凭借着较低的能源消耗，经过了修修补补，一步步达到了适宜现代舒适生活的水平。然而，随着能源成本的增加，对于这一代建筑师和设计师来说，新的挑战就是能够重新利用这些建筑以使它们更加节能。现代服务的寿命比建筑的寿命短得多，需要定期更换，随着科技的发展，更换的频率也在增加。20 世纪后期，以电缆和管道改造为特点的翻新工作很有希望将不再做出让步，因为网络上出现了更加有效的科技手段。

通常，建筑设计和室内设计被看做两个单独的领域。而在改建工作中，我们坚信这两点必须结合并且作为一个整体考虑，而不是单独的个体。

PREFACE II

序言二



Harry Heissmann 哈利·海斯曼

Founder of Harry Heissmann Inc. 哈利·海斯曼公司创始人



In today's world, where almost everything has been computerized and all design related material is seemingly at our fingertips or just a click away, I am often asked how the profession of an interior designer has changed. Let me start by saying that when I first started working in New York, it was a very different world and perfectly normal for clients to take you to Paris or London on their plane and spend a day or two shopping for antiques. Nothing was too expensive or too much.

Well, we all know these times are long over and we need to look at our profession with different eyes. One thing that never changed for me is the personal contact with a client, the attention to detail, my hand drawn furniture plans and the strong belief that a project needs to be client-centric, location-specific and unique, given the client's taste and budget. It has often been said that you can't buy taste, which I agree on, but we can all strive to educate and further the client's horizon. There is really nothing wrong with buying items online, but one still has to know about their scale, their feeling, their touch – all this can only be "experienced" in person.

I think this is ultimately what we bring to the table as designers – the experience. We know what goes with what and how many of which we

在今天这个计算机化的世界，几乎所有的设计都可以通过指尖完成，轻敲一下鼠标即可。常常有人问我，作为一名专业室内设计师，我的工作有何变化。就这个问题，我要从我纽约的第一份工作谈起。那是一个完全不同的世界，陪同客户乘坐他们的私人飞机去巴黎或者伦敦，花上一两天的时间陪他们买古董，这是再平常不过的事。对于他们来说，再贵的东西也不算贵，再多的东西也不算多。

我们都知道这样的时间很漫长，而且我们需要从多个角度审视我们的工作。对于我来说，从未改变的是我与客户的交流、对设计细节的关注，我起草设计图的时候，始终坚信，一个好的设计需要以客户为中心，同时考虑到项目地理位置的特点，尽量在客户的预算范围内，符合客户的品位。经常有人说，品位是买不来的，我很同意这一观点，但我们可以引导客户，开阔他们的视野。在网上购买所需的商品并没有错，但我们要注意商品的比例和手感，这些只有亲自体验才能感受到。

我认为这才是我们设计师最终要推上台面的东西——经验。我们知道哪些东

西相配，需要多少量；我们知道一个灯罩应该多大（我一直保持着用手测量每一件物品大小的习惯），哪里能买到这些特别的東西等等。也是因为这个原因，比如，任何一个没有经过设计处理的枕头都不会被拿到工作室之外。对细节的关注决定了一个项目是为客户量身打造的，既符合个人需求又独一无二。毕竟我们属于服务行业，我们所提供的服务远远不止于为客户挑选家具和古董。我们与客户沟通密切，有时就像住在客户家里一样，因为会频繁地从那里出入。

Your expertise is needed – for the installation of a project or for the installation of art. We buy client's linens and their towels, we organize their bookshelves that have (in my projects) been lined in a marbled paper, so one doesn't look at empty painted walls behind the books. We select their art, their wall colors, their carpets and we incorporate personal items – we add, subtract and we edit. We sometimes help them buy gifts for their loved ones. We listen to their problems and help solve them, we share their triumphs, success and all other elements of life, in short, we do all the things a computer can't do and more.

设计师的专业知识是必要的——为了项目也为了艺术。我们为客户购置床单和毛巾，用大理石纹纸装饰书架，这样就不会看见书后面空空的粉刷墙壁。我们选择客户喜欢的艺术品、墙体颜色和地毯，将他们的个人物品进行添加、删减或改造。有时我们还会帮助他们为心爱的人买礼物，倾听他们的烦恼，并帮助他们解决。我们分享他们的胜利、成功以及生活中的其他事。总之，我们可以做计算机做不到的事情，甚至比它做的还要多。

Working in Great Britain, we are lucky enough to have many great inspirations for our design vision close at hand. We can draw on the rich influence of our European neighbours; benefit from our renowned expertise in detailed craftsmanship; work with the great numbers of both creative artisan studios and manufacturing workshops all around; interact with the international design talent we attract in our workplaces and learn from our international clientele.

At the same time, we are always open to fascinating developments in trends across various design disciplines, driven recently by both economic and cultural shifts. These include interface, detailing, harmony and responsibility.

The rapid development of technology – and more recently how we interface with it – has driven the change in focal points of the spaces we inhabit. Now not confined to the warmth of the fire or the television in a single living space, we are free to experience media interaction and to be heated or cooled in any room, from the largest, most public space to the smallest and most private.

Clients have always aimed for what is unique, but, until recently, many have also opted for opulent statements of individuality. This level of

"showiness" is now being replaced by a more elegant art of grace and subtlety, expressed in intricate detailing and refined craftsmanship.

At our studio at SHH, we are currently working on several projects where the client's artwork collection is a principal aspect of the design. Ensuring the harmony of the created home is paramount. There is a need both for order and for concealment, coupled with a desire to present collections in a refined living space. The formal and informal split of space for public and private functions and the need for harmony in the subsequent reconnection means that the client can have several options for a changing world.

Much of our inspiration as designers stems from a broad collection of sources. For example, nature can be a huge influence for our team. Often designers' favourite pastime is to travel, where exposure to other cultures and their use of colour, space and texture is affected by their environments and the surrounding ecological and economic situation. This leads to a quest to strive for a responsible solution too in producing the most stunning interiors for our clients: a quest that is only set to increase in importance over time.

在英国工作，我们感到很幸运，能够拥有如此丰富多彩的灵感来源，使我们的设计理念近在咫尺。我们可以充分利用欧洲邻国的丰富影响力；学习著名专家的细致工艺；和大批具有创意的艺术工作室和生产加工商共事；与引进到我们工作室的国际设计人才进行互动，同时还可以向我们的国际客户学习。

与此同时，我们随时可以接触到不同设计领域中由最近的经济和文化变动所带来的流行趋势。这包括相互交流、细节设计、和谐之美和责任义务。

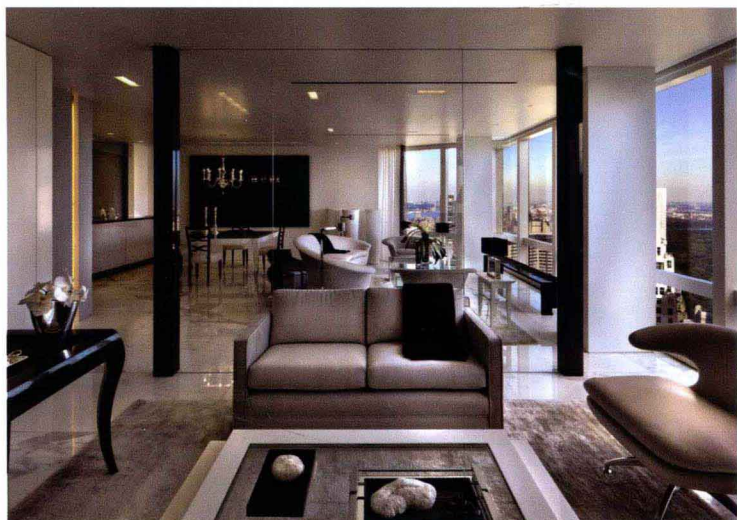
科技的快速发展——我们最近正与其频繁地接触——推动了居住空间焦点的变化。现在已不局限于单独的生活空间里配备取暖的火炉和电视机，我们更加自由地进行媒介互动，并且从最大的公共区到最小的私人区，任何房间里都可以随时制冷或制热。

独一无二一直是客户所追求的，然而最近，很多人也选择了华丽地表现个性。这种层面的“浮夸”现在已经被更加优雅的艺术和精致所取代，表现在精

密的细节和精美的工艺上。

在我们 SHH 工作室现在接手的几个项目中，都将客户的艺术收藏品作为设计的主要原则。确保项目的和谐是至关重要的，也需要秩序和隐蔽，同时还要在精致的生活空间里展示艺术品。正式或非正式地将公共区和私人区分开，同时又要柔和地将两处空间衔接，这意味着客户可以为变化的世界做出不同的选择。

我们设计师的灵感大部分来自于广泛的收集。比如说，大自然就可以为我们的团队带来巨大的影响。通常，设计师最喜欢的消遣方式是旅游，通过旅游可以了解其他的文化以及其他文化里对颜色、空间和纹理的不同用法，这是深受环境和周围的生态和经济形势所影响的。这就导致了我们在为客户努力打造最精彩的室内设计时的一个需求：必须增强时间的重要性。



PREFACE III

序言三



Rupert Martineau 鲁伯特·马蒂诺

SHH SHH 建筑及室内设计公司

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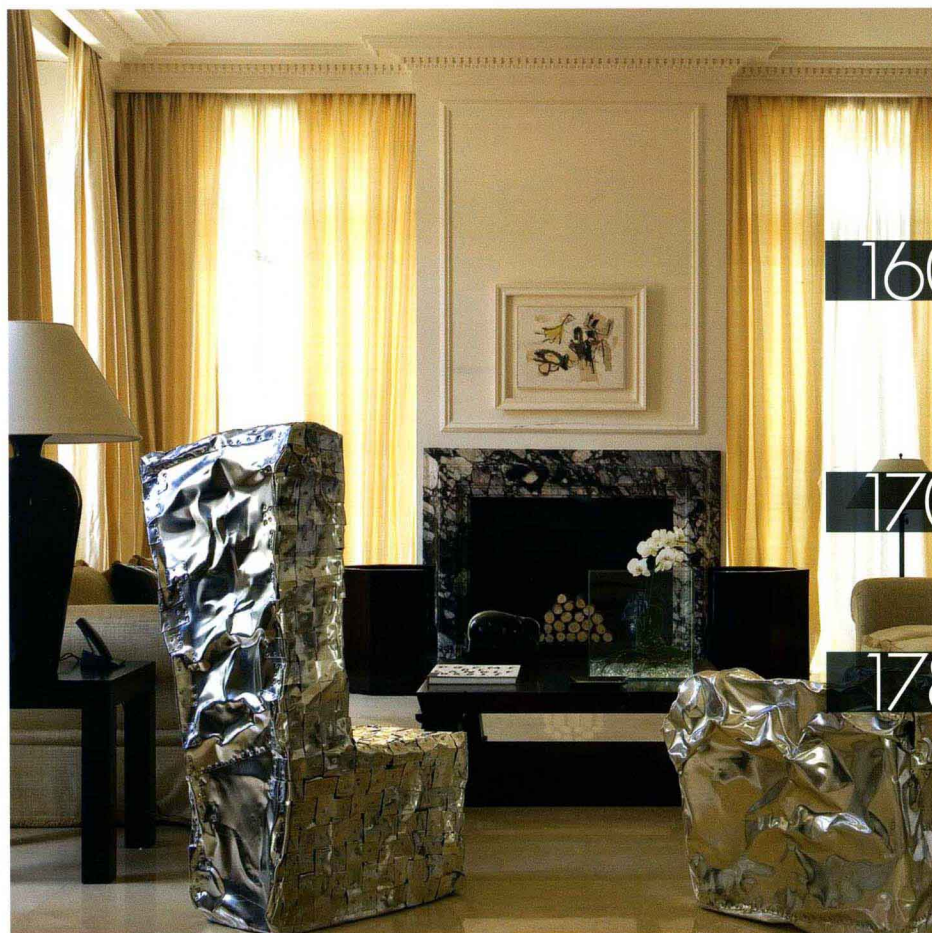
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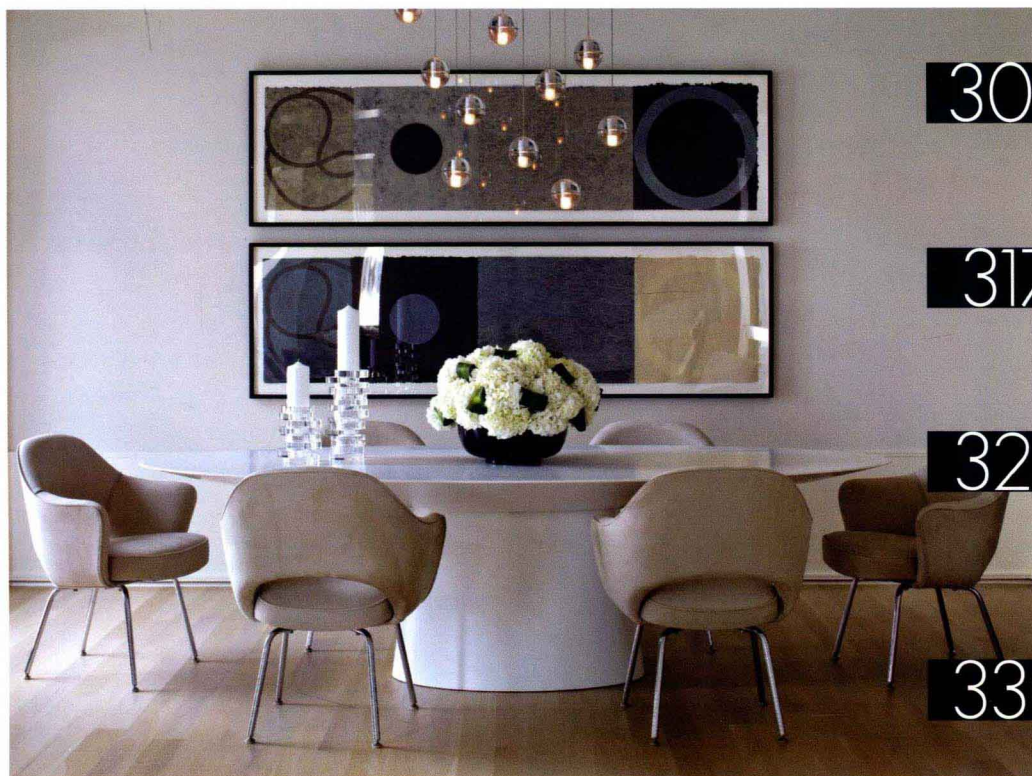
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Jessica Lagrange Interiors was commissioned by a suburban family to design their spectacular 279m² city apartment in one of Chicago's most famous buildings on the Magnificent Mile. This exquisite skyscraper boasts a shopping district, Michelin-rated restaurants, a five-star hotel, as well as private residences. For this "city retreat", the family wanted a strong, contemporary feel but not cold or empty. The motif was minimalism: little color, but rich in texture, albeit subtle.

The architecture of the apartment is smart and fluent. The clean-lined entry leads directly to the dining and living rooms. Both rooms are exactly what the client wished – pure, quiet "absence" of color, but with abounding texture. In the Dining Room, the UFO Oval table is surrounded by classic Saarinen arm chairs, upholstered in posh Ghost Rider leather by Holly Hunt. The fourteen pendant Bocci chandelier hangs above like a sparkling constellation.

The expansive Living Room, with its breathtaking Lake Michigan and Avenue views, is inviting and lush. The custom Tai Ping rug incorporates each color located in the room without overpowering the space. The Christian Liagre sofa and chairs encourage socializing by the split-face tile fireplace. The feature added warmth and texture while dividing the adjacent room.

While the majority of the apartment exhibits clean lines and subtle tones of taupe, grey and white, the clients were lenient with color tolerance in the daughters' rooms. Both wanted colorful, defined rooms with hints of glamour. The colors selected were what the girls responded to; orange and hot pink in one, plum and chocolate in the other. The eldest daughter is into fashion; her bedroom, beginning with a Donghia suzani fabric on the headboard, culminated with bold, Missoni window treatments.

CITY RETREAT

城市绿洲

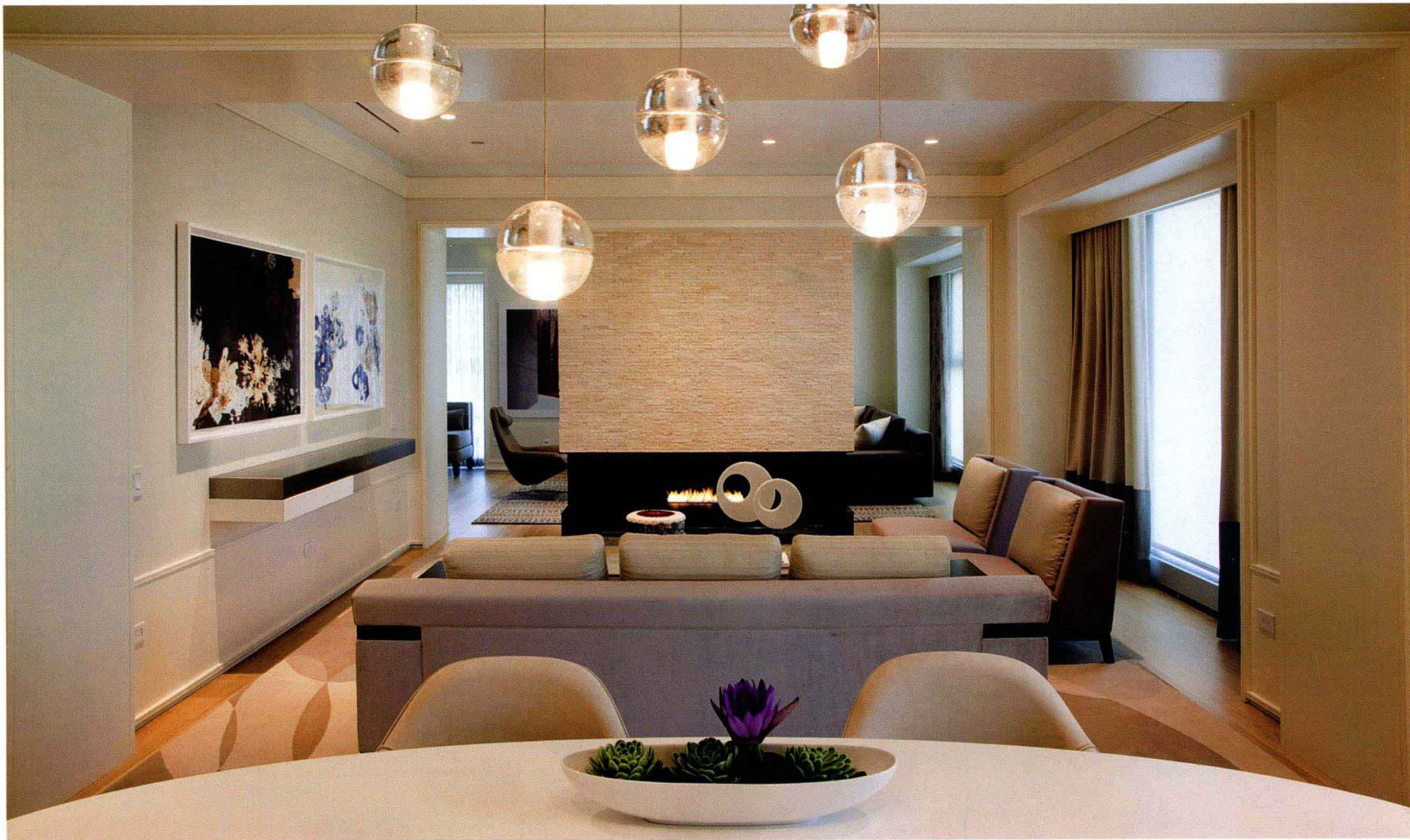
Designer
Jessica Lagrange

Location
Michigan Avenue, Chicago, USA

Design Company
Jessica Lagrange Interiors

Photographer
Werner Straube





杰西卡·拉格朗日室内设计公司受一个郊区家庭的委托，为他们设计这套宽敞的 279 平方米的城市公寓。公寓位于密歇根大道上，其所在的建筑是全芝加哥最著名的建筑之一。这栋精致的摩天大楼内设有购物区、米其林级别的餐厅、五星级酒店以及私人住宅。对于这套“城市绿洲”，一家人希望他们的家能够体现出强大而现代的感觉，同时又不会显得冰冷、空旷。该设计的主题是极简主义：仅用一点微妙的色彩，但却质感丰富。

公寓的构架精巧流畅。线条明快的门厅直接通向餐厅和客厅。这两个房间的设计完全符合客户的要求——纯净，色彩简单，质感丰富。餐厅内摆放着 UFO 椭圆形餐桌，周围是经典的沙里宁扶手椅，包裹着霍利·亨特的豪华幽灵骑士皮革。Bocci14 盏吊坠吊灯悬挂在天花板上，闪闪发光，就像夜空中的星星。

宽敞的客厅格外豪华，在此可以欣赏到密歇根湖和密歇根大道的美景。定制的太平地毯与房间内的其他色调协调搭配，毫无空间压迫感。Christian Liagre 沙发和椅子以及裂面瓷砖壁炉，营造了很好的沟通氛围，并由此与相邻的房间分隔开，给人温馨感的同时又增加了质感。

虽然公寓的大部分设计都体现了简洁的线条和简单的色调：灰褐色、灰色以及白色，但应客户的要求，女儿房的色彩却十分丰富，处处透露出女儿的魅力。女儿房的色彩选择恰恰是女孩儿性格的体现：一间由橘色和亮粉色打造；另一间则是紫红色和巧克力色。年长的女儿崇尚时尚，卧室内的床头板由 Donghia suzani 织物装饰，并以 Missoni 针织品点缀窗子。

