普通高等教育“十一五”规划教材·艺术设计系列

环境艺术设计专业英语教程

（英汉对照）

Environmental Art Design English Textbook

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化学工业出版社

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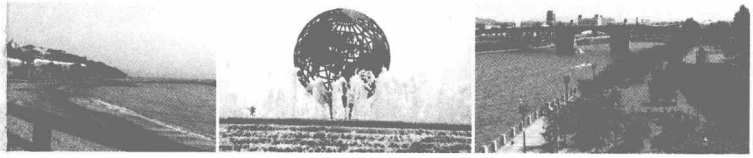

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本书采用中英文对照的方式，对于室内设计和园林景观设计行业里常用的设计理念、技巧、程序，以及常用的材料、做法和设计、施工中经常涉及的相关方面进行了全面而简要的叙述。其中包括室内家居设计、庭院设计、住宅区景观规划设计、商业区整体规划例讲、展示空间设计、景观小品设计等内容。

本书可作为高等学校环境艺术、景观设计、风景园林等专业学生的教材及相关专业人士参考。

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Preface

With the development of economy and the extent of opening-up to the outside world, people have more chances to contact and exchange ideas with foreign people and demand for higher environment at quality. There fore the call for special English in environmental art is increasing every year.

Our graduates find it is difficult to catch up with the new trend of environmental art design for 2 reasons: i. their low level of English, ii. their limited vocabulary of technical terms. Therefore, Our book is a material edited to meet this need, based on our experiences of special English education and knowledge of modern indoor and outdoor environmental art design.

In this textbook, we tried to include the main content of indoor and outdoor design, such as home design, which is a typical branch of indoor design with various styles. We set chapters for exhibition design and outdoor environmental design. In addition, garden, residential area, business quarter and landscape elements designs are also included in this book. We tried to cover all the aspects in landscape design.

We tried to arrange the order of the chapters according to the students'

前 言

随着经济的发展和对外开放程度的提高，人们对于室内外环境质量的要求越来越高，对外交流和联系的范围也越来越广，人们在生活中这方面英文知识的需求逐年增加。

在环境艺术专业的应用中，接触外文资料和国外设计的机会越来越多，很多毕业生反映有两个因素限制了个人的发展，其一是英文水平不够高，其二是在学校里面专业外语的学习接触面太窄，专业词汇贫乏，跟不上日益发展的设计市场。在这种情况下，我们根据多年专业英语教学的经验，结合当前室内外环境设计专业发展的新动向，编写了本教材。

本教材囊括了室内外设计的相关内容，室内设计中以最为典型的家居设计为代表，对于各种风格流派均有涉及，并为展示空间设计单列一章，也应时代要求采用更大篇幅讲解室外环境设计。本教材以比较有代表性的庭院设计、居住区景观规划设计和城市商业区环境规划设计作为切入点，并将景观小品设计作为单独的一章，比较全面地覆盖了景观环境设计的各个方面。

本书采取从事设计时最容易入手的思维方式来安排各章节的顺序，

thinking modes, which is easy for them to start and give a simple and comprehensive overview from different levels. Taking the indoor home design for example, we start from explaining design orientation and concept, then make relevant procedures, and complete details at last. We supply many choices to overcome the difficulties in material selection, color usage and lighting design.

We pay great attention to basic knowledge and theories in this book, while we also introduce relevant practical design cases and some recent design pictures. We tried our best to teach English vercabulary in a friendly way with cases and pictures, so that special words can be comprehended and memorized easily. We hope this book will benefit college students, specialists and readers who involve in environmental art, landscape design and landscape gardens.

Landscape design is experiencing rapid development, whose theoretical and practical activities are very active and constantly deepening. During the writing period of this book, inevitable errors and deficiencies may exist because of limited time and author's knowledge level. Corrections and advice are welcom from relevant experts, peers and readers.

Sincerely,

The Authors

January 2009

兼顾各个层面的叙述，力求浅显易懂、全面系统。如室内家居设计中，首先阐述设计定位、设计理念，然后制定相关程序，完善设计细节，在此程序中融入了与设计相关的各种问题，如材料的选择、色彩的应用和照明设计。

本书重视基本知识和基础理论的阐述，并在此基础上联系实际案例以及插图进行配合说明，努力使读者方便阅读和领悟并记忆词汇，力求做到图文并茂、内容新颖。希望能对系统学习环境艺术、景观设计、风景园林等相关专业的院校学生、专业人员和广大读者有所裨益。

景观设计作为一门新兴学科正经历着飞速发展的阶段，学科的理论和实践活动都异常活跃，而且处在不断深化的过程中，本书由于时间和篇幅有限，以及作者的水平所限，疏漏之处在所难免，真诚希望相关专家、同行及广大读者给予指正。

编者　谨识

2009年1月

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Chapter 1 Indoor Design

第1章 室内家居设计

1.1 Design Orientation

The designer can only decide his design orientation after he collects enough information, such as the host's age, family members, interests and fondness, work nature, living habits etc. before carrying out indoor design.

The interior design plan includes decoration of ceiling, floor and walls, selection of doors and windows, and arrangements of furniture and fabric decorations, which have a lot of principles, rules, and knowledge. He also needs to notice that home is a place for living and personal activities, besides environmental hardware. Therefore, indoor design will always focus on the person and family members living in the room. It is far beyond the regular patterns that designers should grasp the temperament transmitted directly or indirectly by the space and environment, and make the owner have the sense of belonging. It is designer's mission to understand and achieve this aim.

1.1.1 Style Orientation

A room can be designed in many styles. It cannot be separated from its general style whether it is gorgeous or elegant, modern or classical, warm or cosy. It shows an appropriate style that people are seeking for their own.

Style orientation should be suited to the dwellers because suitableness makes one feel comfortable. Most people prefer modern style for its concise lines and bright colors. Such style of decoration taking the principle of natural and

1.1 设计定位

在做一个家居设计之前，我们首先应当了解主人的年龄、家庭人员组成、兴趣爱好、工作性质、生活习惯等基本内容。只有了解了这些基本内容，设计师才能有一个明确的定位和设计方向。

室内设计不仅仅是对天花、地面、墙壁的装饰，门窗的设计选择，以及家具、布艺和装饰品的布置，这些工作有着许多需要遵守的法规、规范，或可以遵循的知识及规律。除了作为环境硬件外，家，更是一个用来居住、充满了个人行为的场所。因此，设计的基本着眼点永远是:生活其间的人，生活其间的家庭。如何通过一个空间环境向参观者直接或间接地传递某种气质，使使用者对环境产生归属感，则是远远超出规范之外的东西。理解并实现这个目标，便是专业设计师的使命。

1.1.1 风格定位

室内设计风格很多，在一个设计中各部分设计不能脱离总体风格，无论是华丽优雅、现代经典、亲切温馨、或是别致个性，都说明人们在寻找着属于自己适合的设计。

风格的定位要适合居住者，合适才舒服，多数人喜爱的是线条简洁、色彩明快的现代风格。现代风格的装饰装修设计以自然

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fluent spatial sense conciseness and practicality, and advo cating human-orientation, tries to makes human in harmony with space. Therefore, style orientation should take such factors as the owner's personality, cultural background etc. into consideration.

1.1.2 Function Zoning

The living room is an essential part of all function zones. The first impression of living room is so important that visitors may learn of the owner's taste and self-restraint. As a result, the general style of living room should be unified and integrated with personality, making individuality in accordance with the unity. The living room, as the center to meet guests, receive audio-visual enjoyment, and talk, is the most highly utilized and biggest living space in daily life at home. It is essential to separate living room from meal area nearly by floor, ceiling, partition wall, and color. In a living room, sofa is a material subject for friends and family to talk and get together. Whether it is comfortable or not will impact on the guests' spirits and the atmosphere greatly. Therefore, furniture arrangement in the living room should be carefully considered.

Living room has multi-function usage, which is a big space to hold activities and guide crowds. Therefore, we should first take route guidance and function zones into consideration and arrange furniture reasonably, and then collocation of lights and colors as well as some other auxiliary functions, that is, function before form.

1.1.3 Color Selection

Color tone of a house should be decided according to different styles as well as lighting and reflection of colors. In a house, it is better to have no more than three colors. Color here refers to the color system in which red, yellow, and

流畅的空间感为主体，倡导以人为本，以简洁、实用为原则，努力使人与空间完美和谐。风格的定位要参考主人的性格、文化等因素。

1.1.2 功能分区

客厅作为功能分区中的主要部分，它给人的第一印象很重要。客人可以通过客厅的风格，了解主人的品位及涵养，所以，要使其与整体风格统一，并融入个人的性格，使个性寓于共性之中。客厅是居家生活中使用率最高，也是最大的生活空间，是会客、视听、聚谈等活动的中心。如果客厅与餐区距离很近，可以通过地面、顶面、隔断以及颜色等做好分区，保证客厅使用功能不受影响。沙发是朋友和家人交流、聚谈的物质主体，因此，沙发舒适与否，对客人的情绪和气氛都有重要的影响，因此，要仔细考虑客厅家具摆设的位置。

由于客厅具有多功能的使用性，面积大、活动多、人流导向、相互交替等众多特点；因此，在家具配置设计时，应当合理安排，充分考虑人的导向线路以及各功能区域的划分。然后再考虑灯光色彩的搭配以及其它各项客厅的辅助功能设计，先功能后形式。

1.1.3 颜色的选择

房间的色调要根据风格特点而定，还要考虑采光以及颜色的反射程度。一个空间的颜色最好不要超过三种。这里指的是色系，比如，红、黄、蓝和黑、白、灰

blue, or black, white, grey are not included. If you think three kinds of colors are not enough, you can make improvement by modifying gray scale and saturation. Color tone is mainly reflected through colors of floor, walls and large pieces of furniture with decorations. Different colors bring different effects depending on how they are used and collocated.

Different colors give people different feelings. For example, blue, green and gray make people feel "calm and cool", while red, pink and brown make people feel "warm and excited". Bright colors seem to make the room larger, so they are often used to decorate smaller and dimmer rooms, while dark colors to decorate bigger rooms. Two or three colors of the same kind used harmoniously can achieve a certain effect. For example, the colors of blue, green or gray used together can produce an exquisite and quiet effect. A proper collocation of colors makes room or house as a unified whole and seem spacious. After the choice of a basic tone, a much brighter or dimmer color can be applied to smaller areas, which will make a small room or apartment with decoration lines form delightful contrast. Surely, you can also choose colors with sharp contrast, such as bright against dark, warm against cold, which will make the room vibrant with life.

1.2 Design Procedures

Indoor design is a relatively complex design system with pluralistic factors such as science, art, function, and aesthetics, which concerns varieties of technologies and arts in design theory and practice. Therefore, in the process of designing, it must obey rigid scientific procedures, which in a broad sense refer to all the arrangements from design conception to execution of the design project, while in a narrow sense only refer to the arrangement of the designer putting the ideas in his mind into blueprint for a project.

不算色。如果觉得三个颜色太少，可以调节颜色的灰度和饱和度。色调主要是通过地面、墙面以及大件家具来体现，装饰品只起调剂、点缀的作用。不同的颜色有不一样的效果，主要看怎么利用和搭配。

不同的色彩给人的心理感受是不一样的，比如，蓝、绿、灰色让人感到“安静、凉爽”；红、粉红、棕色使人感到“温暖兴奋”；明亮的色调使房间显得较大，常用来装饰较小、较暗的房间；暗淡的色调使空间显得收敛，常用来装饰较大的房间。二到三种相近色调的颜色搭配，如蓝、绿或灰色，可产生精巧安静的效果。色彩搭配得当，可使房间或房屋浑然一体，显得宽敞。对大面积地方选定颜色后，可用一种比其更亮或更暗的颜色来渲染较小的面积。此方法也可用于有装饰线的小房间或公寓，更能相映成趣。当然，设计时也可以选用具有强烈对比效果的色彩，如亮对暗、暖色对冷色，可以达到生机盎然的效果。

1.2 设计程序

室内设计是一个相对复杂的设计系统，本身具有科学、艺术、功能、审美等多元化要素，在理论体系与设计实践中涉及相当多的技术与艺术门类，因此在具体的设计运作过程中必须遵循严格的科学程序。这种设计上的科学程序，在广义上是指从设计概念构思到工程实施完成全过程中接触到的所有内容安排；在狭义上仅限于设计师将头脑中的想法落实为工程图纸过程的内容安排。

1.2.1 The Drawing Procedures

In this process, the major forms of expression include freehand drawing, plane figure, elevation drawing, sectional drawing, joint detail drawing, perspective drawing and axonometric drawing. Freehand drawing is mainly used for drafting plane function layout and spatial image idea. The perspective drawing is the best expression of indoor special visual image design project. Nowadays people often adopt freehand and computer drawing, which are carriers of space and expressing design purpose. The drawing procedures of indoor design are basically set according to the process of design thinking. Generally, it consists of three periods—conception design, project design and operation design.

1.2.2 The Operation Procedures of the Indoor Design

It is composed of the following procedures: making of the design plan, social investigation and study of project contents, project conception design and specialized coordination, setting of the plan and working drawing design, choice of materials and construction supervision. Among these procedures the project conception design, the setting of the plan and the working drawing design are closely related to our current design education.

(1) Design Plan

The foundation of a design is the data possession rate. Whether you have done an all-round investigation and made a transverse comparison, whether you have searched for large quantities of materials and sorted them out, whether you have found the former inadequacies and problems and made an analysis and supplement, this help the designer who has a vague idea and doesn't know what to start with has a clear ider make it clear. For example, if you

1.2.1 图面作业阶段

在这个阶段采用的表现方式主要包括：徒手画、平面图、立面图、剖面图、细部节点详图、透视图、轴侧图。徒手画主要用于平面功能布局和空间形象构思的草图作业；透视图则是室内空间视觉形象设计方案的最佳表现形式。对表现图的表现方式现在多采用徒手绘制和计算机制作两种方式，都是说明空间和表达设计意图的载体。对于室内设计的图面作业程序基本上是按照设计思维的过程来设置的。它一般要经过概念设计、方案设计和施工设计三个阶段。

1.2.2 室内设计的项目实施程序

这一程序由以下几个步骤组成：设计任务书的制定、项目设计内容的社会调研、项目概念设计与专业协调、确定方案与施工图设计、材料选择与施工监理。其中项目概念设计、确定方案与施工图设计与我们现行的设计教育结合紧密。

（1）设计规划阶段

设计的根本首先是资料的占有率，是否有完善的调查，充分的比较，大量的搜索资料，归纳整理，寻找欠缺，发现问题，进而加以分析和补充，这样的反复过程会让设计从模糊和无从下手状态当中渐渐清晰起来。举例：电脑专营店的设计，首先应了解其经营的层次，属于哪一级别的经销商而确定设计规模，确定设

make an indoor design for an exclusive agency for the sale of computers, first you should make your content of design according to distributor level. After having acquainted yourself with the proportion of its staff distribution, managing pattern, managing ideal and brand advantages, you can decide the design scope even vaguely. The data collection and analysis period should include the following actions: a transverse Then compare and investigate of other design modes of a similar space, acquiring the existing problems and some experiences, such as the shop's location and its traffic transportation, then decide how to use public facilities and how to solve the problems decide the software facilities according to the general customer's range. Investigate the employee turnover and work distribution and a reasonable plan of the route. In this period, a reasonable elementary design concept, that is, the artistic expression orientation, should be put forward.

(2) Brief Analysis

A perfect and ideal spatial function analysis graphics should be put forward in design planning stage. This is an absolutely reasonable function plan free from the confinement of the practical plane. It is for the sake of avoiding the designer's first impressions in perceptual thinking. Sometimes it is a confinement that you do not think so. The existing plane does contain a certain design thoughts, which will inevitably absorb you in it. Once the foundation is well-prepared, then comes the design period in a real sense. It is vital to do some field work and make some detailed measurements, for the spatial imagination of the drawing greatly differs from practical spatial feelings. Knowledge of pipeline and light will help you to narrow the gap between the design and its practical effects. In this period you should

计范围。了解公司的人员分配比例，管理模式，经营理念，品牌优势，来确定设计的模糊方向。比较和调查其他相似空间的设计方式，取得已知的存在问题和经验，例如其位置的优劣状况，交通情况，决定如何利用公共设施和如何解决不利矛盾。参考顾客的大致范围而确定设计的软件设施。考察人员的流动和内部工作，合理地规划路线。这些在资料收集与分析阶段都应详细地分析与解决。这一阶段还要提出一个合理的初步设计概念，也就是艺术的表现方向。

（2）概要分析阶段

设计规划结束后应提出一个完善的理想化的空间机能分析图，也就是抛弃实际平面而完全绝对合理的功能规划。不参考实际平面是避免因先入为主的观念束缚了设计师的感性思维。虽然有时你感觉不到限制的存在，但原有的平面必然渗透着某种程度的设计思想，在无形中会让你旋入。当基础完善时，便进入了实质的设计阶段，实地的考察和详细测量是极其必要的，图纸的空间想象和实际的空间感受差别很悬殊，对实际管线和光线的了解有助于你缩小设计与实际效果的差距。这时如何将你的理想设计结合入实际的空间当中是这个阶段所要

combine your ideal design with the actual space. An important characteristic of the indoor design is that there is no perfect but the most appropriate design. Every design is imperfect because it is confined. The aim of a design is to reduce the influences of the unfavorable conditions on the user under the limited circumstances. The process of transforming the ideal plan into practical paper will unavoidably sacrifice secondary space because of confrontation. However, the principle of plane design is focusing on the reasonableness of the whole and the human. The space plan completed next is to perfect the layout of the furniture equipment. A good start contributes to a rapid and natural development of the plan.

1.3 Design Concept Expression

There is no identical view on the decisive factors of a good design. Designers should pay attention to the following two aspects:

First, balance. Designers must follow this principle all the time, because balance is a natural expression of human activities. People try to pursue balance from a toddler learning to walk to boat-driving at adult. It is equally important for the family space that the space layout and the combination of decoration factors are in balance.

Second, imagination. Imagination of design is the same artistic expression with that of poetry without distortion of reality. Imagination, which comes from the combination of time and space, is the reception of message and personal knowledge and cultivation, so it should reflect a person's cognition, viewpoints and degree of command.

The external expression of indoor design concept mainly reflects on the indoor decoration style, which can be generally summarized as follows:

做的。室内设计的一个重要特征便是只有最合适的设计而没有最完美的设计，一切设计都存在着缺憾，因为任何设计都是有限制的，设计的目的就是在限制的条件下通过设计缩小不利条件对使用者的影响。将理想设计规划从大到小地逐步落实到实际图纸当中，并且不可避免地要牺牲一些因冲突而产生的次要空间，全部以整体的合理和以人为主，是平面规划的原则。空间的规划完成后，向下便是完善家具设备布局。有了一个良好的开端的话，向下便可以迅速而自然地进行了。

1.3 设计理念表达

评价设计优劣的决定性因素，至今都没有一个统一的结论。设计师注意以下两个方面的问题：

第一，平衡原则。在着手进行一个空间规划时，必须时刻把握这个原则。因为平衡是人类活动的自然表现，从孩童学步到驾舟乘风破浪，人类的一切自身活动都在努力追求一种平衡。对于一个家庭空间来说，平衡原则也同样重要。空间的布局，装饰元素的组合都需要讲究平衡的原则。

第二，想象力。想象力是如同诗歌一样的艺术表达方式，但决不是对现实的扭曲。想象力应该能够体现出个人对于现实世界的认知、看法以及掌控的程度。想象力来源于时间与空间的组合，来源于信息的接收，来源于个人的知识与修养。

设计理念的外在体现主要是家居装饰风格的表现，根据风格的大致类型，我们可以简单概括为以下风格类别。

1.3.1 Traditional Chinese style

Chinese tradition upholds solemnity and elegance. Traditional Chinese wooden frame is used to construct indoor decorations such as caisson ceiling, folding screen, partition board etc. The Chinese traditional style always adopts symmetrical spatial drawing manner to achieve a serene, elegant and simple atmosphere.

1.3.2 Local Style

Local style consciously uses local materials and takes a local legend or story as the decorative theme in order to show respect to local traditions and customs and preserve local chara cteristics. It tries to express a leisurely and pleasant rural life in a natural, simple and elegant spatial environment.

1.3.3 Natural Style

Natural style advocates going back to nature and discards artificial materials. It brings wood, bricks and stones, grasses, vines and cloth into indoor design, which is proper and popular in a villa construction.

1.3.4 Archaic Style

With the requirements of modern life having been continously neeted, people germinate an orientation for traditional, ancient decorations and conventional furniture with artistic value. Therefore, Baroque and Rococo style furniture with beautiful curves and flowing lines is often used as indoor furnishings, accompanied with wallpaper, curtains, carpets, and other housing decorative fabric of the same style, which adds a dignified, elegant and aristocratic atmosphere to the house.

1.3.5 Western Classical Style

This is a pursuit for a gorgeous, elegant classical style. White color tone is set for the room, furniture, doors, and windows. The furniture has classical-style bending legs. A fixed pattern of the traditional western interior decoration is to use all

1.3.1 中国传统风格

中国传统崇尚庄重和优雅，吸取中国传统木架结构来形成室内藻井天棚、屏风、隔扇等装饰，多采用对称的空间构图方式，笔法庄重而简练，气氛宁静雅致而简朴。

1.3.2 乡土风格

主要表现为尊重民间的传统习惯、风土人情，保持民间特色，注意运用地方建筑材料或利用当地的传说故事等作为装饰的主题。在室内环境中力求表现悠闲、舒畅的田园生活情趣，创造自然、质朴、高雅的空间气氛。

1.3.3 自然风格

崇尚返璞归真、回归自然，摒弃人造材料的制品，把木材、砖石、草藤、棉布等天然材料运用于室内设计中。这些做法，在别墅建筑中特别适宜。

1.3.4 复古风格

人们对现代生活要求不断得到满足时，又萌发出一种向往传统、怀念古老饰品、珍爱有艺术价值的传统家具陈设的情绪。于是，欧洲历史上典型的曲线优美、线条流动的巴洛克和洛可可风格的家具常用来作为此类居室的陈设，再配以相同格调的壁纸、帘幔、地毯、家具外罩等装饰织物，给室内增添了端庄、典雅的贵族气氛。

1.3.5 西洋古典风格

这是一种追求华丽、高雅的古典风格。居室色彩主调为白色。家具为古典弯腿式，家具、门、窗漆成白色。擅用各种花饰、丰富的木线变化、富丽的窗帘帷幄

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