

室内设计专业英语

张 峥
编 著

ENGLISH FOR INTERIOR DESIGN



同济大学出版社

大学专业英语系列教程

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内容简介

本书主要取材于具有权威性和代表性的专业书籍,内容广泛,结构完整。所选文章不仅浓缩了大量的专业词汇和专业用法,而且其理论知识也深入浅出,值得学习和体会。其内容基本覆盖了室内设计中相关的各个知识点,便于全面掌握相关的词汇和词组。

本书共含十八个单元,每个单元分别包括课文和阅读材料两篇文章,文章中出现的专业词汇、难词以及难句,均给出注释。课文配有多种习题,便于教学练习和知识巩固。本书最后还附录有各单元课文中译文、常用室内植物以及石材的中英文名称对照,便于查阅参考。

本书适用于室内设计、建筑学、环境艺术等相关学科的本科或专科学生,也可作为有关技术人员的自学教材或参考书,并且具有一定参考文献价值。

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前 言

近年来在室内设计行业中的国际学术交流和项目合作越来越频繁,其中英语是各方人士使用最普遍的一门语言,然而专业英语因具有其习惯性和独用性,仅仅通过一般英语语言知识的学习,无法解决在应用中的实际问题。专业英语知识的匮乏常常是学习和工作的一大障碍。

专业英语的学习具有特殊性,是英语语言知识和专业知识的结合。室内设计知识体系在国内尚不够完善,而从事该行业的人员越来越多,提高这部分人员的专业素质,特别是应对国际化的市场,增强英语的交流能力是迫在眉睫的事情。本书在资料的选取上,兼顾专业知识点面结合,既使文章能覆盖专业中的各个知识点,又使每篇文章都具有高度的概括性和浓缩性。读者通过学习可以丰富专业词汇,提高专业阅读和翻译能力,同时对国外的有关专业背景知识能有一定的了解。

本书共设 18 个章节。内容涉及室内设计中的专业发展、制图知识、设计原理、美学法则、装饰材料、色彩理论、灯光照明、建筑结构、装饰构造、窗饰种类、家具类型、室内植物、陈设与标示、设备与声学、家居设计、办公设计、风格流派、项目流程等方面,所有文章均选自相关具有权威性和代表性的专业书籍,另外附录中提供了各单元课文的中译文以及常用室内植物和石材的中英文名称对照,具有一定的参考价值。

在编排上,强调原文阅读,对于课文和阅读文章中出现的生词、词组和部分语句作出注解,便于读者阅读和理解。每篇课文都配有相关练习题,用以巩固文章的知识要点,进一步熟悉专业词汇。

本书的编写工作得到了同济大学高等技术学院的资助,从收集素材开始,经过了整理、调整 and 教学试用,期间得到了学院各位领导的关心和支持。另外姚雪艳老师在教材的试用和校对方面给予了极大的支持,同时提出了不少有价值的建议。在此,编者向所有在本书编写过程中提供帮助和支持的同志表示深深的谢意。另外,文章的选编涉及到众多的原著作者,对于他们劳动成果的引用在附录Ⅲ中已逐一列明,并深表敬意。

由于编者水平有限,虽然经过了反复核对与修改,书中难免会有一些错误或不当之处,恳请读者不吝指教。

编 者

2005. 7

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Unit 1

Interior Design: A Lifetime Pursuit

Interior design is an exciting career, and it is also a fascinating avocation, providing a lifetime of personal, aesthetic, and intellectual fulfillment. A recent survey in a cutting-edge residential design magazine demonstrated that even those who do not practice interior design as a profession often create interiors worthy of recognition and publication. The magazine's colored pages featured the work of architects and designers, along with the designs of an illustrator, an account executive, an inventor, a hotel owner, a clothing fabricator, a law student, a housewares retailer, a writer, a contractor, and others. Anyone with a keen interest can become knowledgeable about design and can create interiors of charm and style.

Being involved in interior design is a rewarding pursuit that broadens intellectual horizons and deepens aesthetic sensitivity. Interior design is vital, vibrant, and dynamic; it is never static. As the world changes, life also changes and design keeps pace. An interior design will never really be "finished", because as life changes, so do we. Styles evolve, our outlook changes, the composition of our families and households alters, careers shift, and our designs adjust to life's ebb and flow. What an exciting thing it is to be fluent in the language of design, to know the historic roots of the design language and to understand the new expressions of the language all around us. It is even more exciting to be able to speak the language of design by creating our own interiors. It is truly a rewarding lifelong avocation that is within the reach of all who are willing to invest the time and effort.

The Language of Design

The great design educator Sherrill Whiton compared studying interior design to learning a foreign language. If the vocabulary and the grammar of a language are mastered, we can adequately express ourselves. Interior design has

a vocabulary of materials, styles, forms, details, light, colours, patterns, textures, lines, and mass. The grammar can be compared to design principles of balance, rhythm, emphasis, scale, proportion, unity, variety, and harmony. In the same way that we select words to form sentences according to rules of grammar, we use elements of design to create interiors according to established principles. Like master writers who manipulate the language in interesting new ways, talented designers often break with established rules and expectations to create new trends and tastes.

Residential and Nonresidential Interior Design

Although the focus of our interest in interior design is often personal, it certainly need not be limited to our personal home environment. Lifestyles today often dictate that we spend many of our waking hours in working situations, shopping, and dealing with various types of business services. We also spend time eating out, traveling, and staying in hotels. These nonresidential environments should be as well planned as the home environment.

What we learn about interior design applies to the places where we shop, eat, stay, or receive public or professional services. After studying interior design, we will view all these places with new eyes. When they function well and are creatively developed, we will feel good about being there. Armed with a new awareness of design, we become amateur critics. Even though we may keep our critiques to ourselves, we find our appreciation and enjoyment increasing with each fresh exposure to design.

Residential Interiors and Well-Being

The great British prime minister Winston Churchill said, "We shape our environments; thereafter they shape us." This is certainly true of anyplace we spend time, but nowhere is it more true than in the home. The home is a refuge from the elements and the pressures of everyday life. It is the place where children are nurtured. Here they can be taught the value of work and cleanliness and the satisfaction that comes from a job well done. They can learn honesty, integrity,

dependability, and service to others by taking appropriate responsibility for the home, its maintenance, and the quality of life it provides. The home is where we come for entertainment and relaxation. It is a place where we seek physical rest and sleep — no bed feels as good as the one at home. Here we can cook in order to feed and fortify ourselves for the onslaught of daily living. Home should be a place of refreshment and support, and it should be important to us as a place where the finest values can be espoused and reinforced.

Interior design is the means to making homes pleasant and functional. In our fast-paced society, life is often filled with stress and sometimes unhappiness. Poorly planned interiors can add to this emotional burden and can be an unnecessary source of frustration. Well-planned and lovely homes are no guarantee of happiness, but a well-designed interior certainly helps smooth the rough edges of life. It is also important to note that there is no relationship between the size and luxury of a home and its ability to function. A modest cottage, if it meets the needs of those who call it home, can be a pleasant place to live. It is up to us to create the kind of interior that best meets our needs and our expectations of what will take place there.

A home filled with objects and materials of personal value will be unlike any other home elsewhere. It is pleasant to sit in the home of a musician or theater professional, for example, and sense his or her interests and experiences merely by looking around. When homes have the good fortune of growing and evolving with their occupants over a number of years, the charm will likely be even greater. This is the reason model homes often lack the emotional warmth of real home environments. Even though they may be designed and furnished with great sensitivity and filled with intriguing objects and ideas, they may still lack the sense of ownership and distinction that comes to a home that is lived in with love and care over a period of years.

The Need for Interior Design

The reasons for getting involved in an interior design project are varied:

- **New homes and buildings require complete designs.** New architecture should be completely planned — from the arrangement and allocation of space to the selection

of new materials and furnishings. The extent of the purchase of new furnishings will often depend on whether one is moving from an existing facility or to a new building or home. Those starting fresh will have to select every item, whereas those who move from a more settled situation may be able to use existing furnishings.

● **Interiors need refurbishing.** With time, materials and furnishings become worn and are no longer suitable. The average life span for better-than-average soft goods (upholstery, draperies, and floor coverings), paint, and wall coverings is six to twelve years; when they wear out, they will need to be replaced.

● **The program changes.** As the composition of a household or business changes, the interior may need remodeling or refurnishing. For example, as children are born into a family, more bedroom space may be required. As the children grow and move on to college and out of the home, their rooms may be given to younger brothers and sisters, or they may become personal adult spaces, requiring some design alterations. In the same way, growth and expansion of a business or institution also require design changes. Environments that are created in response to change function better.

● **Fashions change.** No matter how carefully interiors are designed, change is often welcome. As new materials and furnishings develop, there are expanded possibilities for change that will bring freshness to interiors. This is an area that requires careful balance. The interior furnishings industry thrives on changes in fashion, and new directions in design are exciting. Yet if durable furnishings are carefully chosen with an eye to classic styling, they will not date and will not need replacing. In a well-designed interior, updating with a new paint colour, fabric, piece of furniture, or accessory may satisfy the craving for new fashion.

Words and Expressions

[1] avocation [ævə'keɪʃ(ə)n] *n.* 业余爱好

[2] housewares ['haʊsweəz] *n.* 家用器皿

[3] contractor [kən'træktə] *n.* 承包者, 承建者

[4] household ['haʊshəʊld] *n.* 住户, 一家人

[5]ebb and flow	(命运)盛衰,变化,变幻	[15]intriguing[ɪn'tri:ɡɪŋ]	adj. 迷人的,有迷惑力的
[6]texture[ˈtɛkstʃə]	n. 质地,纹理	[16]furnishing[ˈfɜ:nɪʃɪŋ]	n. [常用复]家具,设备,陈设品
[7]mass[mæs]	n. 块,团,体量	[17]refurbish[ri:'fɜ:bɪʃ]	vt. 刷新,整修
[8]unity[ˈju:nɪti]	n. 统一,和谐	[18]upholstery[ʌp'həʊlstəri]	n. 室内装饰业,家具装饰业中所用的织物,填充料
[9]harmony[ˈhɑ:məni]	n. 调和,协调,一致	[19]drapery[ˈdreɪpəri]	n. (pl.)帐帘,帷幔
[10]residential[ˌrezi'denʃəl]	adj. 住宅的,居住的	[20]remodel[ˈri:mɒdl]	vt. 改建
[11]well-being[ˈwel'biɪŋ]	n. 安宁,幸福	[21]refurnish[ˈri:fə'nɪʃ]	vt. 重新布置
[12]onslaught[ˈɒnslɔ:t]	n. 冲击,猛攻	[22]accessory[æk'sesəri]	n. 装饰品,搭配物
[13]espouse[ɪs'paʊz]	vt. 支持,赞成		
[14]model home	样板房,样板住宅		

Notes

1. Interior design has a vocabulary of materials, styles, forms, details, light, colours, patterns, textures, lines, and mass. The grammar can be compared to design principles of balance, rhythm, emphasis, scale, proportion, unity, variety, and harmony.

室内设计的词汇库包含了材料、风格、形式、细节、光线、色彩、图案、肌理、线条和体量等元素。它的语法可以比作设计原则,如均衡、韵律、重点、尺度、比例、统一、变化和协调等。

2. Even though they may be designed and furnished with great sensitivity and filled with intriguing objects and ideas, they may still lack the sense of ownership and distinction that comes to a home that is lived in with love and care over a period of years.

尽管它们(样板房)可能经过了精心的设计和布置,并且充满了迷人的物品和理念,它们可能还是缺少归属感和家的特点,该感觉和特点来自多年来的爱心生活和打理。

3. The average life span for better-than-average soft goods (upholstery, draperies, and floor coverings), paint, and wall coverings is six to twelve years; when they wear out, they will need to be replaced.

较好的软饰物(家具织物、帷幔和地面铺装物)、涂料和墙饰面的平均寿命在

6~12年之间,当它们用旧后,就需要更换。

Exercises

I. Multiple choices.

- According to the article, interior design is not only a career, but also a (an) _____.
A. job B. art C. avocation D. science
- Why it is said that studying interior design like learning a foreign language?
A. Because it has vocabulary and grammar as a language.
B. Because it is in the same way to create interiors as to form sentences.
C. Because both talented writers and designers will break the rules to create new works.
D. All the above.
- The environments in which we work, shop, eat or travel are called _____ environments.
A. commercial B. official C. restaurant D. nonresidential
- Well-planned home can _____.
A. add emotional burden B. help smooth the rough edges of life
C. be an source of frustration D. be a guarantee of happiness
- The average life span for soft goods, paint and wall coverings is _____.
A. five years B. three to ten years
C. six to twelve years D. four years
- What kind of furnishing will not date out easily?
A. Durable furnishings of classic styling.
B. Furnishings made of new materials.
C. Fashionable furnishings.
D. Durable furnishings.

II. Translate the following into English.

- 室内设计不仅是一个令人兴奋的职业,也是一个令人着迷的业余爱好。
- 室内设计是生动、活泼和动态的,而绝不是静态的。

3. 我们创造了环境,环境也塑造了我们。
4. 最美好的价值观可以在家里得到支持和巩固。
5. 当家庭或企业改变时,其室内环境就需要进行相应的调整。

III. Discuss the following questions.

1. Why will an interior design never really be “finished”?
2. Why do model homes often lack the emotional warmth of real home environments?
3. How to be a good interior designer?

Reading Material

The Development of Interior Design

Historically, most interiors were put together, and put together very successfully, as a natural part of the process of building structures. Ancient and still-surviving indigenous societies developed various forms of huts, tents, igloos, tepees, and yurts to solve the problems of shelter in a particular climate with particular available materials. They then simply took their few possessions inside, much as we might arrange our affairs in a tent while camping. The resulting interior was practical and often, in its own way, handsome.

Developing civilizations found appropriate ways of building more elaborate structures, which created their own kinds of interior space. One cannot think of a Gothic cathedral's interior apart from the structure of the building itself, and the glass, additions of carved wood, and other decorative elements create a consistent whole, inside and out. At least until modern times, cottages and farm buildings have always been designed and built according to traditions that took into account the occupants' way of life. The furnishings evolved from similar traditions, creating interiors thoroughly compatible with both the

enclosing structures and the inhabitants' needs and customs.

It is with the development of more elaborate buildings for aristocratic, often royal, owner-occupants that the idea of an interior as a designed unit, comparable to a fashionable costume as an expression of wealth and power as well as taste, emerged. The design professions began to take form in the Renaissance as strictly traditional practices yielded to a more personal way of thinking about design of every sort. Modern industrial society has added tremendous technical complications, both in the nature of buildings themselves and in the variety of specialized purposes that buildings are expected to serve.

Whatever the gains and losses of our modern civilization, we are clearly not likely to turn back to simpler ways of life; our modern habits of living indoors are destined to remain the norm. This gives us a powerful motive for attempting to make the indoor spaces we occupy as satisfactory, useful, pleasant, and generally supportive as possible. Since this seems overwhelmingly obvious, it takes some questioning to discover why we must so often settle for spaces that fall so far short of these goals.

Every situation will suggest its own list of reasons — historic, economic, social, technical, or various combinations of such realistic pressures — but many of these explanations will turn out to be, on close examination, excuses. As a society, we have overcome historical, economic, and technological hurdles to attain all sorts of astonishing achievements. We are able to travel in outer space, communicate instantly over vast distances, manipulate staggering masses of data automatically — in fact, we can, almost as a matter of course, do any number of things once considered miraculous.

We are also able to create spaces in which people can live comfortably, work well, and have pleasant experiences, as a large number of examples can demonstrate. These examples remain extraordinary, however, in a world in which our artificial environments are all too often anything but comfortable and pleasant. We have lost connection with traditions that provide familiar, accessible answers to the problems of living space, and our industrialized civilization has done poorly at providing worthwhile alternatives.

We seem to suffer from some limitations in thinking, from a sort of block that makes us indifferent to our environment or, when we are not indifferent,

that makes us inept to a degree that would never be tolerated in factory production, in financial management, or in scientific research. Towns, cities, and (often worst of all) suburbs are allowed to grow in chaos or to fall into decay. Buildings are erected with some care for their technical qualities (structural strength, mechanical systems) but with only the most minimal attention to design in any larger sense. In fact, the primary motivation for building is sometimes quick profit-making rather than any concern for real use over a longer term. The spaces inside such buildings often limit the possibilities for making truly satisfactory settings for living or work.

Even when we build with good motives — schools, hospitals, or other public buildings or houses for our own occupancy — it often seems that the complicated tasks of putting together good interior spaces are botched in any number of ways. Because they are so familiar, the things that make up an interior space — a room, an office, a living room, a bedroom, a kitchen — seem obvious and easy to arrange. All the evidence shows that this is not so. An interior turns out to be a very complex entity made up of many elements that, to be successful in terms of usefulness, comfort, and beauty, must somehow work together.

Probably the great majority of residential interiors are arranged by their occupants. Offices and other working spaces are also designed, at least to some degree, by the people who use them. While this is most likely among the selfemployed or among people who work at home, even business offices are frequently designed, or at least modified, by their user-occupants. Quite standard offices often provide for some level of personalization, which allows the user to adjust the interior to his or her own tastes.

It is a reality that a very large number of interiors can hardly be said to have been designed at all. Many people live in interiors composed of rooms left as they found them plus some paint from the painter's standard colour card, rugs and curtains inherited, borrowed, or casually picked out at a local store, and furniture acquired in one way or another set about in any way it will fit in. With luck, the results may have some level of rough-and-ready comfort; more often the space is disorganized, inconvenient, and uncomfortable, if not depressing and unattractive.

If this is true of living spaces whose occupants are in full control, it is not surprising that public spaces fare even worse. Too many small shops and offices, restaurants and luncheonettes, school and college classrooms, hospitals, factories, airport terminals, and bus stations turn out to be chaotic jumbles of unrelated elements that seem to have no connection with the advanced civilization that has produced them.

Our modern world is also full of spaces that have been designed with some effort and concern, but effort that has been misdirected. Restaurants and shops, hotels and motels, offices and public buildings usually reflect some attempt at design, but it is often aimed at promoting some product or service and at pleasing what is thought of as “public taste” — defined as a lowest common denominator. Many motel interiors and fast-food outlets exemplify this kind of misguided design effort, which often relies on busy patterns, harsh colour schemes, and fussy details. Exceptions to this rather gloomy evaluation of our current norms for interior design exist, but they remain the exceptions. We have to seek out fine buildings and strain to remember offices, restaurants, and, particularly, homes that can truly be described as well designed.

When interiors are well designed, the success is rarely the result of chance. Most good interiors result from one of two approaches. The first is the use of skilled, talented, and well-trained professionals. Most modern, complex tasks are dealt with by experts with a very high level of specialized skill. We turn to experts for medical treatment, for financial guidance, even for automobile repair. We accept the idea that becoming a good cook, an able tennis player, or a passable musician will take study and practice. The same attitude should govern our approach to interior design, which must deal with furniture and lighting, colour and layout, storage and art, among other elements.

The second approach, by untrained private individuals, is to learn something about what it takes to design an interior well and to give careful thought to the decision-making necessary. Becoming a qualified professional takes as much effort as becoming qualified in any other complex field, but learning to deal with the typical interior problems of home and office is within the reach of any interested person who wants to take the trouble.