

# STYLISH **DESIGN** 拉丁风格 in Latin America

艾伦 编 李丹 译



辽宁科学技术出版社

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# Contents 目录

Foreword	前言	6
Hotels	酒店	8
Restaurants & Bars	餐厅酒吧	78
Shops	商店	114
Public Space	公共空间	144
Offices	办公	168
Houses	家居	226
Designer's Index	索引	254

There are more than 40 countries and regions in Latin America.

Despite the difference in geography and development level, they have experienced similar history under the effect of Indian culture. They both have the similar experience fighting for independence and against colonial rule in politics, economy and culture. They also have mutual source of culture and language. On the other hand, Latin America is a discrepant and multivariate area. Some countries are deeply affected by European culture while some countries rapidly develop like a highly industrialisation centre. Latin America is composed of sharply contrastive countries, cloister cultures in the 16th century in Mexico or Guatemala, Marxism approach in Ecuador and Peru

拉丁美洲包括40多个国家和地区。它们在地理环境和发展水平方面虽有差异，但都在这片浸润过印第安文化的土地上，经历过大致相似的历史道路。有共同的从被征服(这意味着在政治、经济和文化上殖民化)到独立的历史，更在文化、语言和宗教信仰上有共同的拉丁渊源。另一方面，它们又形成一个有差异的、多面性的区域，在某些国家，欧洲艺术的影响很强烈；某些国家的技术发展程度，表现得近似一些高度工业化的中心。拉丁美洲是一幅充满对比的国家的镶嵌画：墨西哥或危地马拉16世纪的修道院艺术，厄瓜多尔和秘鲁的手法主义，以及安第斯地区的巴洛克风格，所有这些就是拉丁美洲的表现手法。而

and Baroque of Andeans. All of these are the embodiment of Latin America. Baroque is the most representative of architectures in Latin America.

Since the 16th century, European colonists have transplanted European culture to Latin America. Along with the Catholic Church, Baroque architecture appeared in many cities and towns. After the industrial revolution, classical revival architecture and eclectic architecture were also introduced into this land. In the end of the 1920s, European modernist architecture began to impact on Latin America. It developed rapidly, but confined in the coastal cities. In pushing modern architecture, many Latin American architects were not restricted to imitating but also actively explored local regional features. After more than 300

其中，以巴洛克建筑风格最具有拉丁美洲的建筑代表性。

自16世纪开始，欧洲殖民者将欧洲的文化移植于拉丁美洲。巴洛克建筑风格随着天主教堂在许多城市、村镇出现。产业革命以后，古典复兴建筑和折衷主义建筑这些形式也先后传入这片土地。20世纪20年代末，欧洲的现代主义建筑思潮开始影响到拉丁美洲。此后，现代主义建筑在这里虽然得到较快的发展，但主要仍局限于沿海大城市。不少拉丁美洲建筑师在推行现代主义建筑的过程中并不拘泥于模仿建筑形式，而是积极探索地区特点和民族风格。历经300多年的发展，已成为拉丁美洲建筑文化渊源的巴洛克建筑风格，以及不断挖掘

years' development, modern architecture absorbed Indian culture and became Baroque architecture which deeply originated from Latin American architecture culture. The countries in Latin America also made good use of reinforced concrete materials to build the architecture according to their technique and economic conditions. Therefore, up to the 1950s, the modern architecture in Latin America had come to maturation featuring in wide space, physical diversity, thick modeling, rich colour, and sharp contrast of light and shadow, or with a large mural decoration. Many works were strongly individual and totally different from those modern architectures in Europe and North America: Brazil Museum of 1939 World Expo in New York, Library of Mexico University in 1953, some public buildings in the end

出来的印第安文化都被吸收和糅合到现代主义建筑中。拉丁美洲各国还根据自己的技术和经济条件，发挥钢筋混凝土结构材料的特点，塑造空间形象。因此，到20世纪50年代，拉丁美洲的现代主义建筑已趋成熟，它的特点是：空间开阔，形体多样，造型粗犷，色彩浓郁，光影对比强烈，或者有大面积壁画装饰。很多作品个性强烈，风格迥异于欧洲、北美的现代主义建筑。1939年纽约世界博览会巴西馆，1953年建成的墨西哥大学图书馆，50年代末巴西利亚的一些公共建筑，墨西哥人类学博物馆，此外还有工程师F·坎台拉设计的钢筋混凝土双曲抛物面薄壳结构等，都给国际建筑界以深刻的印象。拉丁美洲的现代主

of 1950s in Brasilia and Mexico Anthropology Museum, as well as the hyperbolic paraboloid thinshell structures with reinforced concrete designed by Engineer F.Rafah. All of these gave a profound impress on the international construction industry. The modern architecture in Latin America has become an important aspect of the multivariate trend in the world architecture.

义建筑风格成为当今世界多元化建筑潮流的一个重要方面。





## HOTELS 酒店



## Atacama Explora Hotel

Location : San Pedro de Atacama, Chile  
Designer : Germán del Sol  
Photographer: Guy Wemborne

### 探索酒店

地点: 智利, 圣佩德罗德阿塔卡马  
设计: 德意志的太阳建筑事务所  
摄影: 盖·韦姆伯恩



This Hotel invites travellers to stop wandering, and make a fruitful pause. Life, dispersed in Atacama's vastness, is somehow present at the hotel, inviting visitors to go out and experience first hand natural and cultural riches, and return every evening back to comfort, free of the sheer tasks of survival.

San Pedro de Atacama is a 34,000 acres cultivated oasis, inhabited for more than 2,000 years, in dispersed neighbourhoods called Ayllus. The colonial town was founded instead, by the Spanish conquerors, as a square grid of long streets around the main square.

The hotel takes some distance from the existing settlements, to found a new town in Atacama. It also follows the pre-Columbian tradition of buildings that stand isolated in big public squares, establish multiple relationships between them and nature, and create towns without the use of streets. The hotel buildings are a sequence of interior and exterior places. It is the same with buildings in other small towns in Atacama, where the public and the private are not very well defined. Disperse buildings, which form the Hotel, are intended to be experienced as one, and individualities spared.

酒店使漂泊的心靠岸, 来享受舒适恬静的生活。置身于酒店, 感受阿塔卡马的广袤无垠, 与大自然亲密接触, 体味自然与文化的融会贯通。傍晚, 休憩在安静自由的个人天堂。

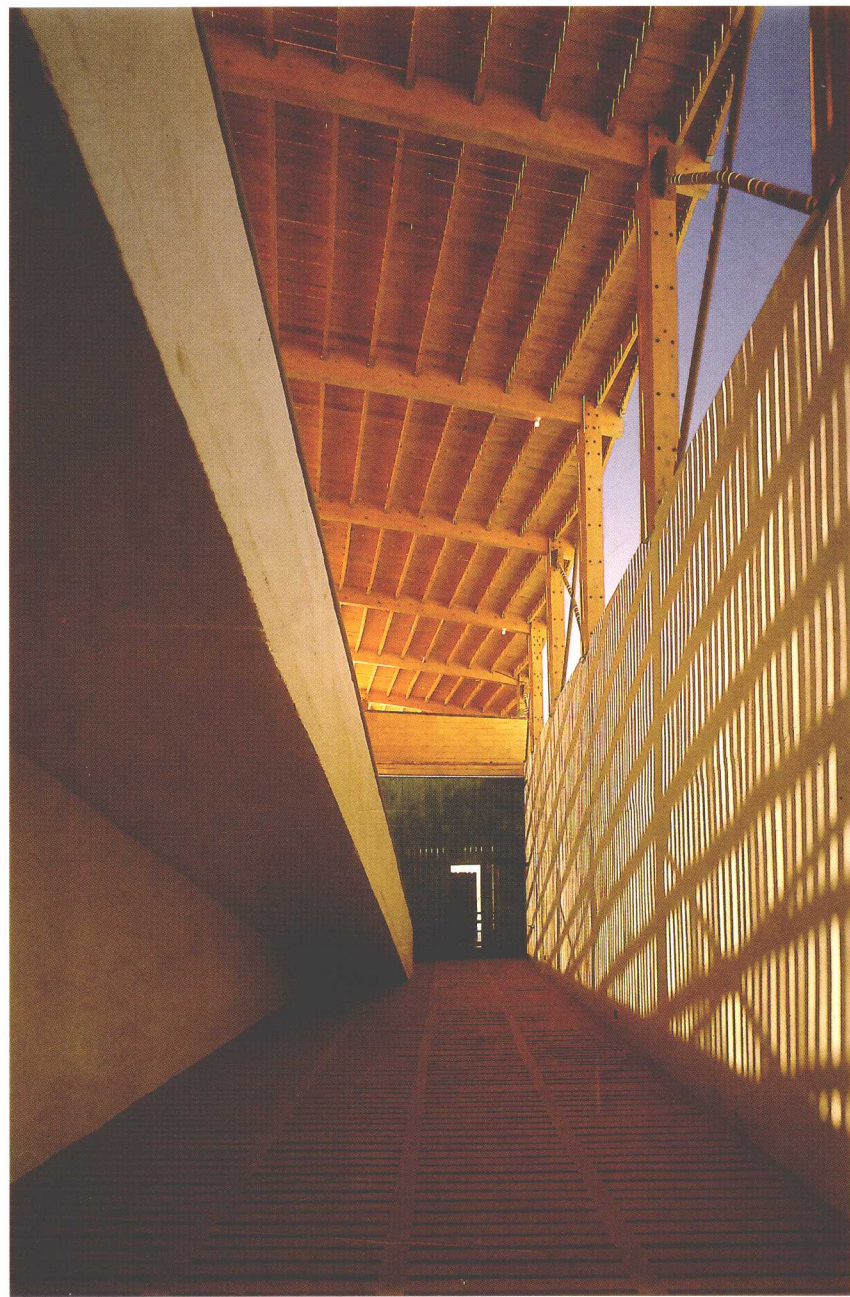
阿塔卡马, 这一片13.7平方公里的绿洲, 早在两千年前就已经有人居住。西班牙殖民者在这里建造城市, 在中心广场向四周延伸街道。

酒店别具一格, 自成一体, 远离喧嚣的居民区。它依然沿袭了前哥伦比亚传统风格, 耸立在巨大的广场上, 和谐融入周围的自然环境中, 不使用街道穿插其中。酒店的建造侧重于内部和外部。这同阿塔卡马其他城市的建筑模式是一致的, 公众和私人的领地没有明显的划分。酒店和谐统一地融合在周围的建筑中, 又彰显其独特品质。









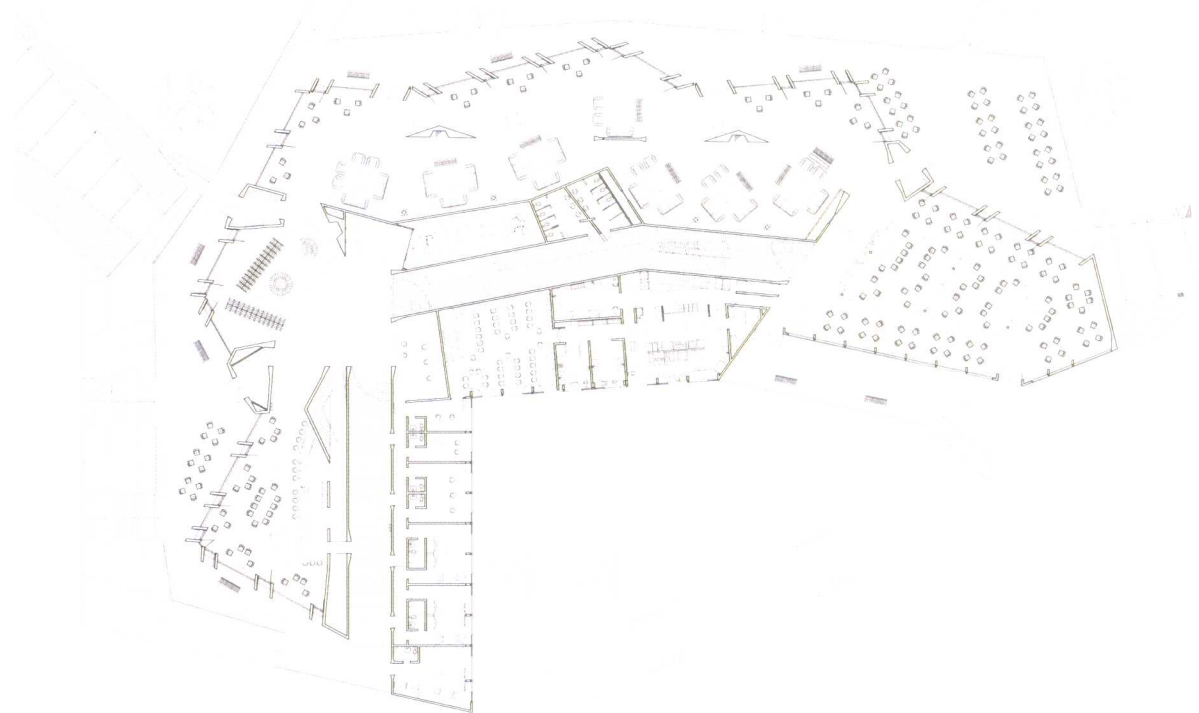














## Basico Hotel

Location : Mexico City, Mexico

Designer : Central De Arquitectura

Photographer: Moisés Isón and José Antonio Sánchez

## 百西考酒店

地点: 墨西哥, 墨西哥城

设计: 中央建筑设计师事物所

摄影: Moisés Isón and José Antonio Sánchez

Themed around the basic concepts with a strong local identity, the Basico hotel challenges preconceived notions of what a design hotel should be, evoking images of an essential Mexico. Located only a few steps away from the ocean, off 5th Avenue amidst the bustling centre of Playa del Carmen, Básico opens its doors to a hedonist crowd with fifteen curious rooms distributed over two floors. Very traditional ideas of Mexican everyday culture are brought to life here. Public schools, “cantinas”, the petroleum industry and other references are present throughout the property. Made out of a mixture of concrete and Caribbean sand, the newly built sand-coloured building fits in perfectly with the local beach atmosphere. The floors are also made of sand-shaded cement with red details, reminiscent of the typical “Mexican patio” style. In the interiors, a lot of plants, colourful details and rich textures remind guests of the country’s popular culture. Héctor Galván has made sure that most aspects of the interior design have been made out of recycled materials, resins, plumbing pipes, different woods, paint, cotton, rubber tires, plastic, glass and even latex.

以强烈的本地设计特色为基础，百西考酒店的设计体现了墨西哥设计酒店的风格。酒店位于第五大道的中心区，距海滩仅几步之遥。酒店共两层，拥有15个风格各异的客房。客人身处其中可以真实地感受到墨西哥式的日常生活。建造材料使用混凝土和海沙，白沙色的建筑与周围环境融为一体。在室内设计上，各种植物、纺织品以及各种环保再生材料的应用，无时无刻不体现着这个国家的传统风格。