

高等学校专业教材

家具与室内设计

专业英语



ENGLISH
for
SCIENCE
&
TECHNOLOGY
on
FURNITURE
&
INTERIOR DESIGN

主编 耿晓杰
许柏鸣

高等学校专业教材

家具与室内设计专业英语

耿晓杰 许柏鸣 主 编
于 伸 黄金田 副主编



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前 言

随着社会经济及互联网的迅猛发展,特别是在我国加入 WTO 以后,在家具设计与室内设计领域,国际间的交流与合作越来越频繁。国外的某些设计,尤其是北欧各国的家具与室内设计,处于世界领先水平,有很多优秀的设计作品我们可以学习和借鉴,这就需要家具与室内设计界的从业人员懂得专业英语方面的相关知识,为此,各院校为家具与室内设计专业的学生开设了专业英语课程。此前虽也借用或选编过教材,但系统全面公开出版的家具与室内设计专业的英语教材,尚未见有。各林业院校曾担任或正在担任此课教学的教师在从事专业英语教学实践基础上编写了本书,它对促进家具与室内设计专业的英语教学,提高从业人员的专业英语水平,适应形势发展的需要,将会起到积极的作用。

本书的主要内容包括家具与室内设计的历史,设计理论,材料,工艺及市场等方面的知识。

本书适用于家具与室内设计行业的职工、设计人员、研究人员及爱好者学习与参考。

参加本书编写的人员有:主编:耿晓杰(北京林业大学),许柏鸣(南京林业大学);副主编:于伸(东北林业大学),黄金田(内蒙古农业大学);参编人员:姚浩然(南京林业大学),陈于书(南京林业大学),余肖红(浙江林学院),张帆(北京林业大学);主审:王逢瑚(东北林业大学);顾问:张帝树。

由于作者水平有限,疏漏及谬误之处当不可避免,敬希读者不吝赐教。

编 者

2003.1

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Lesson One The Brief History of Chinese Furniture

The early history of Chinese furniture recorded in excavated material, engraved stone and stamped brick reveals a mat-level furniture culture. The ancient Chinese knelt or sat cross-legged upon woven mats surrounded by various furnishings including low tables, screens, and armrests (fig.1). Examples of excavated lacquer furniture from the ancient kingdom of Chu (ca. 500 BC) demonstrate an aesthetic of minimalism and simplicity, and others are decorated with unique colorful patterns and bear finely carved decoration in relief and open-work. The blending of artistic form with practical functionality can be seen as a common thread running throughout the long history of Chinese furniture.



fig.1

Developments toward high seating were influenced by foreign customs and the migration of Buddhism. During the second century AD, the Han emperor Lingdi



fig.2

was recorded to have had a fascination with things foreign, including the foreign or “barbarian” seat (*huchuang*)^① (fig.2). This term referred to the folding stool, which at that time was commonly used by nomadic tribes in the more remote northern and western regions where it was also used for mounting horses. Being easily carried over the shoulder, it quickly became a popular seat for traveling or hunting.

Low platforms were another early form of raised seating furniture which were used as honorific seats by high officials and religious dignitaries during ceremonial and sacrificial rites. Records from the Han dynasty (206 BC—220 AD) indicate that these sitting platforms were called *ta* (fig.3).

With the eastward migration of Buddhism from India, chairs and raised platforms began to appear with more frequency as the status enhancing seats of great masters, along with the custom of disciples gathered around seated upon stools. Hourglass-shaped stools (fig.4) made of straw and basketwork also begin to



fig.3

appear during the Northern and Southern Dynasties (386—586 AD) period; similarly shaped stools of rattan are still found throughout modern China.



fig.4



fig.5



fig.6

During the transitional period—from mat to chair-kneeling and cross-legged positions upon the seating platforms was common. (fig.5)

Additionally, the raised platform also began to function as a large, medium-height table for dining.

By the Tang dynasty (618—907 AD), stools and chairs had become common amongst the elite and those of rank. Prototypes to the yoke back chair (fig.6) as well as the round back chair appear in contemporary paintings and wall murals which depict the sitter with legs both pendant and crossed.

By the Northern and Southern Song (960—1279) periods, many types of high furniture had developed and were commonly used throughout all circles of life. Scenes recorded within contemporary paintings as well as archeological finds reveal that tables, chairs, stools, and benches of the architecturally related recessed-leg style^② were widely used.

Waisted corner-leg^③ furniture (fig.7) is evidenced in Song paintings, which appears to have been reserved for the elite and for activities of ritualistic and ceremonial significance.

Many basic patterns established during the Song dynasties continued to mature throughout the Yuan and Ming periods into beautiful well-rounded and robust forms that were smoothly finished with thick lacquer coatings and finely detailed with painted decoration (fig.8). During the late Ming and early Qing periods, furniture of a minimal classical style was abundantly produced in durable tropical hardwoods^④ after a ban on imports was lifted in 1567. The use of these hard, dense woods spawned advancements in joinery techniques permitting the creation open, elegant forms previously unattainable in softer woods^⑤. This popularity of this fur-



fig.7



fig.8

niture, which often reflected the restrained, elegant tastes of the scholar official's class, also spread through the rising *nouveau-riche* merchant class.

After the fall of the corrupted Ming ruling house in 1644, China again flourished under the benevolent rule of the early Qing emperors. While early Qing furniture-makers generally held to classic patterns, a tendency towards refinement emerges correlating to that which permeated all of the decorative arts. Qianlong's fascination with antiquity stimulated archaistic decoration and styles in furniture design. Qing-style furniture^⑥ is more angular in form, and the surfaces are often elaborately decorated (fig. 9).



fig.9

New Words and Expressions

excavate [ˈɛkskəveɪt] *v.* 挖掘, 开凿, 挖空, 挖出

engrave [inˈgreɪv] *v.* 雕刻, 线条(文字, 图案)于一硬面上; 深印于(心上), 使铭记, 铭刻

stamp [stæmp] *n.* 邮票, 印花, 印, 图章, 标志, 印记, 跺脚, 顿足
v. 跺(脚), 顿(足), 压印

mat-level *adj.* 席地而坐的

cross-legged *adj. & adv.* 盘着腿的(地)

lacquer [ˈlækə(r)] *n.* 漆, 漆器 *vt.* 用漆涂于..., 使表面有光泽

aesthetic [isˈθetɪk] *adj.* 美学的, 审美的, 有审美感的

4

Notes

- ① **huchuang**: 胡床,也就是现在所说的“马扎”或“交杌”。正如文中所说,它们本为塞外游牧民族的常用坐具,约在东汉后期传入中原。如图所示,它的主框由八根木棍组成,座面为连接的棕绳,可以折叠,携带方便。
- ② **recessed-leg style**: 收装腿式,指的是家具的腿装在靠近面板中心的位置,而非面板的四角处。与“corner-leg style”,即角装腿式相对。
- ③ **corner-leg**: 角装腿结构指的是四条腿直接与顶部框架的四角相连,可以分为“有束腰”(waisted corner-leg)和“四面平”两种形式。其腿可以是直线形,也可以是曲线形;比较典型的是在腿的末端弯曲成马蹄形,其他动物的爪形或具有涡纹形的装饰。
- ④ **Hardwood**: 阔叶材,硬木。本文指的是优质硬木,包括紫檀、花梨、鸂鶒木、铁力木、红木、乌木等细密优质木材。
- ⑤ **Softwood**: 针叶材,软材。本文指的是优质硬木外的木材,可称为白木或柴木。如楠木、榆木、榉木、杉木等。
- ⑥ **Qing-style furniture**: 清式家具。指的是在康熙末年至嘉庆年间,家具的造型、结构、品种、式样都有不少的创新,生产技术也有所进步。这些家具,材质优良,做工细腻,尤以装饰见长,多种材料并用,多种工艺结合。

Exercises

I Translate the following words into Chinese or English.

- | | |
|-----------------|--------------|
| 1. cross-legged | 1. 涂料,涂刷,涂层 |
| 2. openwork | 2. 细木工艺 |
| 3. lacquer | 3. 收装腿式 |
| 4. aesthetic | 4. 稻草,麦秆 |
| 5. rattan | 5. 轭,轭状物 |
| 6. pendant | 6. 结实的,坚固耐用的 |
| 7. basketwork | 7. 角装腿 |
| 8. mural | 8. 阔叶材,硬木 |
| 9. hourglass | 9. 针叶材,软材 |
| 10. mat-level | 10. 精华,精锐 |

II Answer the following questions in English.

1. Did the furniture in early times look like those in modern times? Please describe them.
2. What can be seen as a common thread running throughout the long history of Chinese furniture?
3. What influenced high seating developments?
4. Why did huchuang become a popular seat for traveling or hunting?
5. What shape of stool begins to appear during the Northern and Southern Dynas-

ties period?

6. When were many types of high furniture commonly used throughout all circles of life?
7. Why can furniture-maker in Ming dynasty create so open, elegant forms which unattained in previous times?
8. Whose taste can be reflected in Ming Dynasty furniture?
9. Please describe the characteristics of Ming Dynasty furniture.
10. Please describe the characteristics of Qing Dynasty furniture.

III Translate the following sentences into Chinese or English.

1. Techniques of wood joinery were born from an ancient technological culture and developed through continuous evolution of timber architectural systems.
2. The blending of artistic form with practical functionality can be seen as a common thread running throughout the long history of Chinese furniture.
3. The use of hardwood or lacquered softwood to simulate the construction of bamboo furniture was popularized during the transitional 17th century.
4. Indeed, many pieces of furniture—cabinets and canopy beds, for example—use not only some of the same design features as architecture but are also similar in joinery and engineering.
5. While much of the furniture in these rooms could be used interchangeably in various parts, other pieces were designed to be used in a specific area.
6. 在日常生活中,家具必须满足人们凭托与储藏的基本需求。
7. 一件家具在不同的时间和场合,可以有不同的用途。
8. 20 世纪 80 年代,中国向全世界开放,这掀起了中国家具备受世人欢迎的狂潮。
9. 一些中国早期的家具是用普通的竹材制成的。
10. 在明代和清代早期,随着硬木家具的生产加工,家具制造的精密与精致达到了一个新的高度。

正文译文

中国家具简史

由出土的文物、石刻和花砖上记载的中国早期家具历史所展示的是一种“席地而坐”的家具文化。中国的先民们跪坐或盘腿坐在编织的席子上,周围有各种陈设,包括矮桌、屏风和靠手(图 1)。从楚墓(公元前 500 年)出土的一些髹漆家具(图 2)显示出了当时人们简洁、朴素的审美取向,也有一些家具采用独特的彩色图案和技艺精湛的浮雕与透雕进行装饰。可以看到,在中国家具发展的漫长历史中,将优美的造型和实用功能结合起来是其一贯的设计原则。

向高型坐具发展是因为受到国外生活习惯以及佛教传入的影响。据记载,在公元 2 世

纪,汉陵帝十分迷恋外国的东西,包括外国人或称作“野蛮人”的坐具(胡床)(图3)。胡床指的是折叠凳,在当时为偏远的西部和北部游牧民族所常用,也是当地骑马时使用的器具。因为这种凳子很容易扛在肩上,所以它很快就成为人们旅行和狩猎时颇受欢迎的坐具。

低台是另一种形式的早期准高型坐具。它是在重大的礼仪或祭祀场合,高官和高僧用来表现其尊贵地位的坐具。据汉朝(公元前206年—公元220年)的记载,这种坐具被称为榻(图4)。

随着佛教从印度向东迁移,以提高高僧座位来显示其地位,并有弟子们聚坐在其周围凳子上的习俗更为盛行,椅子和准高型坐具开始出现。在南北朝时期(公元386—586年)也出现了用稻草和柳条编制成的沙漏形凳子(图5)。现在在中国各处还可以看到藤编的形状类似的凳子。

从席到椅的过渡时期,跪坐或盘腿坐在坐具上的现象司空见惯。同时,准高型坐具还开始被当作中等高度的大型桌子,用于就餐。

到了唐朝,凳子和椅子在达官显贵们中间变得很普通。軀状靠背椅(图6)和圈椅的原型出现在当时的绘画和壁画上,画中描绘的坐者既有垂足而坐,也有盘腿而坐。

在南宋和北宋时期(公元960—1279年),高型家具的种类进一步丰富,而且被社会各阶层的人们所普遍使用。我们从当时绘画中所记载场景,以及考古发现中得知,在建筑学中被称为“收装腿式”的桌子、椅子、凳子和长凳已经被广泛使用。

在宋朝的绘画中出现了带束腰的角装腿家具(图7)。这种家具在当时好像是给达官显贵们使用的,或者是在重大的礼仪活动和祭祀场合中使用。

在宋朝已经出现的许多基本家具类型在元朝和明朝得到进一步的发展,而已臻成熟。这些家具造型美观,设计周密,而且结实耐用,表面刷一层厚漆而达到光洁装饰,细部也经精细漆饰(图8)。1567年,货物进口的禁令被撤消以后,在明末清初,以耐久的热带硬木为原料的简朴型古典风格家具得到大量生产。这些坚硬细密的木材的使用使得细木工技术产生了很大的进步,从而可以创造出先前用白木难以形成的空灵雅致的造型。这种常常是反映文人、学士阶层审美情趣的婉约、雅致的家具也受到了新兴的暴发的商人阶层的喜爱。

1644年,腐朽的明朝统治大厦倒塌以后,在清朝早期帝王施行的仁政之下,中国又重新兴旺起来。在清代早期,家具工匠大都仍旧采用明代经典造型,同时,一种趋向精致的风潮出现了,并已渗透进所有的装饰艺术中去。乾隆皇帝对古物的迷恋激励了在家具设计方面对仿古装饰和风格的兴趣。清式家具造型更加棱角分明,而且表面常常经过精细的装饰(图9)。

Supplementary Reading

A Taste for Austere Luminosity

The harmonious simplicity of form and the sheen of polished hardwood endow Chinese classical furniture with an austere luminosity. That light lies on the surface and in the wooden heart of the pieces and gives them their plain magnificence. The

twentieth century discovered this furniture as art, and this revaluation commanded the attention of private collectors, museums, and scholars. These wood objects, which I perceive as functional sculptures, effectively generated a taste for austere luminosity.

Chinese classical furniture, also known as Ming-style furniture, is made from dense hardwoods valued for their grain patterns and natural beauty. The materials, design, and workmanship are of the highest quality. In the twentieth century this furniture was called classical because, as Laurence Sickman pointed out in a 1978 lecture before the Oriental Ceramic Society; its basic structure descends directly from antiquity and possesses the traits of restraint, balance, and grandeur that are associated with a classical style in any medium or culture. Classical, in this sense, refers to a style and an aesthetic taste rather than necessarily to a particular period. Scholars and connoisseurs have appropriated the epithet classical to accord high esteem to plain hardwood (as opposed to ornate, lacquer, and softwood) furniture. Recently the word vernacular has been adopted to distinguish later softwood furniture from classical hardwood pieces.

In China once a form was created it continued to exist as a viable artistic possibility for later imitation and development. So while the classical furniture style had its main origins in the Song dynasty (960—1279), it did not reach its apogee until the late Ming and early Qing dynasties (1550—1735). Only in the mid sixteenth century did the Chinese begin to use hardwoods widely for furniture; this is the period then they lifted the ban on maritime trade and began importing large quantities of tropical hardwoods from Southeast Asia. The use of hardwoods permitted the creation of austere, slender-legged chairs and tables relying on the lustrous beauty of the precious wood for their decorative effect. This classical hardwood furniture was, however, only one of the furniture styles found in the cultured homes of the rich. Plain lacquered pieces were especially prized, as were polychrome, carved, and inlaid lacquer pieces. In addition there was an abundance of ceramic stools, pieces fashioned from gnarled branches or roots, and even light bamboo furniture, which hardwood pieces sometimes imitated.

One associates classical furniture with the wealthy social elite, especially the literati or scholar-officials who, after passing rigorous examinations in the Confucian classics, obtained coveted government positions. The literati were the most educated and cultured members of society as well as the most respected artists, writers, and connoisseurs of refined taste. Of course, classical furniture was also found in the palace and in the houses of wealthy merchants who aspired to imitate the literati life and tastes.

In daily life, furniture must fulfill the basic needs of supporting and containing. So a desk or dining table must be sturdy and provide ample leg room for those sea-

ted around it. And a bed should have a comfortable soft-mat seat with a firm yet yielding surface. Cabinets for storing large scroll can be easily inserted and will not fall out when the doors open. A long side table with exerted flanges, for example, may stand under a painting in a reception room and hold an incense burner and a vase of flowers. But when there is a death in the family, the same table may be used as an alter table for performing the funerary rites. And on occasion it is pulled out into the middle of the room to serve as a desk for scholars seated on either side.

When created by highly skilled craftsmen, this furniture is often infused with an artistic force that transcends the bounds of time and place. These functional sculptures in wood are thus as much at home in a contemporary American house as they were created. The finest pieces are imaginative and harmonious variations of a long tradition. They have an energy, unity, and beauty not found in routinely reproduced copies. In contrast to the place of furniture in the rest of the world, Chinese furniture distinctly incorporates other arts in addition to architecture. So a Chinese screen may contain a painting or poem, and at once we have calligraphy, poetry, and painting. In furniture the balance between them embodies the same aesthetic principles as calligraphy. And furniture shares with ceramics, metalwork, and textiles a decorative vocabulary of auspicious characters and pictorial motifs.

New Words and Expressions

- harmonious *adj.* 和谐的, 协调的, 和睦的, 悦耳的
 sheen *n.* 光辉 *v.* 闪光, 发出光彩
 austere *adj.* 严峻的, 严厉的, 操行上一丝不苟的, 简朴的
 luminosity *n.* 发光度
 trait *n.* 显著的特点, 特性
 grandeur *n.* 庄严, 伟大
 connoisseur *n.* (艺术品的) 鉴赏家, 鉴定家, 内行
 epithet *n.* 绰号, 称号
 vernacular *adj.* 本国的
 maritime *adj.* 海上的, 海事的, 海运的, 海员的
 lustrous *adj.* 有光泽的, 光辉的
 polychrome *adj.* 彩饰的 *n.* 多彩艺术品
 gnarled *adj.* 多瘤的, 粗糙的
 literati *n.* 文人, 文学界
 evert *n.* 【律】【史】森林中的草木, 绿色
 flange *n.* 【姓】兰格
 incense burner *n.* 香炉
 infuse *vt.* 灌输, 注入, 沏或泡(茶、药等), 浸渍, 鼓舞 *vi.* 泡, 注

transcend *vt.* 超越, 胜过
calligraphy *vt.* 用美术体书写(或复制)
auspicious *n.* 吉兆的, 幸运的
motif *n.* 主题, 主旨, 动机, 图形

练习参考答案

I Translate the following words into Chinese or English.

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|--------------------|-------------------------|
| 1. 盘着腿的 | 1. coating(s) |
| 2. 透雕细工 | 2. joinery |
| 3. 漆, 漆器; 用漆涂于 ... | 3. recessed - leg style |
| 4. 美学的, 审美的 | 4. straw |
| 5. 藤杖, 藤条 | 5. Yoke |
| 6. 垂饰, 下垂物 | 6. robust |
| 7. 编织物 | 7. corner - leg |
| 8. 壁画, 壁饰 | 8. hardwood |
| 9. 沙漏形状的, 腰部细的 | 9. softwood |
| 10. 席地而坐的 | 10. elite |

II Answer the following questions in English.

1. No, they are different. In early times, the ancient Chinese knelt or sat cross-legged upon woven mats surrounded by various furnishings including low tables, screens, and armrests.
2. The blending of artistic form with practical functionality.
3. Foreign customs and the migration of Buddhism.
4. Because it is portable, and can be carried over the shoulder easily.
5. Hourglass-shaped stools that made of straw and basketwork.
6. In the Northern and Southern Song (960—1279) periods.
7. Because the use of hard, dense tropical woods spawned advancements in joinery techniques, so furniture-maker can create open, elegant forms previously unattainable in softer woods.
8. It reflected the restrained, elegant tastes of the scholar official's class.
9. Beautiful, well-rounded, robust, smoothly finished with thick lacquer coatings, finely detailed with painted decoration.
10. Classic patterns, refinement, archaistic decoration, archaistic styles, more angular in form, the surfaces are often elaborately decorated.

III Translate the following sentences into Chinese or English.

1. 细木工工艺起源于古代科技文化并随着木建筑体系的不断演进而发展。
2. 在中国家具发展的漫长历史中, 将优美的造型和实用性结合起来是其一贯的设计原则。

3. 使用硬木或漆饰的白木制造的仿竹器家具在 17 世纪初十分受欢迎。
4. 的确,许多家具,比如橱柜和带篷的床,不仅与建筑有一些相同的造型特色,而且在结构和工艺上也与建筑很相似。
5. 这些房间里的许多家具可以相互交换位置使用,而另一些家具只能在特定的区域使用。
6. In daily life, furniture must fulfill the basic needs of supporting and containing.
7. A piece of furniture, depending on time and situation, can be used for many purposes.
8. China's opening to the outside world in the 1980s led to a tremendous surge of interest in Chinese furniture.
9. Some of the earliest Chinese furniture was made from common bamboo.
10. Further heights of sophistication and refinement were reached during the Ming and early Qing dynasties along with the manufacture of hardwood furniture.