

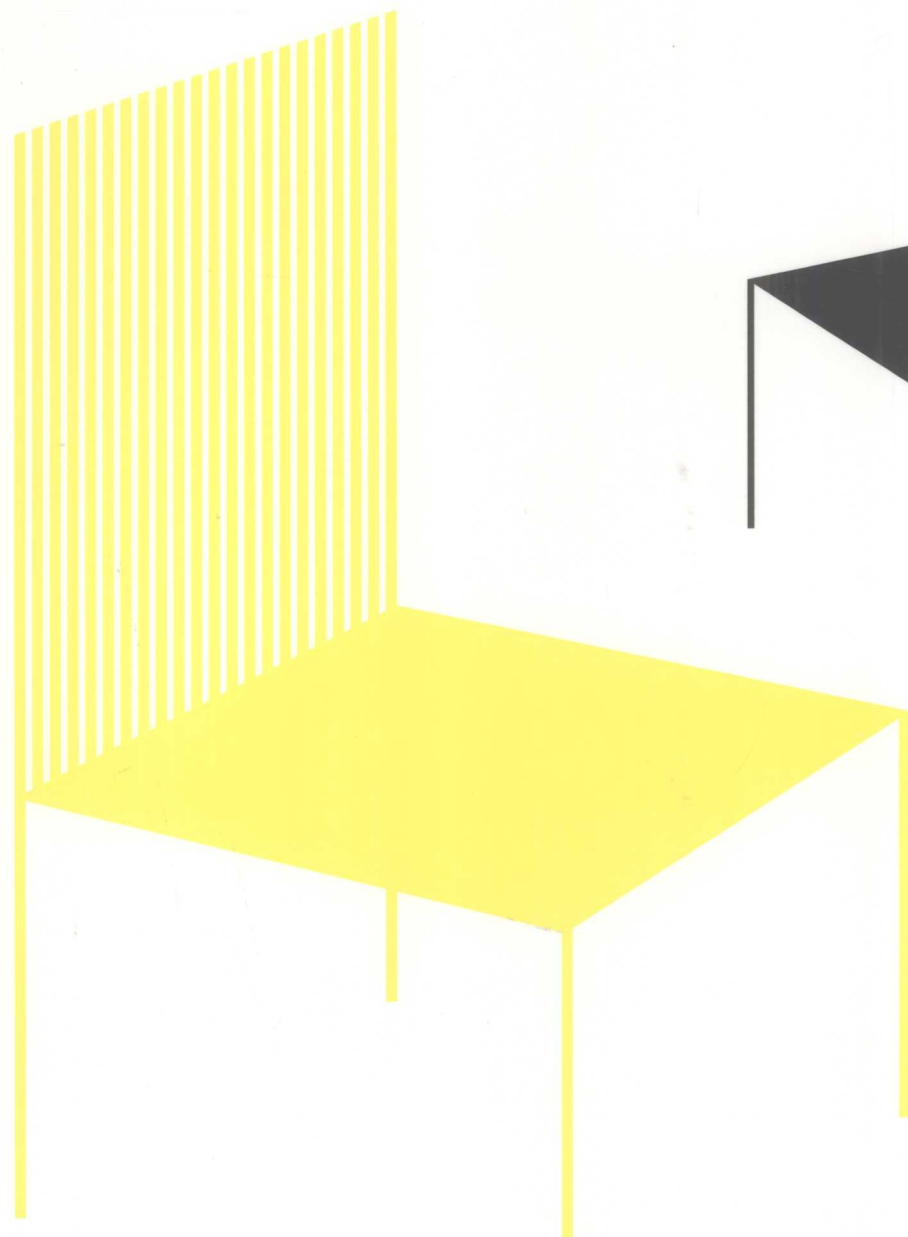
# DESIGN AND DIALOGUE

INTERVIEW WITH  
127 INTERIOR DESIGNERS

设计与对话

127位室内设计师访谈录

本书编辑组 编



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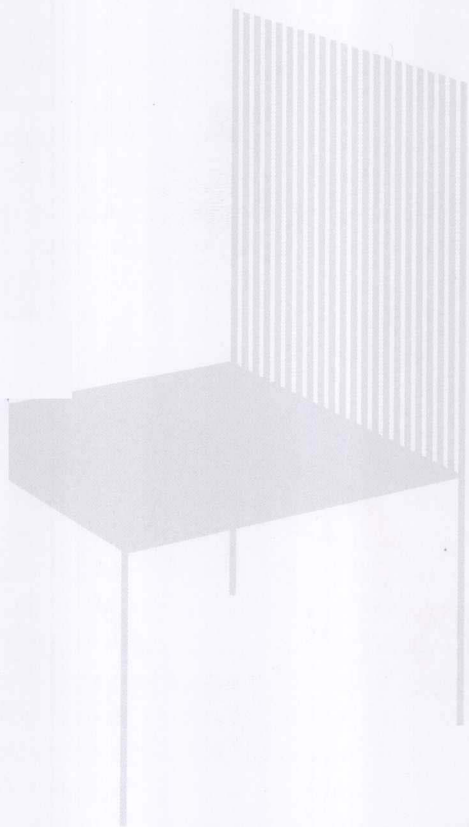
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## FORWORD

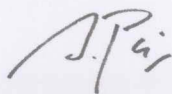
### The source of creative inspiration

The aesthetic standards of people become diversified with the rapid development of modern society. Therefore, in the field of interior design, various styles spring up in order to satisfy the diverse needs, each style being formed with designers' persistent endeavour and enthusiastic pursuit. In the process of designing, every interior designer endeavours to seek distinctive design concept and inspiration to create his own personalised style, which requires unique perception on interior design, rich experience and reference to different ideas. All designers aspire to have a certain understanding of different design concepts from different regions. Thus the book *Design and Dialogue—interview with 127 interior designers* is made to satisfy the designers.

In this book, they take account into hot topics that draw extensive attention and stage 8 questions relating crossover, application of environmentally friendly and advanced materials, fashionable elements, detailed design, the balance between functional and artistic features, contradiction between client and designer, and quality of a successful designer and satisfied works. With over 100 designers selected in, this book is compiled in the form of dialogues through which people can approach and appreciate the unique concept and distinctive insight of each designer. Besides, they also include a work and personal information of every designer. The valuable book provides a good opportunity for readers to explore in the real design world and to learn something from the excellent designers.

The book *Design and Dialogue—interview with 127 interior designers* can be regarded as an open stage on which many designers gather to show their artistic talent and unique insight. Once you open this book, you can have a feeling that you are just talking to the designers yourself. You will experience different ideas from different designers, and most important you will have a real understanding of interior design worldwide. We hope and also believe that this book can bring creative inspiration to designers and all people who love design.

The source of creative inspiration





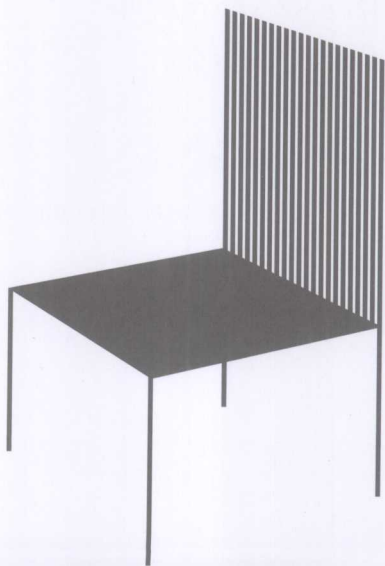
## 创新灵感的源泉

现代社会发展的多元化导致人们审美观念的多元化，反映到室内设计领域里形成了多元的设计需要，从而使室内设计领域中的设计风格也趋于多元。每一种风格都是由设计师们不懈的探索 and 追求形成的。在室内设计过程中，每位设计师都在探索和找寻着自己的设计理性与灵感，渴望形成独特的设计风格，从而成为自成一派的设计大师。这种独特风格的形成既需要设计师对于室内设计独到的理解，同时更需要有开阔的眼界以及借鉴其他设计师的设计理念。因此，了解全球不同国家、不同地区设计师的设计理念就成为了每个室内设计师的愿望。

为了满足室内设计师们的这一愿望，辽宁科学技术出版社出版了《设计与对话——127位室内设计师访谈录》一书。在这本书里结合了目前室内设计领域中普遍关注的热点，提出了8方面的问题，包括“跨界”设计、环保与新型科技材料的运用、流行元素、细节的构思、实用性与艺术性的关系、处理与客户的矛盾、成功的室内设计师应具备的素质以及近期的满意作品等。收到了来自全球室内设计领域的众多设计师的稿件及其代表作品。他们从中精选了100多位设计师，将其对话的内容及设计的作品编辑成册。该书通过对话这种形式将设计师对于室内设计的理念及其表述的思想奉献给读者，并结合设计师的作品来完善和补充。同时，对于收入这本书的每一位设计师或设计公司，都予以了详尽的介绍。通过这种对话与实例的结合，能为广大读者提供一个真实的设计空间，通过本书的阅读能够达到与这些设计师进行相互交流，相互借鉴的目的。

《设计与对话——127位室内设计师访谈录》是一个开放的舞台，在这个舞台上很多设计师可以展示自己的才华和设计理念，她又仿佛是一个设计师的大聚会，在这本书里汇聚了全球设计师对于室内设计的理解以及他们的设计作品。翻开这本书，你仿佛在与每个设计师面对面交谈。通过对话，你不仅感受到了不同设计师对于室内设计的理解，更重要的是通过这本书你能够了解全球室内设计的真实情况，开阔了眼界。相信这本书能够成为您设计理念不断创新的灵感源泉。

亚历山大·普拉耶尔





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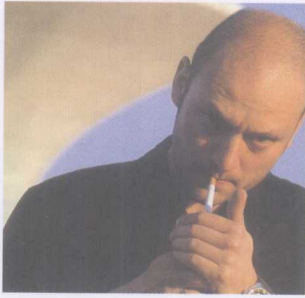


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## Albert Tidy

Albert Tidy graduate from University of Chile in 1992, obtaining first prize for his thesis project in the National Architecture Biennale in 1993. In 1998 he graduated from Yale Graduate School of Architecture as Fulbright scholar obtaining his Master degree in Architecture. He is an Associate professor at Universidad de Chile School of Architecture School of Architecture since 1999.

He has been visiting professor in numerous schools of architecture and industrial design in Santiago, where he shares academy and private work in Tidy Architects studio office founded with his brother and partner Ian Tidy since 2000.

Ian Tidy graduate from Pontificia Universidad Católica de Chile in 2000. And he has taught industrial design at Universidad Diego Portales (Santiago 2000-2006). Currently he teaches interior design and object design studio as associate professor at Universidad del Desarrollo (Santiago 2007-2008).

His independent work has been developed in Tidy Architects founded with his brother Albert Tidy since 2000. The office defines itself as a laboratory of architectural research.

His furniture design work has received recognition in numerous exhibitions and publications in Chile, and his work at Tidy Architects is published worldwide.

Albert Tidy是智利大学1992年毕业生中最好的学生，并且他的论文在1993年获得了国际建筑Biennale的一等奖学金。1998年毕业于耶鲁大学建筑专业，并获得硕士学位，而且还获得福布莱特奖学金。1999年成为智利建筑学院的副教授。

他被很多建筑学院聘为客座教授，并且在圣地亚哥开始了自己的私人工作，与他弟弟Ian Tidy在2000年成立了Tidy建筑工作室。

Ian Tidy在2000年以优异的成绩毕业于智利Pontificia大学。2000—2006年他在圣地亚哥的Diego Portales大学担任工业设计的教学工作，2007—2008年作为Desarrollo大学的副教授主授室内设计和实体设计工作室的课程。他的私人工作开始于2000年，与他的哥哥Albert Tidy共同建立了Tidy建筑工作室。这间工作室是用来进行建筑研究工作的实验室。

在智利，他对家具设计得到了众多展览和刊物的认可和赞赏，并且他在Tidy工作室的作品也发表到世界各地。



## Ian Tidy

### 1. "Crossover" is very popular in different design areas nowadays, and what is your view towards this and are there such design elements in your works?

We see our office as an "architecture laboratory". Our premise is abstraction, so our work tries to bring architecture to a basic state, leaving space as protagonist, free of ornament and only characterised by textures and colours of the materials applied. In this way crossover is limited to the coordination of technical aspects that make possible a construction, but most of the time is not visible leaving function at service of form and design.

#### 1. 对于目前很多行业都在争相追赶的“跨界设计”您怎么看，在您的作品中是否也存在跨界的元素？

我们把自己的办公室看成一个建筑实验室。前提是抽象的，所以我们的工作试着将建筑还原到原始的状态，让空间成为主角。不采用任何装饰，用材料的颜色、质地来表现个性。在这种情况下，“跨界”就成为了各种技术元素的结合。

### 2. Environmentally friendly and advanced materials are very popular today. Are these materials largely applied in the interior design? What is the common idea of most people towards this?

Here in Chile there is little concern in being "environmentally friendly", not because we don't care, but because industrial production in construction is not so well developed and most of the building process are made with basic technology and in small volumes.

It is usual to build with natural materials such as wood, stone, concrete, clay bricks, steel and glass. All of them can be handcrafted leaving the design challenge in achieving precision in the building.

We think that the most polluting materials are the ones based in polymers. By fortune these are not so popular around here because they are expensive and need specialised handcraft and tools. We also prefer natural materials instead of plastics that often imitate these materials.

#### 2. 目前室内设计中环保与新型科技材料的运用与人们对这些概念的认识和接受的情况是怎样的？

在智利，很少有人关心环境问题，但是并不表示我

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们不考虑环境。由于工业建筑的生产还不是很发达，大多数的建筑技术还处于基础水平，并且规模也很小。

这里还是经常使用一些自然材料。例如，木材、石材、混凝土、黏土砖、钢筋和玻璃。所有的材料都可以手工施工来达到建筑要求。

我们认为最易污染的材料就是聚合材料。幸运的是，在这里这些材料还没有全面流行，因为它们的价格很昂贵，并且需要特殊的工艺和工具来加工。我们会选择自然材料来代替塑料。

### 3. Would you please talk about the fashionable elements applied in the interior design? And how do you use these to express your creative design ideas?

We select materials as a painter chooses colours, by picking small samples and putting them side by side to see if they work together, always considering their practical properties.

Also, there is usually a lot of work with the client in what the interior should look like. We always try to persuade him by choosing materials, artifacts and furniture that don't compete with the overall look of the project, avoiding saturation and harmonising with the exterior of the building and with the surrounding context in which the architecture is inserted.

#### 3. 请您谈谈当前室内设计的流行元素，您是怎样利用这些元素来表达自己的创作意图的？

我们挑选材料如画家选择颜色，选出小样并把同一类的并排放好，总是考虑它们的实际性能。

同时，我们要经常和客户沟通，探讨室内设计应该达到的效果。我们总是努力说服客户选择合适的材料、人工制品和家具，同时内部的装饰要与外部设计和谐搭配，与外部结构有良好的衔接。

### 4. Detailed design usually determine the overall effect, and what is your attitude towards this?

There is always the risk of failure if you have little control over the details that compose the overall idea, so in fact we frequently conceive a design starting from a detail solution. We believe that the difference between good and average architecture relies in the way materials are assembled. We are aware about reducing formal





complexity as an objective in our work, and at the same time we insist on hiding the complexity of constructive details in order to make it look “easy” and natural. The same way as a ballet dancer moves challenging gravity as something natural. To achieve this you need years of training.

#### 4. 对细节的构思和处理往往决定设计的整体效果，您在这方面有哪些体会？

对细节控制不足而组合成的整个设计理念总是具有一定失败风险的。所以事实上我们构思一项计划经常是始于对细节问题的解决。

我们认为好的设计与一般的设计之间的差别就在于材料的组合上。在工作中，我们把简化外形的复杂性作为一个目标，同时我们坚持隐藏建筑细节的复杂性，使其看起来更简单、更自然。这就像芭蕾舞演员挑战重力一样，想达到这样的境界需要很多年的训练。

#### 5. How can you balance the practical and artistic feature of the interior space?

Spaces are connected to emotions. This doesn't imply spirituality is opposed to function. For instance, a cathedral is both, a functional public space for gathering, as well as a place for spiritual connection with God. As architects we see function (practicality) and plastic expression (aesthetics) as connected components, never opposed.

#### 5. 在处理室内空间的实用性与艺术性的关系时，您通常要考虑哪些方面？

空间要与感觉相联系，这并不意味着要排斥功能。例如，一个教堂要有一个公共空间用于人员汇集，同时这里主要也是一个精神上与上帝靠近和交流的地方。作为建筑师，我们既要注重功能，又需要考虑美学，二者同样重要。

#### 6. How can you deal with the different opinions between your design and client's demand?

We consider the client as part of the design process. It would be disrespectful to try to use a client as a mean of satisfaction to our aesthetic interest. At the same time it is important for us to have the client's confidence. We are architects not tailors, so if a client has an idea which we don't agree on, we try to seduce him or her with a better one. If the client insists on doing something we consider wrong, we pass on.

#### 6. 当客户的要求与您的设计理念存在矛盾时，您是怎样处理的？

客户是设计程序的一部分，不能根据个人的喜好无视客户的要求。同时建立客户的信心也是很重要的。我们是建筑师不是裁缝，所以如果客户的理念是我们不能接受的，我们会用一个更好的想法尽量诱导他们。如果客户坚持做我们认为是错误的选择，我们会选择放弃。

#### 7. As a successful designer, in your opinion,

#### what professional quality is a must?

According to Winston Churchill, success exists in “a repetition of failures without losing enthusiasm”. Enthusiasm is the most important professional quality for a designer. It's important to take risks otherwise there is no progress at all. Commercial designers do what is proved and accepted, while real designers do what hasn't been explored. Commercial architects react to money, while real designers react to challenges. Artist Carl André gives us a lesson in this sense: “A climber climbs a mountain because it exists; an artist does art because it still doesn't exist”.

#### 7. 您认为成功的室内设计师应该具备哪些职业和业务素质？

Winston Churchill说，成功是由无数次的失败换来的，在无数次失败之后仍然满怀热情，是一个设计师最重要的职业素质。冒风险、有挑战是很重要的，否则就没有进步。商业性的设计师做既成的已被接受的设计，而另一些设计师做的设计因为只是一种情趣而没有被推广。商业性的建筑师为金钱而效力，真正的设计师将精力用于挑战。艺术家Carl André在这句话中给我们这样的启示：“一个攀登者登上高山是因为高山存在；一个艺术家搞艺术创作因为创作还没有实现。”

#### 8. What do you think is your most satisfying work among your recent creations? What aspects have you paid more attention to?

Unfortunately satisfaction is not yet part of our vocabulary. I wish it was, but we rather tend to be critical about our work. If you look back to your work and you still like it, it probably means that you haven't moved forward. The favorite work is always the current one. We try to explore a different topic in every work we do. For example in Martinez house we wanted to do a metallic house, working with folding as an aesthetic and constructive expression, while in Di Pede house the topic was to work with a double house program and make it look monolithic. In this case we tried marble as a coherent tectonic expression.

#### 8. 在您近期创作的作品里，最满意的作品是哪一个？您更多地关注了哪些问题？

在我们的字典里没有满意一词，我很希望有，但是我们对工作非常挑剔，因为当你回顾以前的作品时，还是很喜欢它，这就可能意味着你没有前进，当前的总是最好的。我们竭尽全力在每个作品里面探索不同的主题。例如Martinez house，我们想要一个金属屋，用折叠作为美学和结构的表达，同时Di Pede house主题是两个房屋的计划并使它看起来成一个整体。在这种情况下我们试着用大理石作为构造上统一的表达。

# Amorio Restaurant

The Project was awarded through a private contest and consisted in remodeling an old two story house located in Santiago Chile in order to lodge a new Bar-Restaurant.

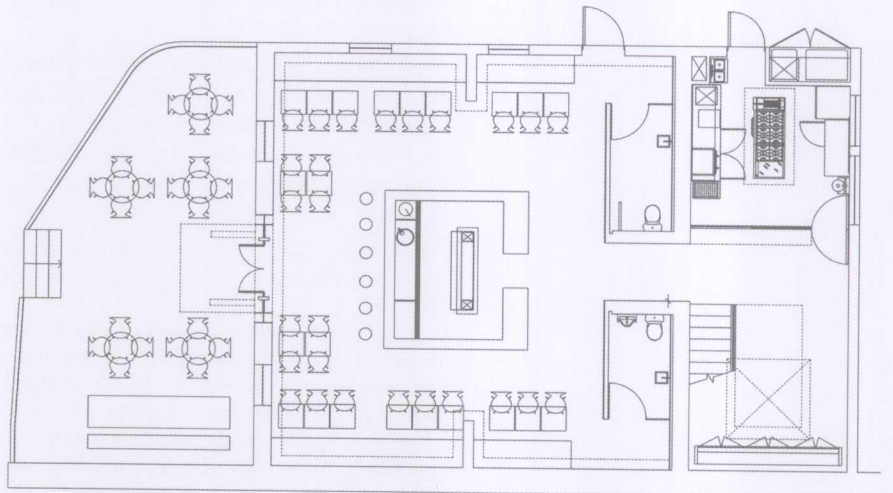
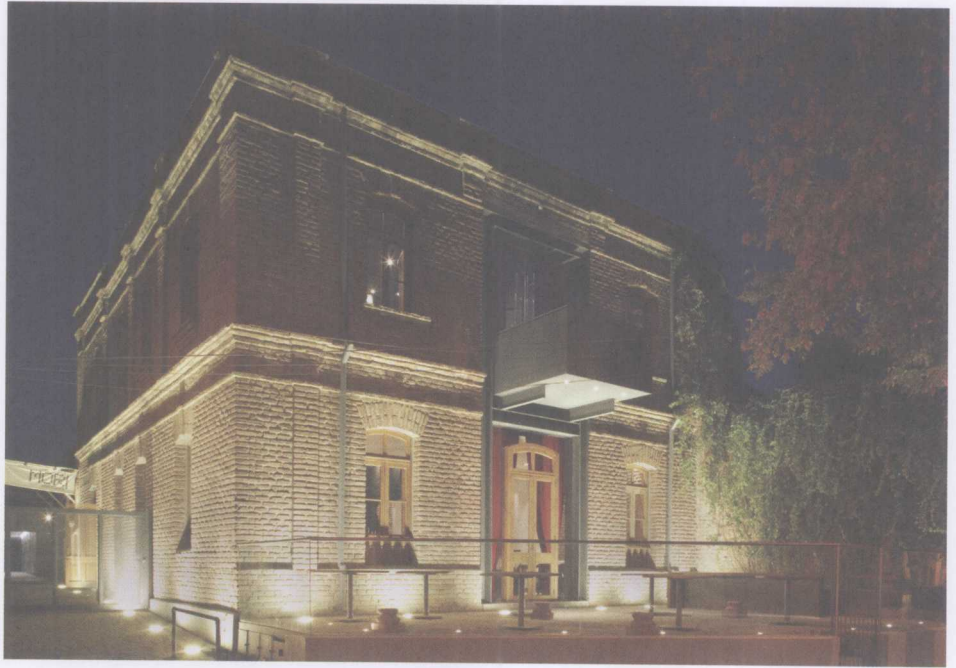
The architectural proposal maintains and respects the perimeter shell composed by the masonry walls and eliminates most of the existing interior walls in order to integrate spaces. In the access level, a large central bar is proposed as the Restaurant's protagonist. On the first level, the floor is completely liberated in order to freely organise a more informal environment.

From the outside, the neighborhood home presence is accentuated by eliminating the property walls that are on the property line. The front of the house was very carefully restored promoting its original materials such as the masonry, and in its central axis; a crystal feature was opened which marks and highlights the access. The balcony was reconstructed in order to show different expressions of the building's materials.

该项目位于智利圣地亚哥，是为一个旧的二层楼进行改造，打造一个私人场所，而且是可以容纳一个酒吧的餐厅。

这个设计保持了原有的面积，为了整合空间，淘汰掉很多既有的墙而使用了大量的石墙。在第一层建成一个大的中心酒吧，成为整个饭店的焦点。在第二层，楼梯被完全解放，使整个饭店显得更随意。

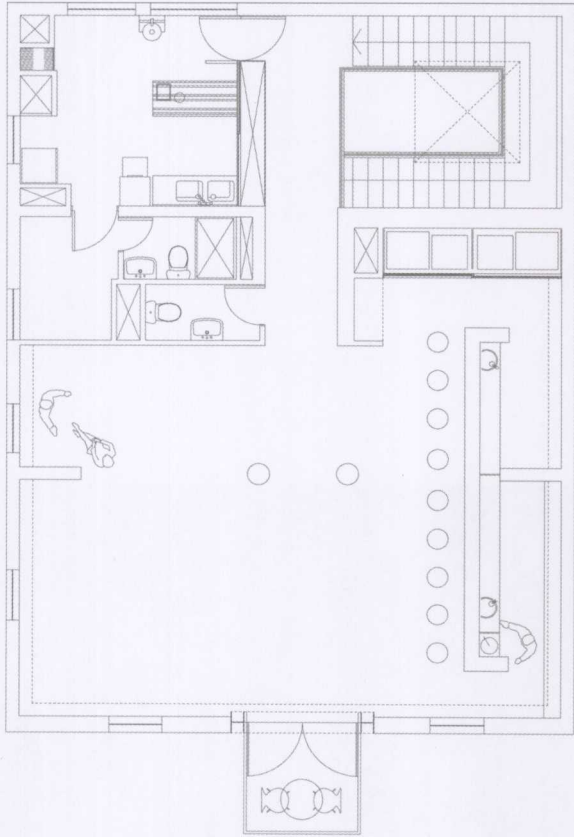
从外面看，所有的围墙将拆除。饭店的前部要细致地修整，发挥原先的材料例如砖石工艺，以及中轴位置处使用敞开式的水晶材质，给入口处提亮增色。包房的重建目标是使用不同的建筑材料来表达不同的设计理念。







# Amorio饭店



*In the access level, a large central bar is proposed as the Restaurant's protagonist.*

在第一层建成一个大的中心酒吧，成为整个饭店的焦点。





*In its central axis, there is a crystal feature was opened which marks and highlights the access.*

中轴位置处使用敞开式的水晶材质，给入口处提亮增色。





*On the first ground, the floor is completely liberated in order to freely organise a more informal environment.*

在第二层，楼梯被完全解放，使整个饭店显得更随意。





**Alden Maddy**

Alden Maddy Architect opened in Brooklyn, New York in 1996. The firm specialises in cultural and residential designs and projects related to the arts. The office's design goals include the use of natural light as a shaper of space and the incorporation of alternative energies such as solar and geothermal power into projects when possible. Skilled local artisans have contributed their expertise to many of the office's projects. The firm's staff have experience working in many countries of the world - this familiarity with alternative building and design cultures contributes to creative solutions to many of the firm's projects. The firm's clients are urged to participate fully in the building process by contributing their ideas during the design phase and by visiting their projects during the construction phase.

Alden Maddy工作室在1996年开设于纽约Brooklyn公司，主要经营传统的室内家居设计。公司的设计理念包括最大限度使用自然光为室内空间营造意境。在可能的情况下采用地热或太阳能。聘请当地富有经验的工匠参与公司的项目设计。

公司全体员工都有丰富的设计经验，都参与过世界各地的建筑设计——他们对建筑和装饰的熟悉使他们轻松应对公司的各种项目设计。公司的客户都争先恐后参与装潢设计，提供他们自己的观点，并在设计和施工期间去现场参观。

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### 1. "Crossover" is very popular in different design areas nowadays, and what is your view towards this and are there such design elements in your works?

I look at many types of art and design beyond interior design and architecture for inspiration for my own work. New York is full of ambitious creative people - There is a critical mass of people involved in the arts in New York like in London and Berlin that makes these places special. I am constantly inspired by my visits to galleries and performances in the city.

#### 1. 对于目前很多行业都在争相追赶的“跨界设计”您怎么看，在您的作品中是否也存在跨界的元素？

我看到过很多不同风格的内部设计和建筑。他们都有着自己不同的主题，有许多充满灵感和才能的艺术家云集纽约，就像在柏林、伦敦一样。使得这些城市与众不同。我从这些城市的建筑中吸取设计灵感。

### 2. Environmentally friendly and advanced materials are very popular today. Are these materials largely applied in the interior design? What is the common idea of most people towards this?

"Green" materials are becoming more and more popular in New York and the price of these materials has been falling as they have become more widely used. When my clients realise that the air quality in their spaces will be dramatically improved if they use low VOC paints and more environmentally friendly woods and carpets they are very enthusiastic and eager to use these new materials. Everyone prefers a healthier environment.

#### 2. 目前室内设计中环保与新型科技材料的运用与人们对这些概念的认识和接受的情况是怎样的？

在纽约，环保材料正在被越来越多人接受，随着其广泛使用，价钱也逐渐降低。当我的顾客意识到他们使用低VOC的涂料和更环保的木料可以使室内环境得到显著改善后，他们都渴望采用更绿色的装饰材料。

### 3. Would you please talk about the fashionable elements applied in the interior design? And how do you use these to

### express your creative design ideas?

I do follow what is happening in the fields of style, fashion and design. However, I am careful not to latch on to and incorporate elements that will become "dated" quickly. Good design should stand up over time. I prefer an elegant sophisticated composition that will still look good in 20 years over a trendy design that will look good for 2 years and then look silly afterwards.

#### 3. 请您谈谈当前室内设计的流行元素，您是怎样利用这些元素来表达自己的创作意图的？

我会紧紧把握时代潮流，然而我并不会被潮流所左右。好的设计应该成为长久的经典。我宁可设计出20年仍能耐人寻味的建筑，也不愿建造流行二三年就被人们淡忘的建筑。

### 4. Detailed design usually determine the overall effect, and what is your attitude towards this?

Good detailing contributes to and reinforces the main design in a project. But good detailing alone is not enough to make great spaces. Good detailing combined with a good "parti"/layout combines to produce the best result.

#### 4. 对细节的构思和处理往往决定设计的整体效果，您在这方面有哪些体会？

好的细节设计可以加强和补充整体效果。但是光有好的细节是不够的，细节必须服从空间布局才能体现更好的效果。

### 5. How can you balance the practical and artistic feature of the interior space?

Of course I am much more excited to work on the creative, artistic parts of my design assignments, however, I know that I have to make my design work functionally and practically as well. A beautiful, artful space that doesn't work practically is not going to make your client happy.

#### 5. 在处理室内空间的实用性与艺术性的关系时，您通常要考虑哪些方面？

当然我非常愿意使我的设计充满创造性和艺术气息。但是我也知道，在追求效果的同时也必须注重设计的实用性，这样才能使你的客户满意。

### 6. How can you deal with the different



### opinions between your design and your client's demand?

The best clients realise that they should allow me the freedom to use my design skills - but I also need to show my clients that I am listening to them. I find that I can usually win over my clients by coming up with a creative thoughtful design.

### 6. 当客户的要求与您的设计理念存在矛盾时，您是怎样处理的？

好的客户可以给我充分的空间发挥我的技巧和想象。但我也会让他们知道我会倾听他们的意见。我发现我会根据客户的要求设计出充满创意的装潢。

### 7.As a successful designer, in your opinion, what professional quality is a must?

It is important for a designer to be able to communicate effectively with all of the people involved in the job from the client to the product manufacturers to the builders, so the designer must feel comfortable talking to and motivating very different types and groups of people.

### 7. 您认为成功的室内设计师应该具备哪些职业和业务素质？

作为一个设计者必须学会更有效地与人沟通，包括你的客户。更有效更舒适的沟通才能使你的设计被不同人群了解。

### 8.What do you think is your most satisfying work among your recent creations? What aspects have you paid more attention to?

My most successful and satisfying projects have been those that were true collaborations between myself, my clients and my builders, so not only did I contribute ideas for the design but my clients felt free to offer their design ideas. Not every design idea is adopted in the end but through brainstorming sessions many creative options are considered. I also try to tap in to the construction expertise of my builders. A project can be greatly improved by a talented craftsman/builder.

### 8. 在您近期创作的作品里，最满意的作品是哪一个？您更多地关注了哪些问题？

我最满意的设计是那些集合了我个人、我的合作者和我的客户所有人的观点创意，使大家都满意的作品。不光我个人满意，我的客户也满意。我经常倾

听建筑师的意见，一个好的建筑师可以提出专业的意见，使设计更完美。