

# NEW ART DECO STYLE

## 新装饰风格

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# NEW ART DECO STYLE

## 新装饰主义

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# The New Décor

by Sergio Mannino

## 新装饰风格

塞吉奥·曼尼诺

A lot has changed in the design and architecture world since Adolf Loos wrote Ornament and Crime in 1908. For almost three quarters of the last century most architects have joined forces to remove any type of décor from building façades, interiors, furniture and objects. The idea of ornament became synonymous for futility, waste and meaningless effort.

The attack was most of all a political one: a war between useless feminine decoration, built by starving craftsmen for the enjoyment of a few rich aristocrats, and a masculine abstraction of forms stripped down to the purest essential elements, only the ones necessary to guarantee the most tangible functions.

It wasn't until the mid 1960s that a group of young architects, probably inspired by the work of Andy Warhol, started to reintroduce into the design world the forbidden language of decoration that we see today everywhere. The new germ grew slowly through 1970s and exploded in 1980s and beyond. What had changed was not only the political scene but mainly the technology through which the artifacts were produced. Computer-controlled machines started to appear and quickly became the norm in many factories around the world; Television and mass media became the most important vehicle of mass information, while fashion and clothing started their transformation to become what they are today: the most effective way to communicate identities such as social class, ethnicity, groups and sexuality.

The objects (from the industrial products to fashion and architecture) quickly started to gain back their lost essence to carry new and diverse meanings: they started telling other stories, other dreams, other anxieties.

In the last few years technology has not only progressed but it has also become accessible to anyone: we can now produce our own décor at home with a simple personal computer or just from an online website that allows for customisation. The same change after all had already happened in the music and video industry with the advent of mp3/mpeg compression, audio/video editing software, etc. There is no need for an expensive production company and no obstacles from the establishment. We can create wallpapers, vinyl stickers or decals. Soon enough we will be able to create and print 3D objects directly from our laptop or mobile phone. Wallpaper has become popular again and the Protestant/Modernist notion that pleasure and therefore decoration are sins has been subverted.

1980年，阿道夫·卢斯写了一篇文章《装饰与罪恶》，从那之后，设计与建筑界发生了很大变化。20世纪几乎四分之三的时间里，大多建筑师都致力于从建筑外立面、室内、家具、陈设等方面摆脱装饰主义。“装饰”的概念成了无用、浪费、徒劳无益的代名词。

这种对装饰的批判是一种取向批判。这是两种取向的抗衡：一种是无用的、阴柔的装饰，竭尽能工巧匠之所能，满足少数贵族的享受；另一种是充满阳刚之气的、抽象的造型之美，追求的是最纯粹的、本质的元素，只满足最基本的功能要求。

直到20世纪60年代中期，一群青年建筑师——很可能是受到安迪·沃荷作品的启发——开始重又将被禁的装饰引入设计，于是才有了我们今天随处可见的建筑中的装饰主义。整个70年代，装饰主义的概念逐渐渗透，并在80年代爆发，直至今日。发生改变的不只是我们看到的设计中的取向，更重要的是技术——有了技术，古物珍玩才能大量复制生产。计算机控制的机器生产开始出现，并迅速成为世界各地工厂的普遍模式。电视和大众传媒成为信息传播最重要的工具，而时装则转变为今天我们看到的最有效的身份交流手段，体现着人们的社会等级、种族、群体、性征等。

不论是工业产品还是时装、建筑，都迅速重获了其一度丧失的本质，又开始传达新的、五花八门的意义，讲述着别样的故事、别样的梦想、别样的渴望。

过去几年里，技术不仅取得了进步，而且也不再那么遥不可及。现在我们在家就能简单地利用电脑或者从网上定做，得到自己想要的装饰品。视听业领域也发生了同样的变化，mp3、音频视频编辑软件等等相继问世。我们不再需要昂贵的生产商，也没有了政府当局的限制。我们可以创作自己的壁纸、背胶贴纸、贴花纸。很快我们就能利用笔记本电脑或者手机来创作、印刷三维立体装饰。壁纸再次流行起来，而那种“享乐和装饰即是罪恶”的新教的或者说现代派的理念已经被颠覆了。



Ornament is pushed to an extreme, even beyond the point where function, at least in the strict sense of the term (isn't pleasure one as well?), is eaten away by the crust of flowers, patterns and digital images. These objects are probably defining new functions, where beauty and hedonism stand above everything else.

Décor has become our window into society. Thousands of possible visions of the world, uncensored, uncut, like little paper boats left on the lake and floating to an unknown destiny: they are carrying with them the essence of our time, one defined by quantity more than quality.

Designers are completely freed from the dispute, maybe also because the debate has moved to other areas and the answers to find are of different nature. The field of exploration is not in the décor itself, which today is considered au pair with all the other design tools, but in the search for a sustainable production process, or in the balance between this necessity and the constant demand for new and unique products.

In the work we do in the Studio we use décor when it is necessary while we keep the space as simple as possible if that's the best way to communicate the message we are presenting. We are not interested in ornament itself; we are interested in communication and all the tools we have handy to better convey the essence of our client's brand.

In general I think there are two different approaches to décor today and in the Studio we use both of them. The first one is probably also the oldest one: a bi-dimensional decoration applied on the surface of an object like wallpaper. This process transforms a geometric object (abstract, at least in the way it was intended by the modernists) into something that has a tight connection to culture. The surface becomes something not to be "read by minds anymore, but with your cock, your stomach, your tongue, your eyes, your ears, your senses" .

装饰被推到了极致，甚至超过了功能的临界点，也就是说，严格意义上的“功能”（“享乐”不也是么？）已经被花纹、图案和数字影像摧垮了。这些装饰品很可能在定义新的功能，而对这些新的功能来说，一切唯悦目和享乐主义至上。

装饰成了我们看社会的窗口。我们眼中的世界可能有千万种，未经雕琢，浑然天成，仿佛湖面上的小纸船，漂向未知的终点，带着我们这个数量重于质量的时代的特征。

设计师彻底从争论中解放出来，也许也是因为争论已经转移到其他领域了，而解决争论的答案又遥不可知。探索的领域不是装饰本身——装饰如今已经被视作跟其他设计工具别无二致了——而是追求一种可持续生产方式，或者说追求这种必须和对新奇产品的不断需求之间的一种平衡。

在我们工作室的设计作品当中，我们只在需要时运用装饰，让空间尽量简洁，我们认为，那是表达我们想要传达的信息的最佳方式。我们感兴趣的不是装饰本身，而是表达和交流，以及能够表达我们客户品牌核心的一切工具。

总之，我认为当今的装饰有两大手法，而我们工作室会两者兼用。第一种可能也是最古老的一种，就是应用在表面的二维装饰，比如壁纸。这一过程将几何形状（至少在现代主义者眼中是抽象的几何形状）转变为与文化紧密相关。二维表面不再是“用头脑来感知，而是用眼耳鼻舌身意一切感官”。

The Kensiegirl showroom, for instance, is a highly decorated space: it has a series of Tord Boontje lamps, a water-jet cut floral pattern on the walls (Pic 1) and a reception desk (Pic 2, 3) made of a series of individually cut pieces of plexiglass. It is a double homage: on one side to the Italian group Alchimia that, under Mendini's leadership, explored new path in design, decoration and communication in the seventies; on the other side to the façade of Santa Maria Novella in Florence, designed by Alberti and completed in 1470 (Pic 4). In the showroom our décor is applied on the surface of the walls or on the furniture. It is like a skin, a very intense and powerful one.

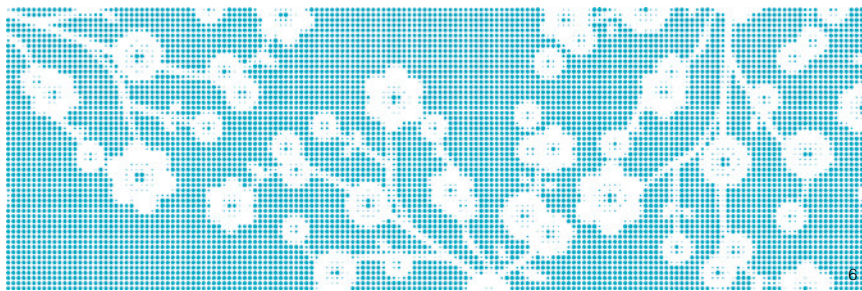
比如Kensiegirl女鞋品牌店就是一个浓重装饰的空间。采用了一系列的托德·布歇尔灯具，墙面上是喷水花纹图案（图1），还有用树脂玻璃片拼接成的接待台（图2、图3）。这表达了双重的致敬：一是向意大利Alchimia集团致敬，70年代他们在门迪尼的领导下，探索了关于设计、装饰、交流的新方式；二是向佛罗伦萨的新圣母玛利亚教堂的外立面设计致敬，这是阿尔贝蒂1470年的作品（图4）。而在这家鞋店的设计中，我们将装饰元素运用在墙面上或家具表面上，就像一层皮肤，一层坚韧、有力的皮肤。







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Another project that was conceived with the same approach is the design of the BCBG showroom in New York (Pic 5). In this case the space is a long corridor that needed to be visually enlarged. We placed a mirror on the entire surface of one of the walls but we covered it with a perforated vinyl sticker (Pic 6) to maintain a sense of tri-dimensionality to the space. The perforation is the décor itself.

The Hirshleifer's shoe store (Pic 7) is a very clean project, inspired by the work of minimalist artists such as Carl Andre, Sol Lewitt and Frank Stella, with a light sculpture that winks at a fifties installation by Fontana at the Triennale in Milan. Décor is limited to one lacquer panel, engraved with a white on white CNC pattern (Pic 8) that recalls the neon sculpture.

采用了相同设计方法的另一个项目是纽约的BCBG品牌店（图5）。在这个案例中，店内是一个狭长的空间，需要从视觉上扩展。我们在其中一整面墙上布置了镜面，但是又用穿孔背胶贴纸覆盖在上面（图6），这样就达到了一种空间的三维视觉效果。穿孔本身就是一种装饰。

赫舒拉发品牌鞋店（图7）是一个非常干净简洁的项目，其设计理念源于极简主义艺术家的作品，如卡尔·安德烈、索尔·勒维特、弗兰克·斯特拉，雕塑是向20世纪50年代丰塔纳在米兰艺术博物馆的一个装置艺术品致敬。店内装饰仅限于板材上的喷漆，上面刻有电脑数控的白色提花图案（图8），使人想起霓虹灯雕塑。



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The second approach is the direct connection between the structure and the décor itself; in other words it's the structure that doubles itself as décor (CCTV by OMA (pic9), Prada by Herzog & DeMeuron (Pic10), Palazzo dello Sport by Nervi (Pic 11), etc.).

Following this route is the design of the Shoebox concept store (pic12), conceived as a board where a series of panels (like pixels on a screen) can be arranged to produce an unlimited number of different patterns (Pic 13). The panels have different colours, materials and functions: lacquer finish, fabric and linoleum are the ingredients that can be mixed to produce different effects. In this case the décor is not applied on the surface like a wallpaper but it's part of the fixtures themselves. The specific layout of the fixtures makes the decoration (Pic 14).

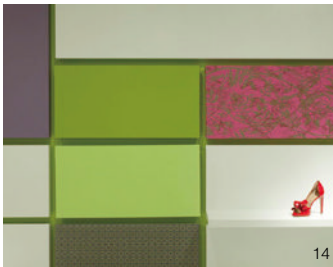
Regardless of the way we use décor, a moral question remains in my opinion to make the difference between the myriad of objects produced today, especially thinking of the enormous quantity of cheap products that we buy and produce daily. The design of an object, regardless of its shape, size or function, has the moral responsibility to discover new areas of our existence; it has the moral responsibility to tell us new stories or open new paths for our society. It doesn't matter if the areas to be discovered are strictly personal, religious, political, frivolous or profound. If the object doesn't add anything to the conquest of being, it only serves the purpose of polluting the environment and do not participate in what I consider the most important effort of human kind: the process of self discovery.

第二种装饰手法是将结构与装饰本身直接相连。换句话说，就是结构本身作为装饰，如OMA设计的中央电视台（图9）、赫佐格与德穆隆事务所设计的普拉达品牌店（图10）、Nervi设计的罗马体育馆（图11）等。

沿着这条路线，诞生了鞋柜概念店的设计（图12）。这个案例是将一系列的板材像屏幕上的像素那样排列起来，产生无数各不相同的图案（图13）。这些板材有着不同的色彩、质地和功能：油漆、织物、油地毯相结合，产生不同的效果。本案中，装饰不再仅限于平面的壁纸，而是成为陈设装置的一部分。这些装饰特别的布局成就了店内装饰（图14）。

不论我们采用什么装饰手段，我一直认为我们应该坚持一点，那就是差异化，尤其是在各种廉价装饰品大量生产、使用的当今时代。一件装饰品的设计，不论造型、大小、功能如何，都有责任去探索我们存在的一些新领域，有责任给我们讲述新的故事或者为社会开创新的方向。这些新的领域是否是个人喜好，是否与宗教、政治有关，肤浅或深奥，这些都无关紧要。如果这件装饰品不能为我们已经征服的领域贡献点儿什么的话，那它就只是在污染环境，并没有参与我所认为的人类最重要的努力——自我发现的过程。

SERGIO MANNINO  
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## Sergio Mannino

Sergio Mannino graduated in Architecture from the University of Florence, Italy under the direction of Ettore Sottsass and Remo Buti. He collaborated for three years with Professor Remo Buti during which time he had the opportunity to study furniture design and interior architecture in depth. He designed projects for architecture and design competitions and, with his partner Lucia Gori, won the 2000 "Competition of Ideas for the Renovation of the ex-Longinotti, Florence". In September 2002, again under Sottsass' guidance, he mounted "100 Stories", a one-man show of his furniture designs, including nine built-pieces and 100 watercolours, at the Memphis-Postdesign Gallery in Milan.

In 2001 Sergio Mannino moved to New York where he worked on several commercial and residential projects for renowned companies such as Miss Sixty, Energie, Breil, Mavi and several others. A collaboration with Dutch designer Jan Habraken has produced the ooo! Lamp, presented in 2008 and awarded Product of the Week by I.D. and Best Pick of the ICFF by *Metropolis* magazine.

Sergio Mannino Studio is located in Brooklyn's progressive art community of DUMBO. The aesthetic approach of each project is fresh and playful. The studio is a collection of forward-thinking architects, interior and product designers who bring disparate ideas and materials together to create places and objects that delight, enlighten and inspire. Through an extensive close network of consultants and partners, projects can be taken from preliminary brainstorming to built form virtually anywhere in the world.

### 塞尔吉奥·曼尼诺

塞尔吉奥·曼尼诺毕业于意大利佛罗伦萨大学建筑系，师承埃托雷·索塔斯和雷默·布提。曼尼诺曾与雷默·布提教授有过3年的合作，其间有幸深入学习了家具设计和建筑室内设计。曼尼诺曾设计过建筑项目，参加过设计大赛，并与其搭档卢西亚·哥里共同赢得了2000年“佛罗伦萨 ex-Longinotti重建概念竞赛”。2002年9月，曼尼诺在导师索塔斯的指导下，又在米兰孟斐斯-后设计美术馆成功举办了“100个故事”个人家具展，展出了9件家具作品和100幅水彩设计作品。

2001年，塞尔吉奥·曼尼诺移居纽约，为多家知名公司设计了若干商业及住宅类项目，如Miss Sixty、Energie、Breil、Mavi等公司。曼尼诺与荷兰设计师简·哈布莱肯合作设计的“ooo!”灯具，于2008年问世，获得了I.D.评选的“一周最佳产品”、《大都市》杂志评选的“ICFF最佳作品”。

塞尔吉奥·曼尼诺工作室位于布鲁克林区的DUMBO艺术区。每个项目的美学手法都是新鲜而有趣的。工作室汇集了一批具有前瞻性思维的建筑师、室内设计师、产品设计师，将看似毫不相关的思路 and 材料组合起来，打造令人为之振奋、启迪灵感的空间和产品。通过与多家顾问、伙伴的紧密合作，塞尔吉奥·曼尼诺工作室的项目得以从初期的设计构思到最后在世界各地实现。





## NEW ART DECO STYLE, AESTHETIC DETAILS

新装饰风格，细节体现美学



## NEW ART DECO STYLE, THE STORY OF PEOPLE AND THEIR LIVES

新装饰风格，  
关于人和他们周围环境的故事

## NEW ART DECO STYLE, TO CHARACTERISE A SPACE

新装饰风格，空间个性的完美体现



## NEW ART DECO STYLE, A VARIATION OF THE CIRCULAR THEME

新装饰风格，空间不变的主题



## NEW ART DECO, NEW AND SURPRISING EXPERIENCES

新装饰风格，全新的体验





# NEW ART DECO IN DESIGNERS' EYES

设计师眼中的新装饰风格

“ New Art Deco is ready to prevail in interior design. It quickly becomes the foremost avant-garde style of modern interior design.”

When decoration becomes a main approach of interior design and we have a higher demand towards the mental enjoyment of interior spaces, which therefore have gone beyond pure functionality and comfort, the New Art Deco is ready to prevail in interior design. It quickly becomes the foremost avant-garde style of modern interior design.

Then, what are the specific ways in designing a New Art Deco space? What is New Art Deco in designers' eyes? Here six interior designers talked about their understanding of New Art Deco, sharing with us their inspiring experiences.

当装饰设计成为表现室内空间的主要手段，当人们开始追求更高层次的精神享受，当空间设计不再局限于实用、舒适的理念，新装饰风格已然来袭，并且迅速成为当前装饰设计的引领和先导。

那么，新装饰风格的具体表现途径是什么？新装饰风格在设计师眼中的概念又是什么？为此，我们专门采访了几位国际知名的新装饰设计师，让我们先来听听他们是怎么说的。

# New Art Deco Style, The Story of People and Their Lives

新装饰风格，关于人和他们周围环境的故事



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Monika Kozłowska graduated from the department of Interior Design at the Academy of Fine Arts in Cracow. She studied also at the École Nationale Supérieure Des Beaux-Arts in Paris. She was also an assistant professor at the Academy of Fine Arts in Cracow and cooperated in creating architectural Office Designer, quarterly dedicated to architects and designers. She is working for Mobius Architekci from 2008, designing furniture and interiors especially for exclusive houses and apartments.

Mobius Architects is an enthusiastic, young team of ambitious architects with international experience working on full aspect of investment processes. They believe that every project is an impulse for new architectural and engineering research which is their true passion. The office is involved in every phase of design, starting from concept design, schematic design, detail design, tender package, cost calculation, to onsite work. During design process, they cooperate with all kinds of technical consultants and engineers. They design each project with full devotion and precision to make sure that their goal will be achieved. They are working in modern and well-organised office so they are able to take jobs at any part of Poland and beyond. Mobius is an opportunity to make dreams come true for people who value their living space.

莫妮卡·科兹洛斯卡毕业于克拉科夫美术学院室内设计系，并曾在法国国立巴黎高等美术学院进修。科兹洛斯卡曾做过克拉科夫美术学院的助理教授，并曾协助创办建筑杂志《办公设计师》——一本献给建筑师和设计师的季刊。2008年至今，科兹洛斯卡为莫比乌斯建筑事务所工作，负责家具和室内设计，设计对象尤以豪华别墅和公寓为主。

莫比乌斯建筑事务所是一个由激情四射的年轻建筑师组成的团队，具有丰富的国际设计经验，涉猎设计过程的各个阶段。他们认为，每个项目都值得去做新的建筑与工程上的探索，那正是他们激情的来源。事务所的业务范围包括设计工作的各个领域，从概念设计、策略设计、细节设计、软包装设计、成本核算，一直到施工。在设计过程中，他们与各种技术咨询公司和工程师合作。每个项目，他们都全力以赴，精心打造，以确保设计目标的实现。事务所采取现代的管理办法，能够承接波兰各地乃至世界范围内的项目。可以说，莫比乌斯建筑事务所能让那些注重生活空间品质的人们的梦想变为现实。

Observing modern design we can see it is inspired by nature and tradition. Less transformation, more inspiration by the original. Architects and designers turn to their roots or the place they work in. For example, Jean Nouvel in his Louvre project for Abu Dhabi. He was inspired by folk art, which was an inexhaustible source of patterns. In my opinion, owing to that design has become more authentic and closer to modern man, who turned to ecology and naturalness. Patricia Urquiola often includes in her designs direct reference to oriental patterns and those directly deriving from European folk art. Beautiful objects are also created simply without any connection with specific styles, but they reflect the way of expression of an individual. It comes from certain aspects of life, people, memories. Modern design comes from a certain point of view, not from a style; and it is a very good thing. We have many different projects in architecture and interior design. Sometimes you can match some projects by different authors that look like designed by one person.

It cannot be considered separately from the design. It appears inseparably with the interior. Natural materials such as slate and natural wood become patterns, which are transferred to building interior with their varied structures taken practically straight from the environment. The whole compilation of shapes, patterns and textures creates the character and climate of the interior. In minimalistic spaces a detail, for example, furniture fixture, can integrate the interior design (e.g. Pure project). It is vital to create designs which are decoratively compact, functional, proportional and affect senses. Surface texture, ability to make use of natural light or creating the atmosphere with artificial light and expressing that texture affects our senses more and is set into nature. The main idea of Edge design was to create the interior which was constantly related with the surrounding environment. White colour prevails, connected with distinct wood drawing on the floor and walls and natural slate with naturally-cut edges. It refers to eight-metre-high limestone slope, the remains of an old quarry, where the house Edge is overhung.

综观现代设计我们可以看到，现代设计受到自然与传统的双重启发。更少的改变，更多来自原始设计的灵感。建筑师和设计师开始发掘他们的“根”，或者是他们工作的地方的地域文化。比如说，让·努维尔在阿布扎比的罗浮宫项目，就受到当地民间艺术的启发，那是图案设计的一个无穷无尽的灵感之源。在我看来，由于这个原因，设计已经变得更加具有地域特色，离越来越关注生态与自然的现代人更近。帕特里夏·乌古拉在她的设计中经常包含对东方图案的运用以及对欧洲民间艺术的借鉴。还有美丽的装饰摆件，设计上已经跟任何特定风格没有直接关联了，但却能表现个人的品位。这种表现方式来自于生活、人、记忆等方方面面。从某种角度来说，现代设计不是从一种风格演变而来。这是件好事。我们有很多不同的建筑及室内设计项目，有时候你可以将不同设计师的作品进行比较，你会发现它们看起来仿佛是出自一人之手。

装饰离不开设计，也离不开室内空间。天然材料（如石板、木材）变成了一种图案，以它们从自然界中获取的原始状态和结构运用在室内空间中。造型、图案、材质的综合运用，创造出室内空间的特点与基调。在极简主义空间中，一个微小的细节——比如一件陈设品——就能够将整个室内设计融合起来（比如“纯净别墅”这个项目）。室内装饰一定要紧凑、实用、比例适当、让感官舒适，这一点至关重要。表面材质，也就是运用自然光线的能力或者利用人造光线打造某种氛围、表现某种材质的能力，会更多地影响到我们的感知，也能体现出空间与自然关联的程度。“边缘别墅”这个项目的观点就是打造与周围环境紧密相连的室内空间。白色是空间的主色调，搭配地板和墙面上独特的木质纹理、天然板材自然切割的边缘。这样的设计是考虑到了这座别墅的所在地——古老的采石场遗留下来的8米高的石灰岩斜坡。





Nature and human body, their needs, feelings and ergonomics still remain the most inspiring. It is important what emotions are engendered in us by the design and how functional and good for our body the object is. Design is created from eclectic inspirations by art, everyday life, emotions and people. Design is more flexible and adaptable to our changing ways of life. We just started a project of interiors in contemporary house by the lake, located in a beautiful place. All of spaces and furniture will be designed by new meanings of ways of resting, having a bath, sleeping, cooking, playing with kids or having a party in home. It is about redefining classical objects like bed for sleeping or table with chairs for having a lunch. It is a more conceptual project and very sensual. I think that the most important is to make better solutions in designing things for living and also making them more natural and functionally better.

自然与人体、人的需求、感觉、人类工程学，这些都仍是最具启发的灵感源泉。让设计激发怎样的情感，又怎样作用于对我们的身体并对它有益，这些都值得考虑。设计是经过对艺术、生活、情感、人类的兼收并蓄、去粗取精而创造出来的。我们的生活方式不断发生变化，所以现在的设计需要更加灵活、更能适应改变。我们刚刚开始做一个现代滨湖别墅的室内设计。别墅的场地风景优美。所有空间和家具都要遵循全新的理念来设计，包括对休息、沐浴、睡眠、烹调、与孩子嬉戏、在家举办聚会等等的全新理解。传统的理念需要重新定义，比如床就是用来睡觉的，桌椅就是用餐的。这个项目更像是理念上的，极具感官性。我认为最重要的是在设计家居物品的过程中找到更好的方案，让这些物品显得更自然也更实用。







Use of specific pattern or texture has its grounds in specific character of interior. Each design with its people and place is a new story, the story of their lives and the story of the environment, which surrounds them. In Edge design, which was built on limestone slope, natural stone is also present in the interior. The idea of connection between interior and exterior mixes with autonomous design of many rooms. The main idea was to create the interior well-adjusted to the surrounding environment. Its austerity directly correspond with the nature, with which the whole design is very closely connected with. In Pure project (most minimalistic and fine of our projects) the most powerful element is parquet floor with its rawness and texture contrasting white minimalism of the whole interior. It is such a floor where you can feel natural touch of rough cutted wood while walking barefooted on it. Feeling the texture is more powerful than looking at decorations, so it has to be more perceptible.

Designing closely connected with nature and creating fully-personified things is, in my opinion, the future for modern design. At present most of things we use everyday are more standardised. Due to the fact that furniture and design are mass-produced, designs which have many individual features have been of great value. We can create unique surfaces such as wood straight from the sawmill, which is specially worked by a carpenter for that design. Authenticity is often irreplaceable as man feels good in such an environment, which is closer to him. Design will be changing as man and their needs evolve. It may be more minimalistic and more limited to its pure function and meaning.

对某种图案或者材质的使用是跟一个特定室内空间的特点相关的。每个设计有它自己的人 and 地，讲述的是一个全新的故事——关于那些人和他们周围环境的故事。“边缘别墅”建在石灰岩坡地上，于是室内也采用了天然石材。这种室内外相关联的理念也体现在很多空间的设计中，虽然这些空间看起来风格各不相同。这座别墅的整体设计理念就是让室内空间与周围环境相协调。其简朴的风格就是直接来源于周围的自然环境，整个设计都严格遵循这样的原则。“纯净别墅”是我们最极简主义的设计，也是我们最好的作品之一。它最突出的元素就是镶花地板，体现出材质的原始状态和质地，跟整个空间的极简主义风格形成对比。光脚踏在这样的地板上，你能感受大自然的粗糙木材的那种质感。亲身感受材料的质地要比光用眼睛看装饰品更有感染力，所以我们要让空间更具感官性。

在我看来，设计与自然紧密相关的东西、打造个性化的设计是现代设计的未来方向。现在，我们每天使用的东西，大多数都是些“标准化”的产品。现在家具和设计还是大批量生产的，所以具备个人特性的设计一直是有巨大价值的。我们可以打造独特的表面，比如直接来自锯木厂的原始木材，经过木匠专门的制作，专为某一设计量身定做。这种自然感常常是无可替代的，因为人在这样的环境中感觉更好，感觉离自然更近。设计会随着人及其需要的变化而演变，可能会变得更加极简主义，更加靠近其最基本的功能。

# New Art Deco, New and Surprising Experiences

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## Charles Doell

查尔斯·德尔

Charles Doell was born and raised in Los Angeles, California. He received a Bachelors Degree in Art History from Humboldt State University and a Masters in Fine Arts from the San Francisco Art Institute.

In 2005 Charles began his new design firm "Mr. Important Design", specialising in commercial restaurant and nightlife spaces. Clients include the Hard Rock Hotel and Casino, Las Vegas and the W Hotel, San Diego. His works has been published internationally in over thirty publications in more than a dozen countries. Recent accolades include "Best Nightclub Interior, 2010" – *Hospitality Design Magazine* and "Best International Nightclub Interior, International Media Prize 2010" – *Modern Decoration, China*.

查尔斯·德尔生于加利福尼亚州洛杉矶，取得了洪堡州立大学艺术史专业学士学位和旧金山艺术学院美术专业硕士学位。

2005年，德尔成立了自己新的设计公司——“重要先生设计公司”，以商业餐厅和夜店设计为主。其客户包括拉斯维加斯硬石赌场酒店、圣迭戈W酒店等。德尔的作品曾发表在10几个国家的30多种国际性出版物上。近期获奖情况包括《酒店设计》杂志“2010年最佳夜店室内设计”、中国《现代装饰》杂志“2010年最佳国际夜店室内设计——国际媒体奖”。



I think "New Art Deco" is another way of describing the current idea of "maximalism" in interior design. Both are very influenced by the rediscovery of pattern, texture and layering and are in effect a move away from more minimalist or "modern" interior design styles. The re-emergence of pattern and decoration happened first in the art world and has spread into architecture and interior design. This kind of new deco-ration often takes the form of large-scale immersive textures and over-scaled pattern that seek to overwhelm and envelope the viewer in order to achieve an immersive environment. This "neo-deco" style also embraces a variety of historic styles mixed with current trends and styles once considered futuristic. Essentially a controlled kind of chaos, but one that is carefully orchestrated so as not to be cacophonous. The basic analogy we use is interior designer as sort of a hip hop DJ, mixing styles, textures and pattern into new and surprising experiences.

我觉得“新装饰风格”这个名词是对当今室内装饰中的“极致装饰”概念的另一种说法。二者都直接受图案、质地、层次这些概念的复兴的影响，并且效果上都跟极简主义或者“现代”室内设计风格相去甚远。图案和装饰的复兴首先出现在艺术界，随之扩展到建筑和室内设计。这种新装饰通常在空间中采用大规模、浸入式的材质和大尺度的装饰图案，让观者完全沉浸其中，打造一种沉浸式的环境。这种“新装饰”风格也包括各种传统装饰风格，结合我们认为新潮的现代流行趋势和时尚。从本质上讲，这是一种在控制之内的“装饰暴乱”，但同时也需精心安排，避免出现不和谐。我们常把室内设计师比作街舞DJ，将不同的风格、材质、图案混合在一起，打造全新的体验，给人带来惊喜。





There has always been a strain of interior design that embraced decoration; Baroque, Rococo, Art Nouveau, Art Deco and even Post Modern styles like Memphis all used decoration as a tool to help create interiors that dazzle, yet are strangely comforting at the same time. Decoration has the ability to "humanise" a space, and give a quality of shelter to an interior. The best use of decoration also has the ability to fascinate, confound, thrill and sometimes, inspire the viewer. Obviously decoration is a basic human impulse and its significance is measured by its ability to communicate with the viewer. I think there will always be decorative interior styles as well as stripped down, simplified ones. That's the yin and yang of interior design. That said, I do think a highly decorative style allows more room for personal artistic expression. Certainly, decorative styles offer a much greater palette from which to work.

室内设计中一直都有一种注重装饰的风格；巴洛克、洛可可、新艺术、新装饰，甚至后现代主义风格（如孟斐斯），都是将装饰用作打造炫目却又舒适的室内空间的工具。装饰具备这样一种能力，它能够将空间“人性化”，变成我们的庇护所。对装饰运用得好，也能够让观者迷恋、沉醉、兴奋，有时甚至是鼓舞和启迪。显然装饰是人类的一种本能，其重要性可以通过它与观者交流的能力来衡量。我认为永远都会有注重装饰的室内空间，也会有简化的、单一的空间。这就是室内设计的“阴阳”两极。如果是这样的话，我认为注重装饰的风格会给个性化的艺术表现留有更多空间。当然，装饰风格也给我们的设计提供了更多的工具。











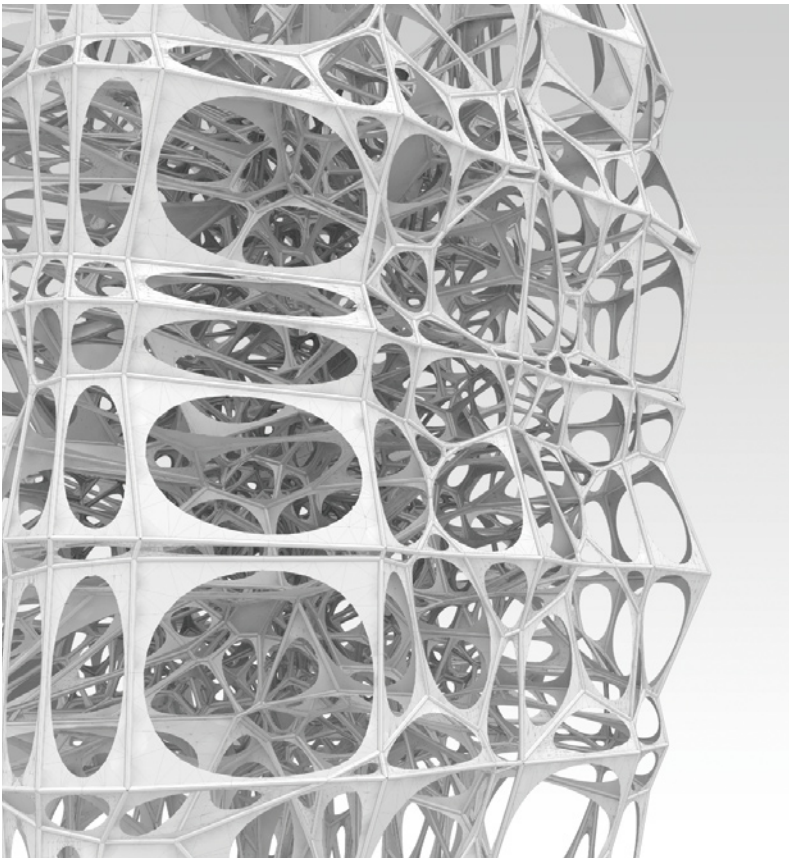
A few of the elements being used widely today are over-scaled graphic pattern, repetition of smaller objects into monumental pieces, textures for walls/ceilings, and large-scale artworks that blur the boundary between art and interior. You often see large over-scaled pattern on walls, curtains and dividers. The use of multiple smaller objects to form large surfaces is seen in huge suspended "chandeliers" and all over wall textures created from bottles or found objects. Other wall and ceiling textures include sculpted wall forms and faceted planer forms, forms that often contrast sharply with more traditional furnishings. Large-scale artwork can be sculptural and interact directly with the interior space or may be large two-dimensional environmental graphics printed digitally on fabric or wall coverings. Mix those elements in freely with a post modernist selection gleaned from past interior styles and you have created what I consider a truly New Deco interior.

当今广泛采用的装饰元素包括大尺度的平面图案、将小物品反复使用成为宏伟的装饰、墙壁和天花的材质以及模糊了艺术与室内界限的艺术品装饰。你常常会看到墙上、窗帘上、隔断上出现大尺度的图案。小物品反复使用，形成大型装饰，这种手法常用在大型吊灯的设计上，以及遍布墙面的装饰材质，比如用酒瓶构成的装饰墙。其他墙面和天花材质还包括墙面雕刻手法、小面拼接手法等，常与传统陈设形成鲜明对比。大型艺术装饰品可以采取雕塑的形式，直接摆放于室内，也可以是大型的二维环境平面设计，直接印在织物或者墙面上。将这些元素自由混合使用，再加上从过去室内设计风格中提取的后现代元素，加以组合，就是我眼中真正的“新装饰风格”。



In addition to the elements I just spoke of, we often use quite a bit of mirror, reflective surfaces, textured wall surfaces grazed by up lighting, large-scale art printed on curtain placed behind glass and lit from within. We work with over-scaled custom chandeliers, back-lit surfaces and a mix of furniture and lighting styles. We truly do approach décor like a hip hop artist appropriates musical sounds. Everything is available and usable, and the sparks fly best when kitsch and glamour, new and old, high and low all rub up against each other. The objective is to find a mix of decoration that is nostalgic and futuristic, comfortable yet fascinating. New Deco interiors are not about recreating period design pieces, but rather creating a hybrid of forms that look both familiar and strange simultaneously. The best use of these means of decoration will yield truly transportive interior experience, exuberant and ebullient spaces.

For me the two frontiers of decoration in interiors are computer-generated design and artistic collaboration with other artists. Computers allow us to create more complex textures that push the boundary of décor forward. Our most ambitious suspended features would be impossible without computers. The process of developing complex bi-morphic, or multi-faceted surfaces has been greatly enhanced by computers and will likely explode in the coming years as programs improve. On the human side, collaboration will become an important tool for the future of interior design. We often collaborate with artists who can bring something unique to our interiors. For example, we are developing a sushi bar interior in Florida with the help of Matsys here in Oakland, California (<http://matsysdesign.com>). Below are some of the forms Matsys has developed as art pieces and which we are looking for to bring into our interiors. While I don't think interior design is ready for "crowd sourcing", I do think that collaboration will increase as the boundary between art and interior diminishes.



除了上面说的那些元素之外，我们通常会采用镜面、反光表面、质感墙面，用顶部照明来打造闪耀的效果；玻璃后面的帘幕上印上大面积的艺术装饰画，从内部照明。我们会专门定制大型吊灯、对表面进行背光照明、混合不同的家具陈设和照明风格。装饰之于我们，就如同音乐之于街舞大师。我们可以采用一切手段，而当矫饰与魅力、新与旧、高与低同时使用、形成对比时，会碰撞出精彩的火花。我们的目标是找到一种装饰的“混合”，既怀旧又新潮，既舒适又迷人。新装饰主义不是去简单重现传统设计风格，而是去打造一种“杂交体”，既熟悉又陌生。这些装饰手段运用得当，会产生真正跨越时空感的空间体验，打造出令人耳目一新、热血沸腾的室内空间。

对我来说，室内装饰的两大前沿，一是利用电脑的设计，二是与其他领域的艺术家合作的设计。电脑让我们能够创造出更复杂的质地，拓宽了装饰的界限。如果没有电脑，就没有我们最具特色的装饰吊灯。有了电脑，我们能够更好地设计复杂的双重形态表面或者多元表面。随着未来几年软件程序的改进，电脑的作用会更大。第二大前沿是人的方面；合作将会成为未来室内设计的重要工具。我们常常跟艺术家合作，他们会为我们的室内设计带来一些独特的东西。比如说，我们现在正在做一个佛罗里达的日本寿司店的设计，正在与加州奥克兰当地的Matsys设计公司（<http://matsysdesign.com>）合作。下面展示的就是Matsys为我们设计的一些艺术装饰品，我们希望将这些运用到我们的室内设计中。我不认为室内设计要变成“外包”了，但我认为随着艺术与室内设计的界限逐渐消失，合作会越来越多。



# New Art Deco Style, A Variation of the Circular Theme

新装饰风格，空间不变的主题



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## Antonio Sofán

安东尼奥·梭凡

Antonio Sofán got his architectural degree from Javeriana University in Bogota Colombia in 1989. A year later he moved to New York where he completed his graduate studies at Pratt Institute. In 1993 he returned to Colombia. At his own practice studio in Bogota he designed Colegiatura Colombiana, a university campus located in the city of Medellin, and several other important residential projects including some single family homes and the interiors of high-end apartments. His determination to understand architectural context and its relation to the end user has brought him to explore new aesthetic options much more engaged to sustainability and the environment. In 2001 he designed Monteria Clinic. Through the design of this clinic he experimented with colour and human anatomy. So the relationship between interior and exterior are analogous to the one between the body and soul. In 2001 he was back in the United States to join several firms like Kling, Peter Marino, Daroff Design and WRT Design in Philadelphia. Today, he is a registered architect in the State of New York and LEED Accredited Professional.

安东尼奥·梭凡，1989年毕业于哥伦比亚首都波哥大的贾弗里阿纳大学，取得了建筑学学位。一年后梭凡来到纽约，在普拉特学院完成了硕士学业。1993年又回到哥伦比亚。随后梭凡在波哥大成立了自己的工作室，设计了麦德林市一所大学的校园项目以及其他几个重要的住宅项目，包括一些单体别墅和几个高端公寓的室内设计。梭凡认为，建筑设计要考虑周围环境及其与建筑使用者的关系，这种观点使他在设计中更多地注重在环境与可持续发展方面探索新的美学方法。2001年，梭凡设计了蒙特里亚诊所，通过这个项目的设计，梭凡尝试了将色彩与人体解剖相结合，室内外之间的关系就好比肉体与灵魂的关系。2001年，梭凡重回美国，陆续加入过费城的多家设计公司，如科林设计公司、彼得·马力诺事务所、达洛夫设计公司、WRT设计公司等。如今，梭凡是纽约州注册建筑师、LEED认证设计师。



New Art Deco is a modern interpretation of the geometric forms of the Art Deco movement of the 1920s. Art Deco repertory or architectural elements is freshened up through the introduction of a new geometry of cleaner lines. Decorative concepts are abstracted into more simple ways of ornaments. Verticality and stepped planes and volumes are still the essence for the new language. Shades of colour in the use of materials and finishes also define the new way of looking at detailing the interiors. The reintroductions of decorative materials which display some classical patterns are used to state very dramatic volumetric gestures in the interiors like the cement tile used in the ceiling treatment hovering over the living space. A variation of the circular theme is also carried through in the cement block forming the service core.

“新装饰风格”是对20世纪20年代的装饰艺术运动中宣扬的几何造型的一种现代诠释。当时的那些常见的装饰元素或者建筑元素通过简洁的几何线条运用又都重现出来。装饰的概念经过抽象，变成了更简单的装饰方法。垂直式、不同高度的地面和空间仍然是这种新语汇的精髓。材料与表面的色彩也定义了室内装饰细节设计的新方式。随着带有经典花式和纹路的装饰材料重新引入室内设计，室内空间能够焕发出极具戏剧性的空间效果，比如在起居室天花上采用水泥瓷砖的处理手法。整个服务区是一个水泥空间，采用了圆形的变体作为这个空间不变的主题。









When an interior space is to be intervened with decoration, the challenge is always to acknowledge the existing architectural qualities. Therefore, decoration should consist on developing the given space in further detail. The proposition of millwork, fabric, furnishings and all soft goods in general should emphasise spatial facts which constituted the design intent of its original creator. The strategic use of colour inside, or even the total absence of it, for example, is clearly one of the resources most often used by decorators to point out to specific architectural features within the space. Furniture planning in detail controls the size of the interior space relative to the human scale. Adornments are the last phase of the detailing process and can respond to utilitarian needs as well as subjective features that imply permanence or movement.

New Deco spaces are prioritised progressively and there is always an articulating element between the space before and the next to control the geometry stepping. The grouping of colour hues to emphasise very punctual architectural features is also recurrent in the decoration. White and very simple details are gathered as a background around a big pop of colour. The reds repeat throughout the social areas in different variations. The inclusion of vernacular and rustic resources is also valid when contrasted with clean straight lines. The New Art Deco theme continues on and ties up all the spaces of the house with the way the wall base is designed. It consists of an aluminium angle trim recessed as a chevron reveal at the bottom of all walls. It provides a smooth transition between the large Botticino marble slabs used as the flooring material and the white stucco partitions.

如果要用装饰来介入一个室内空间，我们总是面临一个挑战，那就是如何与空间中既定的建筑元素相融合。因此，装饰应该注重在既定空间的基础上去雕琢细节。木制品、布艺品、家具陈设以及一切软装饰都应该强调空间本身的特点，也就是这个空间的原始创造者的设计初衷。室内色彩的设计策略，包括完全摒弃色彩——也是一种策略——显然是室内设计师最常用的手法之一，能够有效地突出空间中特定的建筑特色。家具的设计能够让室内空间从体量上更加人性化。装饰品是细节设计的最后一步，可以根据具体需要来量身定做；也可以体现主人的脾气秉性，或深沉大气，或动感十足。

在西努河别墅的案例中，随着设计的进行，原始空间逐渐改变，新装饰风格的空间逐渐呈现，并且原始空间和经过装饰的空间之间总有一个连接元素来控制空间几何结构的变化。本案中通过色调来突出鲜明的建筑特色也是反复出现的装饰手段。白色以及简单的细节成为一簇鲜艳色彩的背景。红色以各种变体出现在公共空间中。地域特色、乡野之风作为与简洁明快的几何线条的对比加以采用。此外，通过统一的墙裙设计（“Λ”形铝制线脚），整座别墅的各个空间都贯穿了新装饰风格。并且这样的墙裙设计让地面上恢弘的大理石板和精致的白色粉刷隔断墙之间实现了巧妙的过渡。







Continuous fluorescent lighting grazes indirectly a recessed coffer clad with geometric-patterned cement tile in different tones of turquoise and navy. Benevolence towards the extremely hot weather results in a very simple decoration for the living room. The focal point is a sofa upholstered with a colourful Chinese peony flower jacquard fabric on the cushions and cotton pique for the structure. A pair of white lacquer coffee tables with rosewood inserts help lay out the space which is then complemented with two designed rocking chairs. A much more subtle lighting tactic is used to emphasise the dining room ceiling. The fixture consists of a series of individual light bulbs flush to the drywall, forming a diamond-shaped grid. They can be dimmed and controlled independently by separate circuits. The oversized dining table consists of a 10milimetre thick glass resting on a structure made out ebony wood slats. There is always a splash of colour after grouping a mute palette of subtle materials. In the dinning set the bright red Verner Panton chairs are the ones in charge of providing the drama.

这座别墅的灯光设计采用了荧光照明，这种间接照明将光线透射在带有几何图案的水泥瓷砖表面上，呈现出青绿色和海军蓝的不同色调。考虑到当地异常炎热的天气，客厅里采用了简洁的装饰设计，营造了清爽的氛围。沙发是客厅的焦点，采用中式布艺靠垫装饰，上面有鲜艳的牡丹图案，沙发主体则采用灯芯绒布料。一对白色漆面茶几，搭配红木几面，界定出空间中的功能区间，再放上两把特制摇椅，整个空间显得充实而有序。更巧妙的灯光设计是餐厅天花的照明。灯具由一系列灯泡组成，灯光洒在墙面上，形成菱形的纹理。这盏灯有单独的电路控制，可以调节明暗效果。巨大的餐桌采用10mm厚的玻璃桌面，整体结构则采用乌木材料。特定的材料组合在一起总能带来惊人的色彩效果，而餐厅中大红的维奈·潘顿座椅是带来戏剧般效果的关键。

Modern interiors are set to embrace more of the eclectic mixing we have seen so far but in a different and refreshed way. Clearly, the sensitivity to climatic issues will drive the character and aesthetics of most of what should come forward.

As we crave simplicity, the new spaces are to be significantly more minimalistic and nude; therefore, materials will be more tactile so the boundaries between architecture and decoration are expected to blur more seamlessly. The spaces will be further unified in terms of colour and material. Revamping existing spaces will be radical but through an innovative approach to recycling architectural elements and family heirlooms. Individuality will be achieved by focusing on the smallest details, therefore creating surprises that urge people to really explore and discover the value of the rooms.

现代室内设计越来越倾向于兼收并蓄，博采众家之长，但是手法却是前所未有的，令人耳目一新。显然，当今对于环境问题的敏感会影响未来设计的特点和美学取向。

现代人追求简洁的设计，所以未来的室内空间会朝极简主义和“裸装饰”的方向发展。因此，材料方面会更注重质感，所以建筑和装饰之间的界限会变得模糊不清。从色彩和材料的角度来讲，空间会更加统一、协调。空间翻新会做得更加彻底，但是会用创新的手法来让建筑元素和特色重新焕发生机。通过关注最最细微的细节处理，会更加彰显个性，也会因此带来惊喜，让人们真正去探索、发现空间的价值。





# New Art Deco Style, Aesthetic Details

新装饰风格，细节体现美学



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## Stanley Anderson

斯坦利·安德森

Stanley Anderson graduated with honours and received his Bachelor of Architecture degree from the College of Architecture and Design at Kansas State University in 1985. Although a registered architect in California and Illinois, he has specialised in Interior Architectural projects for most of his career. Most recently, Stanley has worked on the U.S. Embassy in Berlin as project manager and designer for the interior design of this 20,000-square-metre U.S. Department of State building sited next to the Brandenburg Gate.

Prior to joining Moore Ruble Yudell, Stanley worked for the San Francisco offices of Brayton + Hughes, leading the interior design for such projects as The Beach Chalet Brewery and Restaurant, located in a Willis Polk structure overlooking the Pacific Ocean. His experience has involved all aspects of the design process from Programming to Construction Administration and project types include corporate, retail, hospitality, institutional and residential projects, ranging in scale from a 460-square-metre custom residence to a 56,000-square-metre corporate headquarters. A partial list of Stanley's local, national and international clients include Spiegel, IBM, Chiron, Four Seasons Hotels, UCSF, GSA, the U.S. State Department as well as numerous private residential clients. Stanley has also designed and exhibited furniture galleries and museums and designed products for national contract furniture companies.

Stanley is a member of the American Institute of Architects and the International Interior Design Association. He has taught in the Interior of Architecture Departments at the School of the Art Institute of Chicago and California College of Arts and Crafts.

斯坦利·安德森，1985年毕业于堪萨斯州建筑与艺术学院。虽然身为加州和伊利诺伊州的注册建筑师，但是安德森的设计生涯却是以室内项目为主。他最近完成的项目是美国驻柏林大使馆，毗邻著名的勃兰登堡门。安德森作为该项目的主管和设计师，为这座20000平方米的政府建筑的室内设计操刀。

安德森在加入摩尔·乐伯·约德建筑事务所之前曾为旧金山的布雷顿+休斯事务所工作，主持过多个室内项目，如海滩小屋酿酒厂与餐厅，位于俯瞰太平洋的一个威利斯·波尔克式的建筑中。安德森的设计经验涉猎了设计过程的方方面面，从规划设计到施工管理，项目类型也多种多样，包括办公、商铺、酒店、教育及住宅类等等，体量上也各不相同，有460平方米的别墅，也有56000平方米的公司总部大厦。安德森的客户中，有当地客户、美国客户，也有国际客户，其中有：施皮格尔公司、IBM、喀戎星生物科技公司、四季酒店、旧金山加利福尼亚大学、美国总务管理局以及不胜枚举的私人客户。安德森也涉猎了家具展的设计，曾为美国多家家具公司设计家具。

安德森是美国建筑师协会会员、国际室内设计协会会员，曾在芝加哥艺术学院建筑室内设计系、加利福尼亚艺术与工艺学院任教。



The Beach House was an existing house and guest house built on a prestigious stretch of beach near Santa Barbara, California. The project began as a simple renovation with consultations on colour and material changes. As the missteps of earlier renovations were discovered, and the opportunities revealed, the project evolved into a complete interior architectural renovation including new architectural layouts, systems, equipment, lighting, windows, colour and material throughout. The owner, a client who we had worked with before and understood their design aesthetic, requested an open-floor plan with loft-like volumes. The existing plan had incorporated a courtyard and double height spaces, so this aspect of the original layout was kept and enhanced to reinforce the open, loft-like spaces with access to natural light.

本案是一座海滩别墅的翻新项目，坐落在加利福尼亚州圣巴巴拉附近的著名海滩上。一开始只是简单的翻修，只在色彩和材料方面进行了改变。但是随之我们发现了之前翻修中的不足，于是出现了新的机会，最终这个项目演变成彻底的室内翻新，包括整座别墅中新的功能布局、管线系统、装备配置、照明设计、开窗设计、色彩和材料等。业主是我们的老客户了，所以我们充分了解他们在设计美学上的要求。此次他们要求开放式布局，打造阁楼式的空间。原有的布局结构得以保留并强化，通过充足的自然采光实现了预期的开放式、阁楼式效果。







The house is sited directly and faces onto a wide expanse of beach and the Pacific Ocean. Full-height sliding glass doors replaced all portions of the front of the house facing the ocean to take advantage of the view and to bring the maximum amount of light into the space. This view was the primary focus so the interior décor was always secondary or in deference to this view. Millwork and furniture forms were clean and simple. The colour and material palette was reduced to a few elements: rift cut wide plank oak flooring and millwork, limestone flooring at exterior and bathroom floors, stainless steel kitchen, Ceasarstone countertops in bathrooms and kitchen and white walls were utilised throughout.

这座别墅面朝一望无际的海滩和太平洋。落地玻璃拉门取代了面朝大海的正面墙壁，尽享海滩的美景，同时充分地将阳光引入室内。海滩景致就是最好的装饰，是这座别墅的主题，其他室内装饰都居次要地位，或者说都服从这一主题。木制品和家具陈设的造型简洁大方。色彩与材料的数量限制在少量的几种之内，有宽条的裂纹橡木地板、室外和浴室的石灰岩地面、厨房的不锈钢、浴室和厨房的凯撒金石台面以及遍布别墅各处的白色墙面。



Colour was used very sparingly in a few accent furniture pieces and art. In fact, the art was minimised so that the ocean view focus was never challenged. With that expanse of the Pacific, it seemed only natural to take a back seat to the view. The same white fabric slip covered on contemporary furniture was used throughout all the rooms. White rugs and light-toned wood pieces were also used throughout to promote a calm, serene and integrated presence.

色彩的运用极其有限，只在少数几件家具和艺术品上。事实上，我们对艺术品做了低调的处理，不影响海滩美景这一主要装饰元素，避免喧宾夺主。宽广的太平洋蔚为壮观，令人叹为观止。所有房间里的现代家具上都采用了白色织物。此外，白色小地毯和浅色木制品也都符合统一的色调，共同打造了清新、静谧、和谐的环境。





A few decorative elements were used to abstractly make reference to the ocean site. Poulsen artichoke pendant fixtures in the stair hall recall sea creatures as well as a wood lattice Capellini chair that evokes a fisherman's basket was used on axis with the entry. Stainless steel and cable railings reference the nautical riggings of boats. The linens and bath accessories, also all in white, reinforce the simple and clean aesthetic of the interior design.

室内的几个装饰元素都抽象地借鉴了大海的主题。楼梯间里的波尔森草绿色挂件模仿海洋生物，还有木质椅子，造型模仿渔夫的篮子，摆放的位置与正门在同一轴线上。不锈钢栏杆借鉴了船上的帆缆。日用织品和卫浴用品也全部采用白色，突出了室内设计整体的简洁。



While it may appear simple when trying to achieve a minimalist aesthetic as in this beach house, it often require intense attention to detail. Anything not thought out can stand out and seem out of place. It requires a discipline on the architect / designer's side and a certain discipline to live in these spaces. Built-in and integrated storage is essential to making this kind of lifestyle work. A sophisticated and evolved aesthetic and appreciation of "less is more" is required. The "less" is still luxurious and comfortable and the appreciation of light and space above unnecessary art or decoration is paramount.

这座海滩别墅在设计上遵循极简主义的设计美学，可能会显得十分简单，所以更需要细节上下工夫。任何考虑不周的细节都有可能显得不合时宜，成为败笔。对于建筑师和设计师来说这是极其严格的要求，同时对于居住在这座别墅里的人来说，也是一种严格的要求。嵌入式、一体式的储物间对这种生活方式来说是必要的。这就要求我们对“少即是多”的设计原则进行复杂、深入的美学探索。“少”还要体现奢华与舒适，而光与空间的作用在这里已经远远超过了不必要的艺术品装饰。



# New Art Deco Style, to Characterise A Space

新装饰风格，空间个性的完美体现



## Torsten Haardt

托尔斯滕·哈特

### Work experience

Since July 2009 – Establishment of TOC.Designstudio (4-7 persons) and partnership with Concept Saphyr

Projects: Spa at Haribo Hotel "Am Jakobsberg", Germany  
Spa and Lifestyle Centre "W5-Club", Guangzhou, China  
Concept store "Enjoy Wholegrain", Germany

Since July 2006 – Interior & Spa Designer for Architect Matteo Thun, Milan, Italy

Projects : Spa at Hotel Ladera, Punta Skala, Croatia  
Spa at Vertical Village, Zermatt, Switzerland  
Spa at Stilli Park Davos, Switzerland

Dec. 2002 - June 2006 – Interior designer for Deckelmann Wellness, Germany

Design and construction of the award-winning projects:

Spa at Mandarin Oriental New York, Washington and Cancun  
Spa at Mandarin Oriental Bangkok and Chiang Mai  
Spa at The Landmark Mandarin Oriental Hong Kong  
Spa at Four Seasons Hong Kong  
Spa at The Peninsula Hong Kong and Tokyo

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### 工作经历

2009年7月：成立了TOC设计工作室（规模4-7人），与萨丕尔设计公司合作

项目：德国雅各布斯贝里哈瑞宝酒店水疗馆

中国广州W5俱乐部水疗与生活馆

德国“全米乐”概念店

2006年6月：意大利米兰马泰奥·图恩建筑事务所室内与水疗馆设计师

项目：克罗地亚斯卡拉岛德拉酒店水疗馆

瑞士采尔马特“垂直度假村”水疗馆

瑞士达沃斯水滴公园水疗馆

2002年12月-2006年6月：德国德克尔曼水疗工程公司室内设计师

设计并修建的获奖项目有：

纽约、华盛顿以及墨西哥坎昆的文华东方酒店水疗馆

曼谷与清迈的文华东方酒店水疗馆

香港地标建筑文华东方酒店中的水疗馆

香港四季酒店水疗馆

香港与东京半岛酒店水疗馆



New Art Deco is a contemporary modern reinterpretation of the Art Deco style originating from the last century. Nowadays, we see a resurgence of decorations and ornaments in interior design. It seems people have grown tired over the last few years of "white cube architecture". They no longer want to live with that "museum feeling" and are generally sick of "less is more" and now want "more is more" instead. They now prefer more fun and emotion in their design. This attitude is very close to the original Art Deco movement from the 1920s to the 1940s.

The slogan of this French-driven movement was "le superflu-chose la plus nécessaire", which literally means "the superfluous is most necessary". The Art Deco movement was a purely decorative movemet and is described as glamorous, luxurious and elegant.

Then, what is "New Art Deco"? "New Art Deco" style is driven by philosophies, technologies and materials. Today's understanding of luxury is also different now. People, life, materials and techniques have all changed significantly since the original Art Deco period in the last century.

“新装饰风格”是20世纪Art Deco装饰艺术风格在现代的重新诠释。我们可以看到如今装饰在室内设计中的复苏。似乎人们在过去几年里已经厌倦了单调的“白色立方体”式建筑。他们不再想要那种所谓的“博物馆般的感觉”，也普遍厌倦了“少即是多”的设计准则；现在，他们想要的是“多即是多”。他们现在更喜欢在设计中体现出趣味与激情。这种态度非常接近20世纪20年代至40年代期间原始的Art Deco运动。

装饰艺术运动（Art Deco）起源于法国，口号是“多余的就是最必须的”。这场运动是一次纯粹的装饰运动，人们对它的描述是“魅力四射”、“奢华高贵”、“雍容典雅”。

那么，什么是“新装饰风格”呢？“新装饰风格”起源于各种哲学理念、技术以及材料。如今我们对奢华的理解也不同于过去了。人、生活、材料、技术，自20世纪Art Deco运动以来，这些概念已经发生了天翻地覆的变化。





The decoration is a very important component for a space as it is the first thing that catches the eye. A flower bouquet gives a warm welcome to the house – more than the exclusive floor finish or an expensive skylight in the roof. It is the final decorating touch that expresses the personality of the room, but this can only transport its message if architecture and interior design are both working in harmony; a flower bouquet which sits in a dark corner cannot express any warm welcome, for an example.

All involved disciplines require a scenographic approach allowing architecture, interior design and decoration to complement each other and create that special experience in every space. In our office, these principles have been applied and we even go one step further by naming the studio TOC, which stands for "Transfer of Creativity".

As New Art Deco is a reinterpretation of the Art Deco period, all elements are similar but just in a more contemporary way. We believe that this transformation is essential for the new style to make an authentic expression in the 21<sup>st</sup> century design. Typical New Art Deco elements help to create a glamorous, elegant and luxurious feel just like the Art Deco period from the 1930s, using:

- Ornaments
- Geometric patterns
- Strong colours in front of a dark background – similar to a 1930s jazz club
- High-end finishes with shiny surfaces

The transfer of these elements is completely up to the designer's imagination, but it could be interpreted using some historic ornaments that are introduced in a new and unusual way using both size and colour; like a large expanse of strong red colour ornaments, for example.

Also shapes could be reduced and simplified to match today's understanding of design. For example, the decorative top of a bed could be reduced to a panel with the outline only.

装饰是空间非常重要的一个组成部分，因为它是吸引眼球的首要元素。一束花能让空间顿觉温馨宜人，其效果远胜过华丽的地面铺装或者屋顶昂贵的天窗。

室内设计的最后阶段——装饰——是体现出一个空间个性的阶段，但是只有当建筑与室内设计彼此和谐相融时，这一点才能实现。比如说，黑暗的角落里放一束鲜花，就不能表现出任何温馨的氛围。

所有的设计法则需要以一种统一的方式将建筑、室内装饰融合起来，彼此互补，共同打造每一个空间独特的体验。TOC工作室就是这样，综合运用各种设计法则；不仅如此，从工作室的名字上就能看出来（TOC是英文缩写，意为“创造性转换”），我们甚至走得更远。

这些元素的转换完全取决于设计师的想象力，但是我们能利用某些具有历史感的装饰，通过全新的、不同寻常的手段，不论是尺度上还是色彩上，来重新诠释这些元素。比如，采用大面积的红色装饰，尺度与色彩兼顾。

另外，造型也可以简化，去配合当今对设计的理解。比如，床头的装饰设计可以简化成一块床头板，只有轮廓作为装饰。

因为“新装饰风格”是对Art Deco运动时期设计风格的重新诠释，所以所有元素都似曾相识，却又以一种现代的手法加以运用。我们相信，要让这种新风格表现出21世纪的现代性，这种转换是关键。运用典型的新装饰元素能帮助我们打造魅力无穷、奢华典雅的室内氛围，就像20世纪30年代那个时期的风格一样，这些元素包括：

- 装饰品
- 几何图案
- 深色背景下的鲜艳色彩（类似20世纪30年代的爵士乐俱乐部）
- 闪耀的高级表面装饰材料



Another way to achieve the luxurious and elegant look of New Art Deco is to introduce big chandeliers as they always give a glamorous touch to the room. They are typically made from high-end materials and illuminate the room in a soft but subtle way. These contemporary versions may resemble a sequined dress flowing like a cloud of floating pearl discs.

For our studio, the subject or people should always be the centre of the design. We focus on the needs and requirements of the people using the space. People need to deal with constant changes in their personal life as well as in their busy working schedules.

In terms of future design development, we believe that people will find it difficult to find the balance and demand for spaces that are opposite to their professional life and are to help them unwind and recharge.

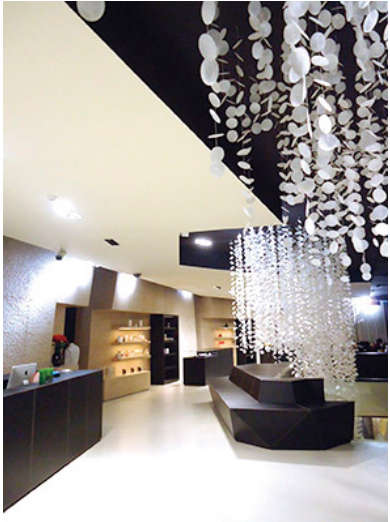
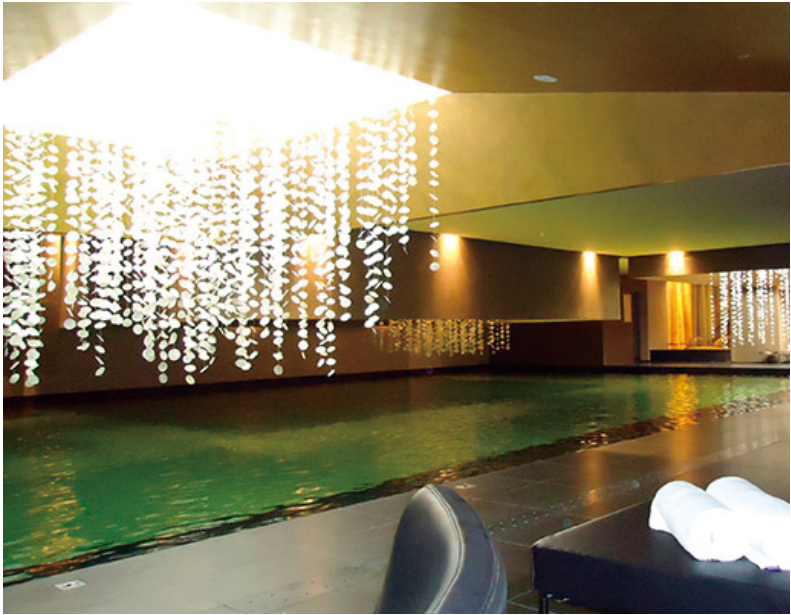
In our experience, we believe people want spaces that are very personal, natural, authentic and refer to their local customs and heritage. These attributes shall be applied towards the design concepts as well as the selection of materials and finishes.

另外一个取得新装饰风格奢华典雅效果的手段是利用大型吊灯。吊灯总是能给室内空间带来一丝雍容华贵的气息。一般来说，吊灯都是用高级材料打造的，具有温和、微妙的照明效果。具有现代感的吊灯更胜一筹，可以做成亮片组成的裙状造型，带有珍珠般的色泽，仿佛闪亮的光盘构成的一片漂浮的云彩。

对TOC工作室来说，设计的核心永远是以人为本。我们关注空间使用者的需要和要求。不论是私人生活中还是繁忙的工作中，人们总是面临不断的变化，我们的设计也要随之而变。

说到未来的设计方向，我们相信，人们会发现很难找到平衡，于是会需要跟他们的工作、职业相反的生活空间，能够让他们真正放松精神、修整身心。

根据我们的经验，我们相信人们需要个性化的、自然的、能够代表他们的地域文化和历史遗产的空间。这些要求应该在设计中予以考虑，融入设计理念，乃至融入材料和表面加工的选择之中。









# Art Deco Art Deco

“ Art Deco integrates ornamentation and function into one in which designers could freely apply new materials and technologies to achieve a highly decorative space.”

The transitional period from handicraft to industrialisation has witnessed the rising of Art Deco, which therefore acquired the dual characteristics of traditional decoration and modern design. Art Deco is completely different from the natural decoration style of Arts and Crafts Movement or the retro style recalling the Middle Ages. Instead, it criticises the monotonous industrialised style, acting as a link between Art Nouveau Movement and modernism.

As a decoration style, Art Deco integrates ornamentation and function into one in which designers could freely apply new materials and technologies to achieve a highly decorative space. Hence came new models of decoration.

Art Deco is characterised by its mechanical aesthetics derived from modern industrial civilisation. With geometric lines and bright and highly contrastive colours, it not only demonstrates the novelty and creativity of modern technology, but also improves the beauty and comfort of space. Among currently popular decoration styles, Art Deco stands out for its flexible application and performance that constantly reflects changes of the times.

The most important feature of Art Deco is the application of furniture and furnishings as decoration. Geometry is extensively used, such as square, diamond and triangle, creating numerous complicated patterns. Aesthetic principles such as repetition, symmetry and gradient are adopted to create highly poetic and decorative spaces with seemingly simple lines. Such geometric patterns are extensively used in furniture design. An abstract pattern could express a certain peculiarity; an exaggerated configuration could retain the sumptuous style while keeping an intense modern air.

Materials contribute to the decorative effects of Art Deco. Stone, wood, metal, and the like, are commonly used, especially on walls, furnishings and furniture details. They serve beyond their basic function as materials; rather, they are decorative elements themselves.

Craftwork is another important ingredient in Art Deco. Sculptures, paintings and pieces of artwork are some of the most commonly used ones. Sculptures can be categorised according to their size: pretty small pieces and magnificent large-scale ones. Usually designers would choose curving-lined sculptures to create an abstract artistic feeling. Likewise, abstract or exotic paintings are preferred more often than not, making the walls feel artistic and filling the spaces with an artistic air.

Art Deco装饰风格的兴起，处于手工业与工业化的过渡时期，呈现出注重传统装饰与现代造型设计的双重性。它既反对工艺美术运动的自然装饰、中世纪复古，也批评单调的工业化风格，是新艺术运动和现代主义间的一种衔接。

Art Deco作为装饰风格的一种，主张装饰与功能有机结合，既可以突出装饰感，同时又能够方便设计师采用新材料、新技术来创造新的装饰形式。

Art Deco的装饰特点是结合现代工业文明形成的机械美学，以几何的装饰线条来表现装饰效果，同时强调明亮、对比的色彩，既突出了现代科技的特点与创新，又能够增添空间的美感与舒适。在当下流行的装饰风格中，Art Deco能够独树一帜，并深受人们的喜爱就是因为其表现灵活，且与时代紧密结合。

Art Deco风格最为明显的特征是家具造型在装饰领域的运用，将方形、菱形或三角形等几何形态为形式基础，创造出许多缤纷、华丽的装饰图案。运用重复、对称、渐变等美学法则，使原本简单的几何造型赋予浓厚的诗意和装饰感。在室内家具设计当中，这一装饰元素被广泛运用。经过提炼的图案表现出特殊的装饰性，夸张造型中既保留了华丽的风格又具有强烈的现代气息。

Art Deco风格中对石材、木材、金属等装饰材料的运用，同样是其装饰效果的一种体现。通常情况下，此类材质用于墙面设计、装饰品、家具细部设计等等。在体现功能性的同时，更多起到的是装饰的作用。

艺术装饰品是Art Deco装饰风格当中的又一重要元素，通常包括雕塑、壁画以及工艺品装饰。雕塑包括室内雕塑摆设和空间大型雕塑两种形式，通常选用富于曲线感的过渡作品，来表达一种抽象的艺术。与此相同，壁画的选择通常也会选用那些抽象的或者富于异国情调的绘画作品作为墙面的装饰，凸显艺术的同时增强空间的装饰感。

# Furniture & Furnishings

## 家具造型

Furniture and furnishings are an element of interior design that should never be neglected. Today it has become the main trend to apply furniture and furnishings into interior design. Art Deco is no exception, or we can even say that it is mainly through furniture and furnishings that Art Deco demonstrates itself in an interior space.

Art Deco furniture and furnishings are those combining geometric features such as square, diamond and triangle with traditional furniture and furnishings. Therefore, such furniture and furnishings are more industrialised, like manufactured products, with angular configurations and distinct decorative effects.

家具是室内装饰当中不容忽视的一个重要元素，通过家具设计体现室内装饰已经成为当前设计的主流。家具造型设计是Art Deco风格在室内装饰当中的集中体现。

Art Deco风格的家具造型，在传统家具造型的基础上，混合了方形、菱形或三角形等几何形态，使家具更加具备工业品造型的设计特征，棱角分明而又充满装饰感。此外，家具图案也是家具造型设计的一个重要方面。或浓重或淡雅的图案造型，不仅增添了家具的装饰感，更为重要的是给室内空间带来了更多的生机与活力。







Bed is the main furniture in a bedroom. We could adopt angular frames with curtains around the bed, or we could use bedside lamps to immediately achieve an Art Deco style.

床是卧室空间的主要家具，对于床的造型设计，可以通过方形的帷幔框架烘托，也可以通过台灯造型设计来渲染整体的Art Deco的装饰风格。









Chairs are a common decoration element in parlours or restaurants. With particularly-designed chairs, we could infill a space with an elegant Art Deco air.

椅子是会客室或者餐厅空间当中的装饰之一。椅子的造型设计，同样能够赋予空间浓重的Art Deco装饰意味。



The sofa and the chest are no longer simple furnishings when put together in a particular way, effectively completing an Art Deco style space.

原本普通的沙发和箱子巧妙地设计在一起，构成空间的装饰元素，充分体现出Art Deco的风格特征。







The geometric furnishings would bring intense visual effects, immediately recalling industrial products. Meanwhile, they dramatically endow the space with an Art Deco atmosphere.

纯粹的几何形体的家具造型设计，能够给视觉上带来冲击，使人们马上联想到工业产品；同时其赋予空间更多的却是浓浓的装饰意味。



In the picture below, the coffee table composed of a slender metallic frame and a transparent glass panel becomes the focal point in the context. The contrast with the other furniture in the space enhances the Art Deco style.

由细金属框架和方形玻璃台面构成的特色茶几，与整个空间厚重的装饰气息形成强烈的对比，突显Art Deco的装饰风格。















Here we see the typical Art Deco style furniture, which embodies three geometric forms: square for the bookshelves, sector for the sofas, and circle for the rug and the central coffee table.

照片所展示的Art Deco家具造型包含了三种几何形体，方形应用于书架的设计，扇形应用于沙发的设计，圆形应用于地毯和其中心位置的茶几的设计。









Pattern and colour are two important elements in Art Deco. In the picture on the left, the brightly-coloured blossom on the chair forms a strong visual contrast with the white palette of the space.

图案和色彩是Art Deco装饰风格的又一个重要元素。椅子设计中鲜艳的色彩与怒放的花朵图案相搭配，与素色空间形成强烈的视觉反差，进而增强空间的装饰效果。

In a space where simplicity and elegance prevail, Art Deco could also find its way. In the picture below, the circular lampshade and the metallic-framed mirror that match each other are the effective Art Deco provoker.

在强调素雅的空间装饰风格当中，Art Deco同样有着广阔的发挥空间。采用圆形灯罩与金属边框的镜子相互搭配，装饰意味很轻易地表现出来。

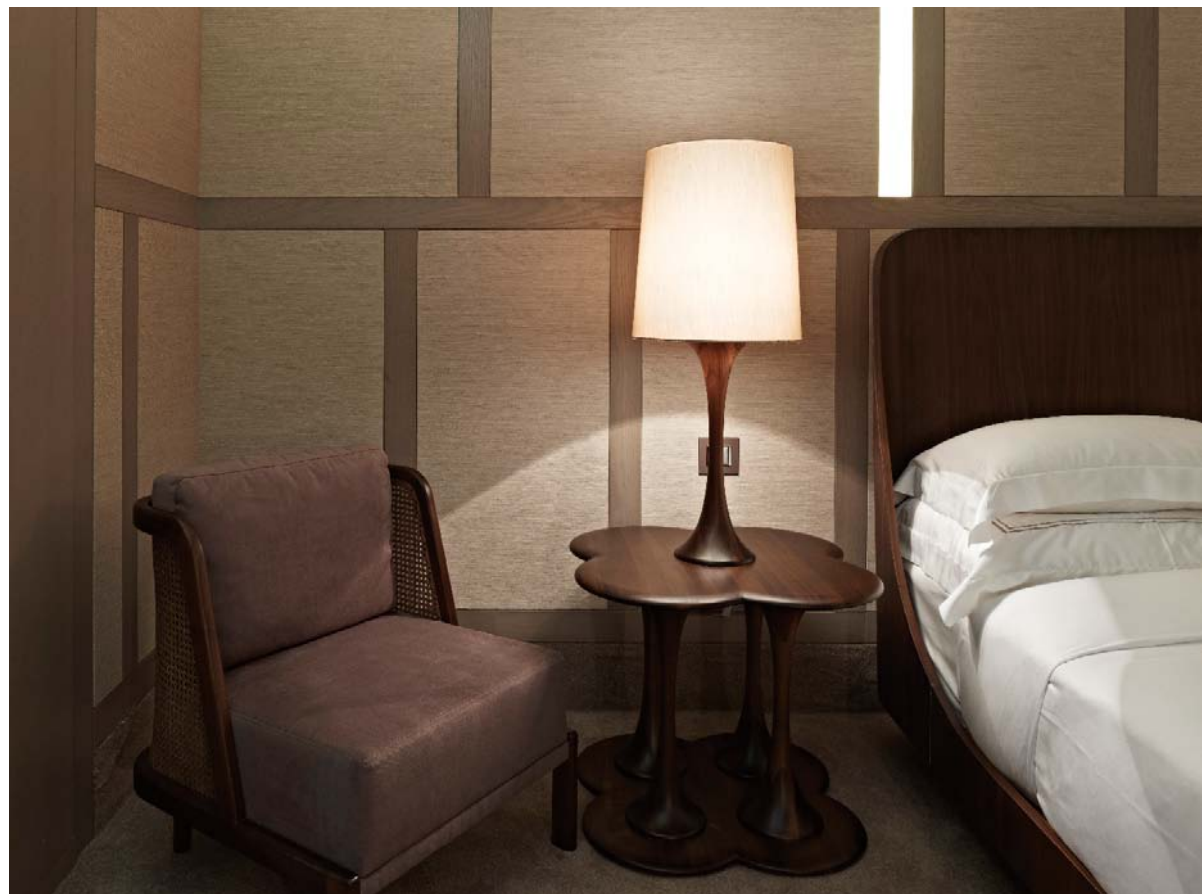






In the picture above, the rug and the tapestry are the main decorative elements in the spacious living room, while in the picture below, the table lamp and the custom-designed bedstand under it are the focal point in the Art Deco style bedroom.

上图中采用地毯和挂毯作为开阔空间中的Art Deco装饰元素。下图中的台灯和承载台灯的床头凳是装饰的亮点。











The streamlined leather sofas become the most conspicuous Art Deco element in the restaurants.

皮质的沙发配合流线的造型，成为Art Deco在餐厅空间装饰中最为明显的装饰元素。









In the picture on the left, the circular lampshade and the grid mirror partition are the main decorative elements contributing to the Art Deco effect. On the right page, the square lampshade and the peculiarly-shapely lamp posts inject an Art Deco atmosphere into the space which otherwise would appear simple and dull.

左图中，圆形的装饰台灯与方形玻璃镜面的屏风构成了空间的主要装饰元素，突显Art Deco的装饰意味。上图，方形的台灯灯罩与别致的灯柱造型，使得原本平淡的空间充满Art Deco的装饰感。









Beds and sofas are the usual pieces of furniture that also serve as decoration in a space. If we decorate them with velvet, a soft feeling, as well as the Art Deco style, would be easily brought out.

床与沙发是室内装饰中的主要家具元素，通过绒质的床布来点缀装饰感，增加柔和的感觉，同时也是Art Deco的一种展现方式。











The square sofas and the circular coffee table form a kind of geometric contrast. Together with the pink colour palette in the space, they dramatically produce an elegant air.

将沙发和茶几设计成方、圆对称的造型，使其相互搭配，在整体空间粉色调的衬托下，凸显高雅气息。



# Materials & Textures

## 材质搭配

The Art Deco style can be achieved through the adoption of materials and textures. With the increasing popularity of the concepts of sustainability, green living and low carbon, etc., people yearn for a life back to nature and a green living space. Therefore, in interior design, considerations regarding materials and textures are more and more involved, and accordingly such elements have become an integral part of Art Deco.

The three main materials for interior design are stone, wood and metal. Natural stone and wood would easily recall the air of nature, and thus bring us visual as well as perceptual pleasure. Metal has long been an integral element in interior design, with its enchanting texture and luster.

室内空间中Art Deco的装饰效果，有很多是通过材质搭配设计表现出来的。随着环保、绿色、低碳等装饰概念的不断推出，人们越来越回归自然，渴望绿色的生存空间。因此，在Art Deco风格的设计当中，也越来越多地涉及到材质搭配，使其成为不可忽视的重要组成部分。

材质搭配，包括石材、木材和金属三个主要方面。运用天然的石材、木材作为装饰元素，使人们很容易地联想到自然的气息，从而能够获得身心的愉悦。而金属一直都是室内装饰中不可或缺的重要元素，尤其是金属的质感和光泽，让人迷恋。







The exposed stone walls make the spaces feel cold. However, as an Art Deco element, the seemingly uncomfortable stone characterises the spaces with a peculiar taste.

将裸露的石材作为Art Deco的装饰元素，看起来有些冰冷，尤其是不加任何雕饰，给人的感觉并不舒服，但特点鲜明，冷酷中蕴藏玄机。









In homes, if we abandon all other decorative elements and solely highlight natural stone, it would be an unusual approach which perhaps would help us achieve some unexpected effects, as shown in the pictures here.

家居空间中的Art Deco，如果摒弃其他装饰元素，一味突显石材的装饰效果，也是一种另类的方式，而且或许能够获得令人满意的装饰效果。



The chairs and the lampshades made of natural rattans immediately bring us a natural air. It is another way of interpretation of material and texture in Art Deco.

用天然的藤条编制的座椅、灯罩，充满天然的气息，同时也是Art Deco在室内装饰设计中的一个诠释方式。







Wood is a useful material in offering the Art Deco style. It could be used in an industrial way, as shown in the picture above, and could also be in a more natural way, as in the right picture. The two ways express different tastes brought by the same material – wood.

木材在室内展现Art Deco，既可以采用型材的方式，也可以自然地展现。正如本页中的两幅照片所展示，各有不同的韵味和情趣。

















The charm of metal in interiors lies in its unique texture and luster. The metal lamp posts in the left picture and the metal furnishings in the right one fully illustrate the silent but striking decorative effect of metal.

金属材质在室内空间的装饰作用在于其独具的光泽和质感，使其具备永恒的魅力。作为灯柱和空间饰品的金属，在空间中悄无声息，却有着不可小视的装饰效果。









In the transitional area between the kitchen and the dining room, the silver metal frame of the mirror effectively offers the house an Art Deco style.

处于厨房和餐厅连接处的装饰设计，采用了经过雕琢的银色金属镜框来渲染Art Deco的装饰意味。



The ornamental golden vases on the table correspond with the golden lampshade on the bedside. The metallic texture and weight complete an Art Deco bedroom.

摆在桌面上的金色装饰花瓶与床头金色的灯罩相互呼应，充满金属的细腻质感和重量，Art Deco的装饰意味十足。







The existence of metal in a space, with its unique texture and luster, would touch off an intense atmosphere. That's a reason why metal is always an important element for Art Deco design.

金属在空间中的存在，引起独特的质感和光泽度，能够形成一个很强的装饰氛围，这也使其成为Art Deco中不可或缺的重要装饰元素。





Metal is adopted in the coffee table, together with glass panels. The glimmering effect adds a sense of nobility to the space.

茶几的支架采用金属材质，在光的映衬下闪现出烁烁的光芒，增添空间高贵的气息。







Metal would usually produce an elegant and noble air in interiors. For the same reason, it became an element in Art Deco that should never be neglected.

金属饰品总是能够给人以厚重、高雅的感觉，在室内空间中，常常用作Art Deco的一种装饰元素，增添空间的装饰意味。





# Craftworks

## 工艺品装饰

Craftworks are most commonly used in Art Deco style design. Compared with other decorative elements such as furniture and furnishings, material and texture, craftworks are usually smaller in size and enjoy freer application. They could be highly personalised and easily infill a space with an artistic air. Such characteristics make craftworks more popular in interior design, especially in creating desired atmospheres. With craftworks, interior designers could express their creativity more freely.

The most commonly used craftworks include small pieces of objects, hand-made artworks and manufactured artworks, etc. The key of using craftworks in interiors lies in the "soil" from which the artworks "grow out" to empower the space with vigour and charm. The "soil" is the tone of the space. When the tone is set, we could choose suitable craftworks to enhance it.

在Art Deco装饰风格中，工艺品是最为常用的元素。与家具、材质等装饰元素相比，工艺品的体积较小且应用灵活，造型别致，充满艺术气息。这些特点决定了工艺品在室内装饰中更加便于烘托空间的气氛，也使设计师有了更多的发挥空间。

在工艺品装饰设计中，较为常见的工艺品包括小摆件、手工艺艺术品、工业艺术品等等。工艺品装饰设计的关键在于为其提供可以使其焕发魅力、生命力的“土壤”——空间的格调。只要格调确定下来，就可以选择恰当的工艺品为其增色。







The long bench and the giant pottery jar at the entrance are something more than industrial products. To some extent, they are craftworks. They seem to be put randomly, but actually the desired artistic air is purposefully achieved. A good example of Art Deco design.

摆放在门口的长条板凳和硕大陶罐，虽不是工业的产物，但也可称为艺术品。这两件物品看似随意摆放，却能让人感受到艺术的气息直逼而来，不得不说是处巧妙的Art Deco设计。









The bamboo baskets in the left picture are hand-made craftworks, while the custom-designed lampshades are manufactured products. Both of them impress us with a strong sense of Art Deco.

手工编织的竹篓属于手工艺品，造型别致的灯具属于工业艺术品，无论是哪一种，在室内空间都能够散发出浓烈的Art Deco的气息。



The long candlesticks and the high tables, being contradictively modern and traditional at the same time, bring out an intense Art Deco air naturally.

造型特异的高脚烛台和高脚桌子，充满现代的装饰意味中突出些许古典气息，艺术气息同时很自然地流露出来。











The pretty lamp sculptures and the dress-shaped elegant lampshades fill the space with an artistic air.

空间中的小羊造型设计以及设计成雅致的女裙的装饰灯具设计，为空间增添了浓郁的艺术感。



The delicate glass candlesticks and the glimmering perfume bottles resemble the sparkling crystal effect, and become the most eye-catching element in the space.

精致的玻璃烛台以及香水瓶造型，犹如水晶般绚丽的光泽，使其成为空间装饰中的一处亮点。











Selection of craftwork for bathrooms is usually a hard work. Some hand-made pieces could be a good choice, as shown in the picture above.

浴室中的艺术品是比较难以掌控的，采用手工编制的特殊造型，未尝不能够给人一种新鲜的感觉。









The brightly-coloured dishes with delicate patterns serve as a kind of decoration for the dining room. In this way, dining becomes an enjoyable artistic experience.

将色彩鲜艳且图案精致的盘子作为空间的装饰瓶，在就餐的同时又是一种别样的享受和艺术熏陶。



# Implementation in Projects 1

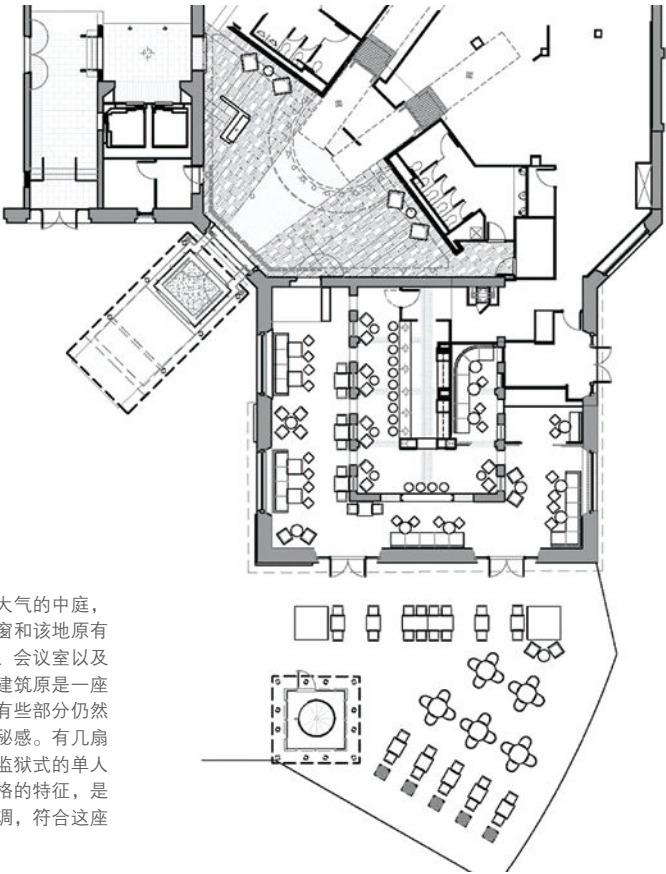
## 案例 1

Project name: Liberty Hotel  
Location: Cambridge, USA  
Designer: Champalimaud  
Photographer: Peter Vanderwalk  
Completion date: 2008  
Area: 30, 000 squara metres

### Project description:

The central atrium, 27 metres in height, greets guests ascending from the street level entrance lobby and is at the heart of the hotel. The enormous windows and the existing location of the historic catwalks have also been preserved. The catwalks provide access to guestrooms, meeting rooms and guest tower as well as other amenities located within the arms of the hotels' cruciform shape. Despite the overall modernisation, some remnants of the jail have been maintained to safeguard the authenticity, as well as the intrigue, of the space. Several of the gracious windows remain barred, and the hotel bar, for example, feature preserved jail cells. The Liberty Hotel remains at its core a New England hotel and a Boston Landmark with chic and unassuming interiors that let the architecture and the history of the original structure define the interior spaces.

从街道标高的入口门厅拾级而上，就来到恢弘大气的中庭，高约27米，是“自由酒店”的中心。巨大的开窗和该地原有的步行街道也得到了保留。步行街道通向客房、会议室以及位于酒店十字形平面布局内的其他设施。这座建筑原是一座监狱，虽然此次经过了彻底的现代化翻新，但有些部分仍然保留，以便保存原建筑的历史感以及空间的神秘感。有几扇华丽的窗子还保留有木栅，酒店内的酒吧也以监狱式的单人小室为特色。“自由酒店”仍保有新英格兰风格的特征，是波士顿的地标式建筑，其室内设计时尚而又低调，符合这座建筑及其特殊历史的氛围。

















# Implementation in Projects 2

## 案例 2

Project name: The Dorchester  
Location: London, UK  
Designer: Champalimaud  
Photographer: Champalimaud  
Completion date: 2008  
Area: 6,000 square metres

### Project description:

Champalimaud completed the renovation of one of London’s most prestigious collection of suites. Overlooking Hyde Park on Park Lane, The Audley, Terrace and Harlequin Suites, collectively known in the hotel as the "Roof Suites" for their lofty position on the top floor of the hotel, have long served as pied-a-terre for visiting celebrities and dignitaries. Theses Suites represent a contemporary glamour uncontested by any other suites in the city.

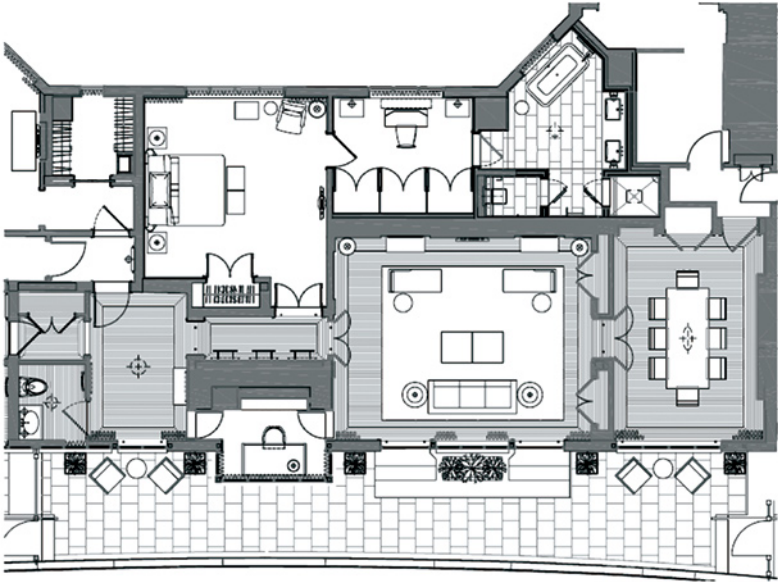
Discretely reminiscent of the Hollywood glamour long associated with the hotel, the design of these suites emulates the style in which The Dorchester was originally built in the 1930s while remaining fresh, modern and luxurious.

Luxurious materials sourced from around the world such as pleated silk walls, soft leathers and shagreen, exotic woods, beaded glass wallpaper, black moonstone and Calacatta Oro marble as well as bespoke furniture designed specially for these suites, create a stunning visual and tactile experience.

尚帕利莫设计公司设计翻新了这家伦敦著名酒店的客房。奥德利套房、露台套房、滑稽小丑套房都沿街，俯瞰海德公园的美景，并以其位于酒店顶层的优越位置而得到“屋顶套房”的美称。一直以来，有名流显贵人物到此都是在此下榻。这些套房代表了现代室内设计的非凡魅力，是伦敦其他酒店套房无可比拟的。

多尔切斯特酒店一直以来都与好莱坞有关系，所以此次套房的设计也加入了好莱坞风格。此外，还借鉴了这座始建于20世纪30年代的建筑的风格，同时又具备时尚、现代、奢华的品格。

取自世界各地的奢华材料（如褶皱丝绸墙面、软皮、绿皮、进口木材、饰珠玻璃墙纸、黑色月长石、鱼肚白的大理石），以及专门为这些套房定做的家具，共同打造了令人叹为观止的视觉与触觉体验。

















# Implementation in Projects 3

## 案例 3

Project name: Fairmont Peace Hotel  
Location: Shanghai, China  
Designer: Ian Carr & Connie Puar / HBA  
Photographer: Courtesy of Peace Hotel  
Completion date: 2010

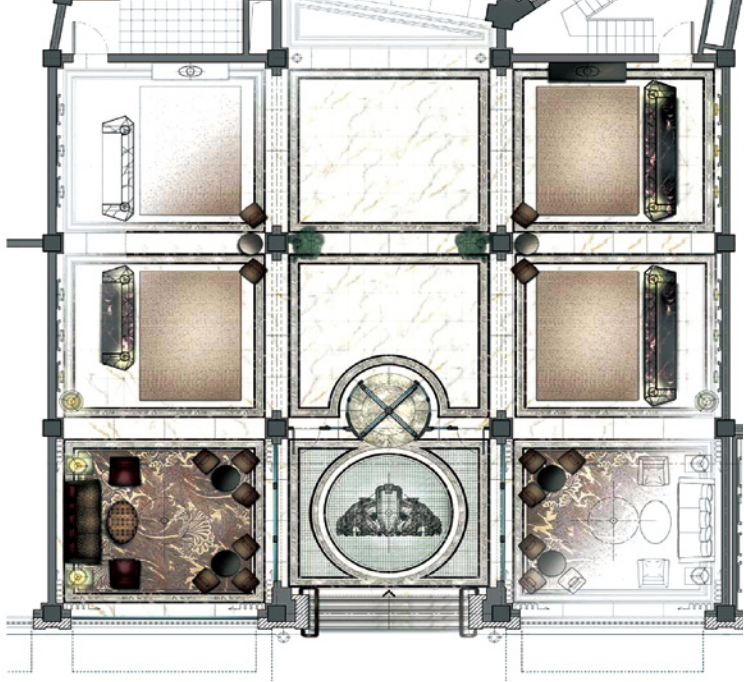
### Project description:

Proud, legendary and lavish, Fairmont Peace Hotel, overlooking Shanghai's Huangpu River, boasts a history that overshadows that of any other hotel in the Far East. With origins dating back more than eight decades, this beloved landmark served as the social heart of the city and a glamorous playground for the elite; indeed, diplomats and celebrities from across the globe have made its luxurious suites their home and turned its lore into legend.

Emanating its original splendour, Fairmont Peace Hotel re-emerges to take its rightful place as Shanghai's most prestigious address. The 270 elegantly appointed guestrooms and suites boast sophisticated technology and the finest, most indulgent amenities. Pamper yourself in a Grand or Signature Suite, with panoramic views of the Huangpu River and Pudong's modern skyline, a famous Nine Nations Suite, preserved from the original Peace Hotel, or the Sassoon Presidential Suite – the top-floor penthouse that once housed the hotel's flamboyant creator, Victor Sassoon.

荣耀、传奇、奢华——坐落在黄浦江畔的和平饭店，以其浓墨重彩的辉煌历史让远东其他酒店显得黯然失色。在过去的80多年里，这座备受瞩目的地标性建筑一直是上海滩的社交中心和各界名流的游乐之地——来自全世界的名流政客在这里粉墨登场，用一段又一段的精彩故事书写着传奇。

穿越时光，和平饭店经过全面修缮，重新焕发荣耀光彩，名副其实成为上海最负盛名的一道风景。270间装潢典雅的客房及套房将现代化科技和最为奢华舒适的住宿设施相结合，为您呈现无与伦比的酒店体验。奢华套房或极品套房可尽览黄浦江及外滩万国建筑美景；闻名遐迩的九国特色套房记录了旧和平饭店的不朽传奇。另外，位于顶楼的沙逊总统套房是饭店原创始人维克多·沙逊居住过的地方。





























# Mix & Match 混搭风格

“ The currently popular approaches to 'mix and match' include 'tradition and modernity', 'East and West', the mix and match of colours and functions, etc.”

"Mix and match" is originally a term about vogue. It means the combination of different styles, materials and textures in a certain way for a particular purpose. Usually it would produce a highly personal taste.

In interior design, "mix and match" means the coexistence of many different elements in a space. The seemingly random combination would produce an unexpected decorative effect. People need changes and are likely to be attracted by something novel. "Mix and match" just meets such psychological needs, and have therefore become one of the most popular approaches for New Art Deco.

"Mix & match" doesn't mean simple or disordered combination of different elements. The key for a successful "mix and match" design lies in the consistence of the tone. Among the many different elements or styles, there must be an essential one, which sets the tone of the whole space. Other elements or styles would then be subordinate, contributing for a harmonious environment.

The currently popular approaches to "mix and match" include "tradition and modernity", "East and West", the mix and match of colours and functions, etc. The "mix and match" of tradition and modernity means the adoption of traditional, classic decorative elements in modern interior design. The integration of the ornaments of different times in one space would be reminiscent of the past and at the same time highlight the modernity of today. The "mix and match" of East and West is the combination of the two contrastive styles, empowering a space with multi-cultural characteristics. The "mix and match" of different colours could make contrast between cold and warm colours, and backdrop and furniture colours, producing an intense visual impact. As for functions, when we have a limited surface, sometimes we have to make a room serve more than one function. For example, a bedroom could be a study and parlour at the same time. With the increasing popularity of such mixes of functions, sometimes in spacious areas we also do this, thus making it another important "mix and match" approach.

“混搭”原是时尚界的一个专用名词，指将不同风格、不同材质、不同性质的元素按照某种特殊的需求混合在一起，展现独具个性的风格特征。

室内空间的混搭风格设计，是将多种设计元素共存于同一空间当中，看似随意的搭配，却能够产生别样的装饰效果。混搭风格能够符合人们对于事物的新奇感与拒绝一成不变的心理需求，因此成为当前比较流行的新装饰风格之一。

混搭风格并不是简单的拼凑或者无序、混乱的元素堆砌。能否“混搭”成功，关键在于对“基调”的确定。在多种装饰元素或风格当中一定有一个是主要的，将确定下来的装饰元素或风格作为空间的基调，以其他元素或风格为点缀，有主有次，这样就可以达到整体环境的和谐。

混搭风格的搭配方式，较为流行的包括传统与现代、东方与西方、色彩混搭、功能区混搭等。传统与现代混搭设计是指将传统的、具有一定历史的装饰元素融入现代室内设计当中，在同一空间当中融合不同时代的装饰元素，能够唤醒人们对于旧时光的怀念和对当下的珍惜。东方与西方混搭设计，是将东西方两种风格不同的装饰元素融合在同一空间中，通过相互碰撞与包容，体现出多元文化的特征。色彩混搭，是在一个空间当中将冷色与暖色，背景色与家具色相互对立或使之产生强烈的反差，形成视觉冲击，突出空间鲜明的装饰效果和风格。功能区混搭设计是在有限的空间内将不同功能区域混合，即某一个空间可以是卧室，同时又是书房、又是会客室。随着这一设计风格的流行，空间较大的室内设计中也较多运用这一装饰风格，使其成为混搭设计中的又一重要风格。



# Tradition & Modernity

## 传统与现代

The "mix and match" of tradition and modernity is commonly seen in New Art Deco. In a space, traditional decorative elements such as furniture and furnishings, old-fashioned chests, cabinets and tables, and modern elements are combined. In this way, when we appreciate decorative elements of different times, a peculiar effect of the mix of times is achieved, which would be charming and sometimes nostalgic.

在新装饰风格当中经常出现的是传统与现代的混搭设计。在同一空间当中将一些传统的装饰元素，比如传统的家具造型、旧箱子、柜子、桌子等传统的装饰元素与空间其他现代装饰元素融合在一起，从而营造一个令人回味无穷的空间混搭风格，给人以时空错位的感觉，同时又让人们在同一空间中可以感受不同时代的装饰元素，引发莫名的怀旧情愫。







In the space above, traditional furniture and modern decorations are combined together. The old-fashioned square table and cabinet are the main decorative elements. If there were no modern walls or spot lights on the ceiling, we might really feel being in an old time.

空间采用了传统家具与现代装饰的融合，将八仙桌与旧式的老柜子作为传统元素，要不是有墙面现代设计及棚顶的射灯存在，人们或许真的会以为是置身于那个值得怀念的年代当中。









The old-fashioned chest set at the bed end offers an old-time air. When combined with the modern elements in the room, a "mix and match" decorative effect is successfully achieved.

床脚处的旧箱子传达出古老的气息，与空间其他的现代元素相协调、融合，从而起到混搭的装饰效果。



In the modern living room shown below, the hand-made chairs and the old-fashioned television bench offer a strong traditional air. A good example of the "mix and match" between tradition and modernity.

在现代风格的装饰空间中，手工编制的座椅以及老式电视柜表达出传统的气息，进而实现传统与现代的混搭。







The bedside cabinets in the above picture and the old-fashioned television bench in the parlour on the right provide similar atmospheres. They look old, even shabby, but are reminiscent of the past time.

床头的传统小柜子以及会客室中的老式电视柜，看似斑驳，却承载者岁月的记忆，让人很自然地会怀念那些逝去的时光。







The old-fashioned cabinet set behind the sofa is not only for storage; more importantly, it serves as a traditional decorative element in the living room.

设置在沙发背后的老式小储物柜，在实现储物功能的同时，又成为空间中一处巧妙的传统装饰元素。



The chests and suitcases set at the bed end are reminiscent of the past; the old stories would come back in such an atmosphere.

床脚放置的两只旧式虎皮箱和小手提箱，能够表达出浓浓的怀旧情结，唤起人们对那些旧日时光和老故事的联想。





# East & West

## 东方与西方

The "mix and match" between East and West is also a popular approach of New Art Deco. Whether in Asia or Europe, designers usually prefer this approach to achieve a "mix and match" effect. Eastern decorative elements include Chinese traditional furniture, colours, porcelains, ink-and-wash paintings, etc., while Western elements contain a more extensive range, including modern furniture and furnishings, industrial artworks, various modern decorative materials, and the like. When such two highly contrastive styles are combined, we could feel both the eye-catching characteristics of Western decoration style and the low-profile Eastern decoration style. In balancing the two, the decoration aesthetics is achieved.

东方与西方的混搭设计，是混搭风格中应用更为广泛的一种搭配方式。无论是亚洲还是欧洲的室内装饰，设计师都比较喜欢采用这一装饰手段来表现混搭风格。东方的装饰元素通常指中式传统家具、色彩和瓷器、水墨画等，而西方的装饰元素则更为广泛，包括现代的家具、工业艺术品、现代装饰材料等。将东、西方两种不同风格的装饰元素混搭在一起，其特点在于既能够让人感受到西方装饰风格的个性张扬，又能够体会到东方传统装饰元素的内敛和低调，在张扬与低调中寻求一种平衡的装饰美。







In the picture above, the Chinese-styled chest and the Buddha head sculpture convey a strong Eastern atmosphere. In the overall Western-styled space, a "mix and match" effect is created.

空间中的中式木箱以及摆放在箱子上的佛首造型的艺术品，散发出浓浓的东方意境，与西式风格的室内空间设计形成混搭。



In the picture below, the typical Chinese-styled chair is put in a modern-styled space, and thus becomes a focus in the space. Especially in the picture on the right, the Chinese-styled chair with a metal structure demonstrates a completely new way of "mix and match" between Eastern elements and modern technologies.

空间中具备浓烈东方神韵的中式太师椅，在经过时空的转变后，在现代装饰中仍然能够起到强烈的装饰效果。尤其是右下图金属材质的太师椅造型设计，将东方元素与现代科技相结合，向人们展现另类的混搭。











The retro-styled bed end stool is an Eastern element, which, in the overall Western-styled bedroom, becomes a focal point.

卧室空间中床下的脚踏采用复古的造型来表现东方元素，在西式风格的空间设计中，显得格外引人注目。



The ink-and-wash painting brings an intense Eastern atmosphere to the bedroom. The painting and the Western-styled beddings together offer a "mix and match" decoration between East and West.

水墨画能够渲染空间浓郁的东方气息，空间中的水墨与西式的床铺形成东方与西方的装饰混搭。











In both pictures, the old-fashioned wooden chests with copper folders serve as focal decoration in the spaces as a typical Eastern element. They contrast with the overall Western-styled spaces and thus offer the "mix and match" effect.

空间中的老木箱，尤其是木箱上的铜质金属合页能够起到明显的装饰效果，是传统的东方装饰元素的经典展现。与空间整体的西式风格的装饰感形成鲜明的混搭效果。









The rattan chairs convey a strong Eastern taste. On the one hand, they embody the green and sustainable design concept; on the other hand, the "mix and match" decoration effect is successfully achieved.

藤编的太师椅掩盖不住其浓郁的东方韵味。设计的精巧在于它既能够让人们感受到绿色、环保的设计理念，同时又能够体现出空间混搭的装饰意味。









In the picture above, the living room is filled with European decorative elements. Then the two Chinese-styled chairs become the focal element. In this "mix and match" design, the charm of Eastern decoration is fully conveyed.

在充斥着欧式元素的空间中，两把古典中式椅子显得格外引人注目，混搭中诠释东方装饰的魅力。



# Colours

## 色彩混搭

Colour is an eternal theme in interior design. Particularly in New Art Deco, when colours are purposefully considered in "mix and match" design, they could effectively inject vigour into a space and offer a different atmosphere. Cold and warm colours could be mixed together, and the colours of the backdrop and furniture could match each other, offering an intense visual contrast or a strong visual impact by putting together several bright colours.

色彩是室内装饰设计中的永恒元素，尤其在新装饰风格当中，将色彩应用于混搭设计能够焕发出别样的生命力，从而渲染空间与众不同的气氛与情趣。色彩混搭是将冷色与暖色、背景色与家具色相互对立形成强烈的视觉反差，或者同时将几种鲜艳的色彩混搭在一起，形成空间强烈的视觉刺激，进而增强空间的装饰效果。







In the picture above, green is adopted as the backdrop colour. The sofas with red and pink floral patterns form a strong contrast, an effect of "mix and match" of colours.

空间采用大面积的绿色作为背景色，以红色的图案作为家具色彩，并形成二者的对比，凸显混搭的风格。









In the picture above, the colours of the carpet and the cushions form a contrast with that of the backdrop. With proper lighting, the space is characterised with the effect of "mix and match" of colours.

空间中的地毯、靠垫等织物的色彩与背景色形成对比，再以恰当的灯光作为烘托，形成空间鲜明的色彩混搭的风格。



Here bright colours are adopted to highlight the furniture such as the bed and sofa. In this way, the retro-styled bedroom achieves the "mix and match" decorative effect, offering an enjoyable visual contrast.

用色彩鲜艳的图案来烘托床、沙发等家具，使之与空间复古的装饰色彩形成明显的视觉反差，以达到混搭的装饰效果。







In the picture above, light green is the colour palette of the elegant space. With the red and light yellow furniture, the space becomes colourful but not disturbing, creating a warm and romantic atmosphere.

在这个空间中用浅绿色烘托空间优雅的情调，再配以红色、鹅黄的家具色彩，使空间变得绚丽但不夺目，浪漫而又温馨。





The pale green backdrop wall forms a sharp visual contrast with the mahogany furniture and the red floor. The "mix and match" decorative effect is easily produced.

浅绿色的背景墙与红木家具和红色地板形成强烈的视觉反差，进而打造别样的装饰效果。



The chairs play the main decorative role in the restaurant. Each chair has a distinctive colour, which helps it become the focal point of the space. Particularly in a plain-coloured space, an intense visual contrast is formed.

空间的装饰元素在椅子上集中体现，每把椅子都有一个自己的颜色，通过鲜艳的色彩使其成为空间的视觉焦点，与素色的背景形成了鲜明的对比。











In the picture above, eye-catching blue is adopted as the backdrop colour, which forms a great contrast with the colours of the furnishings. At the same time, such an intensive use of blue completes an unconventional space.

这个空间的设计采用鲜艳的蓝色作为背景色，与空间其他陈设品的色彩形成鲜明的对比。同时大面积的蓝色也将空间烘托得格外与众不同。





In the living room shown above, the brightly-coloured furnishings form a strong visual contrast with the plain colour palette of the overall space. In this way, the otherwise plain-looking space is given a colourful focus.

这个空间的装饰设计，通过家具鲜艳的色彩与整体的素色调形成视觉反差，为素雅的空间增添了一抹艳丽。



The blue coffee table and the red "seating boxes" form a visual contrast with the cream white of the colour palette of the overall space. They become the focal point of the space, and offer it a particular taste.

蓝色的茶几和红色的坐凳与乳白色的空间形成色彩对比，同时增添空间的装饰感，渲染情趣。











In the picture above, the red chairs contrast with the plain colour palette of the space, and thus comes the "mix and match" effect.

家具采用鲜亮的色彩，使之与空间的背景色形成对比，混搭的效果由此产生。











# Functions

## 功能区混搭

In New Art Deco, the "mix and match" of functions should never be neglected. Moreover, it is becoming more and more popular among interior designers as an integral part of "mix and match" design. Originally, such a design approach is derived from the limitation of area; we have no choice but to integrate different functions into one limited space. For examples, a single space could be bedroom, study room and parlour at the same time. The charm of the "mix and match" of functions lies in the relaxing atmosphere created in such a multi-functional space. Meanwhile, to some extent, such an unconventional space layout would likely free us from certain constraints.

在新装饰风格当中，功能区的混搭设计是不能忽略的，而且正在越来越被人们所采用，并逐渐成为混搭设计当中一个重要的方面。功能区混搭，原是由于面积小的空间不得不选择将不同功能区域在同一空间当中混合，即某一个空间可以是卧室，同时又是书房，又是会客室。功能区混搭设计的魅力在于能够使人得到更多的放松，同时打破常规的空间分割，从而使人们内心的束缚得到充分的释放。







The space with a European style shown above is mainly used as a study room. Meanwhile, it is a parlour and a good place for rest.

在这个欧式风格的室内空间中，其主要的功能是书房，同时又混搭了会客与休闲的空间功能。









Here is a commonly-seen multi-functional space: the "mix and match" of bedroom and parlour. The combination of the two functions is a perfect example of functional "mix and match".

这是一个很常见的功能区混搭的设计。卧室的空间里同时又是会客、休闲的区域，将这两个功能合二为一，实现了功能混搭的设计。









In the picture above, the balcony is designed as a good place for rest and chatting. The metal chairs and the cloth sofa bring a certain contrast, further enhancing the "mix and match" style.

将阳台的位置开辟成休闲、聊天的区域，铁质的小凳和布艺沙发形成对比，进而突出空间混搭的风格。





The open space consists of the parlour and the corridor on the two sides. Such an unconventional combination brings out a surprising "mix and match" effect.

空间被设计成开放式的，使会客室与走廊成为同一个空间的两个部分，一边是走廊一边是会客室，混搭的设计产生出别样的空间效果。



The living room is integrated with other areas without conspicuous partitions, completing a flowing spacious open space. It is another way of functional "mix and match".

将起居室与其他空间相融合，彼此间没有明显的隔断，使得不同功能区的空间存在于同一个较大的空间当中，成为混搭风格的体现。





# Implementation in Projects 1

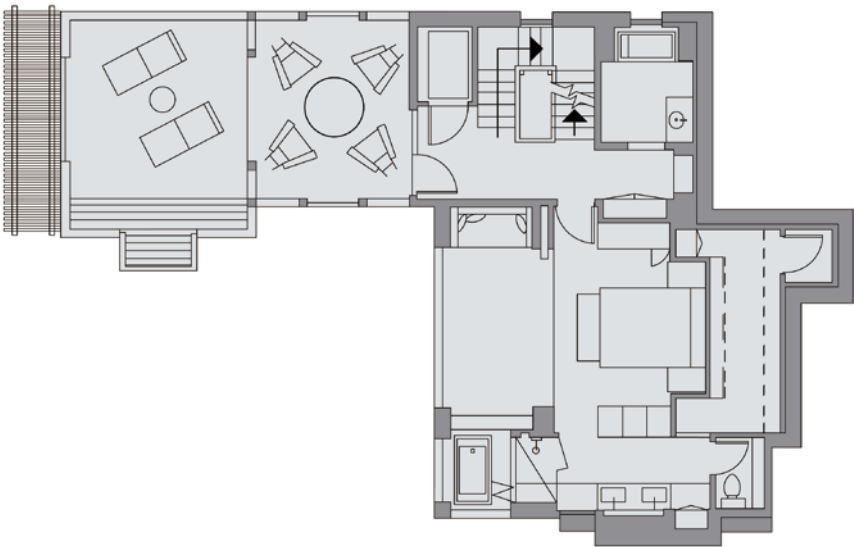
## 案例 1

Project name: The Hillside House  
Location: California, USA  
Designer: SB Architects  
Photographer: Mariko Reed  
Completion date: 2010  
Area: 2,116 square metres  
LEED status: Platinum

### Project description:

Built on an infill lot close to town, the house was designed to maximise solar orientation for the photovoltaic panels, as well as passive heating and cooling. The surrounding hillside provides the lower floors with natural insulation, solar power supplies electricity and hot water, geothermal and innovative air circulation design created a comfortable indoor space. The whole house adopted automatic control design, LED lighting, Fleetwood super-insulated doors and windows and indigenous, drought-tolerant landscaping conserve resources. Every inch of this LEED Platinum custom home has been designed to maximise its sustainability, in direct response to the site, trees and views. Consequently, this home lives far larger than its actual footprint, but with an impact that is far less.

这座别墅离城镇不远，其土地是填地而来。在设计上通过运用光伏板，实现了对阳光的充足利用，此外还有被动供暖和空调设计。周围的山地让别墅的低层拥有天然的隔音条件，太阳能提供了别墅所用的电能和热水，地热和创新的空气流通设计打造了舒适的室内空间。整座别墅采用了自动操作设计、LED照明、福利特伍德超强隔音门窗，周围景观设计采用了本地抗旱植物。这座别墅取得了LEED白金级别认证，每寸空间都符合可持续发展的设计理念，跟周围环境、树木、景色都紧密相连。因此，这座别墅的实际居住环境远胜过我们看到的这座建筑占用的空间，但是它对环境的影响却很小。

























# Implementation in Projects 2

## 案例 2

Project name: Tower Research Offices  
Location: New York, NY, USA  
Architect: Studio Tractor  
Photographer: Chuck Choi  
Completion date: 2009  
Area: 7,500 square metres



### Project description:

Upon entering, the visitor is greeted by a glowing mother of pearl wall and delicate wood and metal screen that surrounds the waiting area. In each direction, a main hallway connects all the spaces. Along the entire side of the hallway is a patterned wood screen and sliding door system, which connect to a series of work areas. The screening system allows privacy while drawing natural light into the hallway. At the east end of the hallway, a conference area with lounges and conference rooms greet the visitor with oversized wood pivot doors and room-sized sliding screens. The doors in this area offer several configurations for various meeting, sizes and degrees of privacy.

Throughout the space a series of carefully located display niches, which hold Asian artifacts, punctuate the visitor's passage. These niches house a rotating collection of objects and prints. At the west end of the hallway is a large kitchenette and dining area with views of the city. Although there are no doors to this area, the views of Manhattan and the flood of natural light allow you to briefly escape.

Beyond the rich mix of patterns along the vertical surfaces, a series of floor patterns and materials also help distinguish settings for activity. At the waiting area, the wood floor pattern breaks the normal long-running board pattern with cross-stitched short boards slowing the visitor down. In the lounge area a brick floor with a simple running bond pattern defines the informal dining area. At the kitchen visitors walk on an antiqued hexagonal brick floor. Even in the bathrooms, a carefully considered large stone floor pattern supports a larger series of discrete experiences that work overall to quietly engage the visitor into quiet contemplation.

一走进这座办公大楼，映入眼帘的是一面夺目的珍珠墙和一扇精雕细琢的屏风，由实木与金属制成，环绕着等候区。每个方向上都有一条宽敞的过道，将各个空间连接起来。过道的一侧墙壁是带有精致花纹的木质屏风和拉门，连接的是一系列工作间。这些屏风在确保私密性的同时，又让自然光能照进过道。过道的东侧尽头是会议空间，有若干休息室和会议室，巨大的木质转门和房间大小的滑动屏风非常抢眼。这个空间能满足各种规模、各种私密程度的会议。

经过精心布局的一系列展示壁龛贯穿整个空间，里面摆放的是亚洲古器物，让人忍不住驻足观赏。这些壁龛构成了一个器物 and 印刷物的收藏馆。过道的西侧尽头是宽敞的厨房和用餐区，能够俯瞰城市的美景。尽管这个空间没有门，但是曼哈顿的美景和充足的阳光会让你备觉舒适。

除了纵向表面采用的丰富的图案，地面的图案和材料也帮助界定出各个功能区。比如，等候区的木质地板的纹理就跟普通的长条形地板区分开来，配有横向的短板，带来的视觉效果能使人走到这里时放慢速度。而休息区，砖砌地面采用简单的纵向连接纹理，界定出非正式用餐区。厨房里采用的是古色古香的六边形砖砌地面铺装。即便是盥洗室的地面，也经过精心的设计，采用了大面积的石板地面，跟其他区域明显区分开来，使人在这里能够静下心来去思考。

























# Implementation in Projects 3

## 案例 3

**Project name:** Upstate New York Residence  
**Location:** New York, USA  
**Designer:** Kathryn Scott  
**Photographer:** Ellen McDermott-Interior  
**Completion date:** 2007  
**Area:** 483 square metres

### Project description:

Located on top of a hill with beautiful views of nature all around, the first thing that impressed Scott was that the windows were placed very selectively. Instead some windows were high, above one's head, and others were slivers of openings, which made Scott realise the interior space was all about the light and its travel across the interior spaces over the day. The owners also had a significant art collection to accommodate, so walls left to place these pieces were important. These were the two elements that formed the house's character, so the interior furnishings and colours had to take their places quietly, not to compete or distract one's attention from the art collection or the continually changing shapes of light shining in from the windows and moving across the rooms.

The furnishings were selected for their compatibility to the owner's aesthetics, as well as their comfort and livability. The chairs, tables and sofas had to be comfortable without disrupting the harmony of the interior architecture.



别墅坐落在山顶，四面风景秀丽，司各特首先注意到的就是别墅开窗的位置非常特别。有些窗子位置很高，高过人的头顶；另一些则是狭长的开口。这让司各特意识到，其实贯穿这座别墅的室内空间的主题是光及其一天之中在室内的变化。这本身就是一种动态的艺术。别墅的主人正好也有珍贵的艺术藏品，所以墙体要用来摆放这些藏品，而开窗位置的设计则是考虑到这些藏品的照明。这就是这座别墅的两大特色，所以室内陈设和色彩的设计必须低调，要衬托藏品和室内不断变幻的光影效果，而不能喧宾夺主。

室内陈设的选择以别墅主人的欣赏品位为标准，同时考虑到舒适与实用性。这座别墅充满了艺术气息，但同时别墅主人也想要能够舒适生活的居家环境，不要让人感觉在这样的艺术氛围中，人的存在反而显得多余或者不合时宜。桌椅、沙发不但要舒适，而且要与整体室内氛围相和谐。所以，设计师的宗旨是运用不多不少的陈设。





























# Eastern Classicism 东方古典

“ Eastern classicism is derived from classical decorative styles, but it's definitely not simple or tedious repetitions of the traditional style.”

Eastern classicism is a style that combines traditional Eastern aesthetics with modern materials and techniques, and thus endows traditional decorative elements with a modern air. The unique characteristics of Eastern elegance and modesty are interpreted in a contemporary way.

Eastern classicism is derived from classical decorative styles, but it's definitely not simple or tedious repetitions of the traditional styles. Rather, modern interior design concepts are adopted. With contemporary decorative approaches, modern decorative materials and techniques, the tradition is re-interpreted. In particular, traditional furnishings would be adopted more often than not, because they surpass other simple ornaments by recalling the historic and cultural heritage.

In practice, there are two design approaches for Eastern classicism. The first one puts emphasis on classical decorative elements. Usually traditional Eastern furnishings and details would be adopted, representing the symbol of Eastern cultures as well as offering strong visual impacts. The second one is more abstract. It aims to create an atmosphere in which you could experience the Eastern cultures and aesthetics. For an example, we could arrange some Chinese decorative elements in a Western way to make a space enjoy both Western rationality and Eastern romantic air.

The advantage of Eastern classicism is that we could restore the luxurious and cosy lifestyle of the nobles with modern technology and materials. Classicism and modernity – the two seemingly controversial themes – are perfectly combined and, thanks to such a combination, we could enjoy both the advantages of avant-garde technologies and the mental relief brought by traditional elements.

东方古典风格，是在传统东方美学的指引下，以现代的装饰材料和加工工艺演绎东方传统文化中的经典装饰元素，在拥有典雅、端庄气质的同时，更具备鲜明的时代感。

东方古典风格将古典元素与现代空间设计完美结合，源于古典，但不是机械的仿古，更不是盲目复古。它用简化的装饰手法、现代的装饰材料和加工技术去还原传统的样式，用经典的陈设品表现历史文脉特色，注重装饰效果。

东方古典风格的设计通常用两种方法来表现。第一种是关注古典的装饰元素。通常以具备东方古典传统造型的家具、装饰的细部代表东方文化的符号，从而产生强烈的视觉效果。另一种则以表达传统文化的意境，体现古典审美的风格为特征的。如以西方的设计方式去组织中式元素，使空间的装饰风格既有西方美学的理性，又有东方文化的浪漫。

东方古典风格的优点是可以用现代技术和材料还原绚丽、舒适的贵族生活。具备古典与现代的双重审美效果，完美的结合也让人们在享受物质文明的同时得到精神层面的慰藉。



# New Eastern Elements

## 新东方元素

Suitable uses of Eastern elements could bring the Eastern cultures to New Art Deco design. What we call the "new Eastern element" is not real antique furniture; rather, it is the abstraction of Eastern classic elements (usually structures), which would be re-interpreted with modern materials and techniques.

New Eastern elements include classic ornaments and details that exude an atmosphere characterised by Eastern cultures. Totem, porcelain and water-and-ink painting are some of the commonly-seen ornaments, while classic details may lie in the screens, the Chinese "moon gate", and the Chinese concept of "square and circle", etc. These elements could be flexibly adopted in modern spaces.

在东方古典风格设计中，对于东方元素的运用能够恰当地表达新装饰主义风格对于东方文化的表现要求。新东方元素并不是以东方艺术的瑰宝——真实的、古典的家具“古董”作为空间装饰，而是用现代的材料和工艺将古典元素提取出来，赋予造型方面的还原，从而重现经典。

新东方元素通常包括具备浓烈文化气息的古典饰品、装饰细节。其中古典饰品包括图腾、瓷器、水墨等；装饰细节指屏风、月亮门、“方圆”概念等装饰造型的抽象化，并将其应用于现代的空间当中。







Above is an interesting partition design. The adoption of dark wooden material and the Chinese traditional structure make it feel classic. It effectively offers the space a strong cultural sense, acting as both a partition for the space and a large screen.

空间的隔断设计，采用经典的深色木质材料，造型设计借鉴中国古代屏风的特点，看上去既是空间的隔断又是一个大型的屏风。能够渲染空间浓烈的东方韵味。









The "moon gate" is a typical Chinese architectural design element, which now is popularly used in modern design. In the picture above, regular geometric squares are adopted around the "moon gate", in the form of the Chinese traditional window lattice. In such a space, we naturally feel the Eastern taste.

月亮门的造型是典型的中式古典元素在现代装饰中的表现。门口四周的装饰采用规则的几何图案造型，吸收中国古典窗户的窗棂设计。使人们很自然地感受到东方文化的气息。



In the doorway, the circular-shaped ornament corresponds with the square table, completing the Chinese ancient concept of "square and circle". Thus a space filled with Chinese traditional atmosphere is created.

玄关处的装饰设计，用圆形的装饰品与方形的桌面相互呼应，将二者合为一个整体，形成中国传统文化中“方圆”的概念，进而增添空间的文化感染力。







The picture above shows a typical Chinese circular "moon gate". As for the one on the left, mirror is adopted for its surface, creating a luxurious and magnificent air. Meanwhile, the form of Chinese ancient copper coins is adopted as the pattern, enhancing the dignity of the space.

月亮门造型的入口设计体现经典的中国装饰元素，与其相对应的墙面以镜面装饰手段来营造富丽堂皇的气息，同时采用古代铜钱造型作为装饰图案，更增添了空间的华贵身份。







Here is a spa room decorated with an Eastern classic wooden candle holder. Besides, the window and the door are all designed with an Eastern style, fulfilling the space with an intimate and enchanting atmosphere.

这个Spa空间的室内装饰采用木质的东方古典烛台和窗、门设计来表现东方的装饰元素，能够增添空间浓郁的东方文化气息。



The water-and-ink paintings hung at the bed heads are the main decorative element in the space, offering the Eastern classic taste. Moreover, the candle holder, the furniture and other details with the Eastern style are adopted, completing a typical Eastern-styled spa space.

床头处悬挂的水墨作品是空间的装饰元素，传达的也是东方文化的经典元素，与烛台、家具细节等其他东方元素相互呼应，共同渲染了空间浓烈的东方神韵。











The spacious lobby feels sumptuous for the giant crystal chandelier. To complement that, the designers adopted regular geometric patterns on the wall and the columns, drawing inspiration from the Chinese ancient window lattice. In this way, the space gets an Eastern taste.

宽敞的大厅设计，采用硕大的水晶吊灯凸显空间的奢华。与之相配，墙柱的装饰设计采用的规则几何图形源于中国古代窗棂造型，凸显古典美又增加了空间的文化底蕴。





The silk cushions and the wooden partition are both typical Eastern elements. The tone of the space is gloomy, yet these ornaments offer a strong Eastern feel.

丝绸、木质的隔断表现出强烈的东方韵味，赋予空间深沉氛围的同时又使空间充满浓郁的文化气息。



The wooden screen at the head of the bed is hollowed out with a typical Chinese classic pattern. It decorates the bed as well as the entire space, triggering a poetic air.

床头的屏风设计，采用镂空的古典造型设计，既可以作为床头的装饰，又能够给人以凭栏遐想的无限空间。





The pretty wooden partition divides the bedroom into two parts. The part with bed feels more private and intimate. Meanwhile, the traditional-styled partition effectively brings out an Eastern atmosphere.

卧室的小隔断将空间一分为二，增加私密性的同时，隔断的古典元素又增强了空间浓厚的文化气息。







In the picture above, the two ornaments in the niche – a small Buddha sculpture and a Chinese folding fan – both convey a strong Eastern taste. In the picture on the right, the shape of the ornament is inspired by Chinese ancient copper coins, reminiscent of the past and the change of times.

上图中，摆在墙龛中的两件小饰品——佛像造型和扇子，都能够表达出东方的文化意蕴。下图中，从中国古代铜钱造型中抽象出装饰元素的摆件饰品，依稀能够让人感觉到逝去的岁月和时代的变迁。











Porcelain vases are effective triggers of the Eastern taste. No matter blue-and-white porcelain or celeste glazing ones, they all represent the Chinese culture.

瓷瓶摆件能够表达出浓厚的东方韵味，无论是青花瓷还是天青釉色，都能够表现出东方元素浓厚的文化底蕴。





The water-and-ink painting injects vigour into the restaurant, and meanwhile, it brings a typical Eastern element into the space.

餐厅中的水墨画，增添空间些许的情趣，同时也表现出东方古典元素的深沉的文化内涵。



The two calligraphy works add an Eastern air to the restaurant. They enrich the space as a cultural ornament.

两幅笔力遒劲的书法作品，为空间增添浓郁的东方文化气息。作为装饰存在，使空间变得层次感丰富。





# New Chinese Classic Furniture

## 新中式古典家具

Chinese furniture is an integral part of typical Eastern styles. Meanwhile, it represents the long history of Chinese interior design. We don't have many pieces left from the old times, and even fewer are well preserved. We can't afford using real antiques as interior decoration; rather, they should be carefully kept for appreciation. Therefore, in modern interior design, we would use postiche instead. With modern materials and techniques, we could restore the essence of the ancient furniture. Furthermore, the new ones can be more practical and get a modern air.

中式家具能够散发出浓烈的东方文化气息，同时它又能够代表一种历史的积淀而存在。由于古典中式家具完好留存的不多，且都价值昂贵，如果用纯正的真品家具作为空间的装饰，就太过奢华且损伤了家具本身的更多的其他鉴赏价值。因此，在现代装饰中，人们采用更多的保存了古典家具的逼真造型，采用手工技艺或更加先进的现代加工技巧的新中式古典家具。还原古典的同时不去破坏其文化内涵，并在此基础上赋予家具更多的实用价值和现代气息。







The new classic furniture put in the doorway is designed with the Ming-dynasty style. With the lighting effect, the space feels more tasteful, and is typical of the Chinese culture.

设置在玄关处的新古典家具，在保持了明代家具造型风格的同时，通过灯光的烘托，更增添其文化色彩和韵味。









The coffee tables here are also typical of the Ming-dynasty style, with a simple geometric structure. When set in the space with an overwhelming Western style, they make a strong contrast between the East and West.

明代风格的茶几设计，线条流畅、设计简单、干练。置于整个空间的浓厚西式风格装饰中，却丝毫掩盖不住其浓浓的东方韵味。









The chest looks like a piece of Chinese antique furniture. The dark brown surface and the copper hinge all represent typical Chinese elements. The chest becomes even more eye-catching in the modern-style living room.

储物箱被设计成中国古典家具风格，深棕的漆色以及铜质合页都代表了经典的东方元素，在现代装饰风格的室内空间中，显得格外引人注目。



The traditional screen and the giant landscaped vase effectively provide a romantic air. Particularly, the plum blossom is a symbol of elegance in Chinese culture.

空间中的屏风设计和梅花植物的大型盆景，烘托出空间的古典浪漫气息。







The pictures on this page demonstrate some typical pieces of Ming-dynasty furniture. The spaces become immediately characterised by the Chinese culture.

空间中的明代家具能够散发出浓郁的古典气息，进而凸显空间强烈的东方文化底蕴。







In the picture above, the furniture and the partition wall all represent Eastern classic elements. Furthermore, they are not simple repetitions of the old ones; instead, the designers made changes on some details, which are refreshing for the eye and envision the development of classic decoration in modern times.

空间中的家具及墙面隔断均吸收了东方古典的装饰元素，同时又不拘泥于其具体的造型，在细节的设计上有所变化和发展，给人以焕然一新的感觉，同时又能体味东方经典装饰的传承和发展。



The extensive use of the colour red on the wall effectively enliven the bedroom. Meanwhile, traditional furniture and furnishings are adopted to add an Eastern taste to the space.

卧室空间中，大面积的红渲染出活跃的气氛；而采用古典家具作为空间的陈设和装饰，能够为活跃、浮躁的空间氛围增添些许的沉稳和内涵。





# Implementation in Projects 1

## 案例 1

Project name: Natural Hakka Restaurant, Taichung  
Location: Taiwan, China  
Designer: Chou-Yi  
Photographer: Lou-Kwuo-Chi  
Completion date: 2010  
Area: 1, 070 Square metres

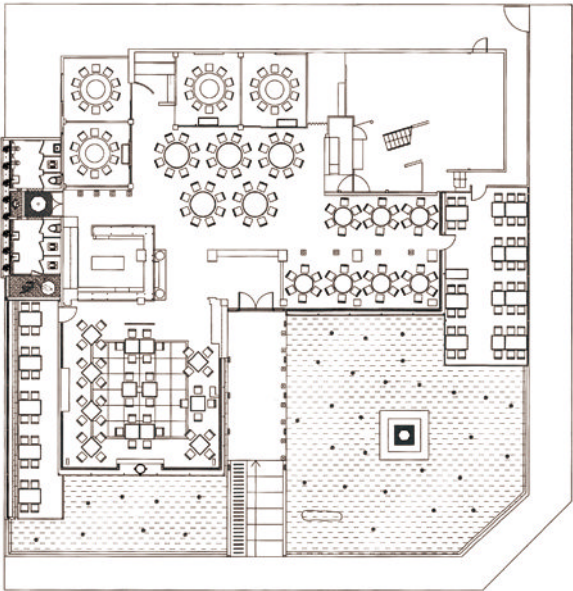
### Project description:

Responding to that, the designer used multiple oriental tastes, breaking through traditional elements. The façades of the minimalist architecture with black patterns produce a somewhat mysterious effect. The reflective pool in the front plaza became the focal point of the busy crossroad. The retro stone material lends a nostalgic sense to the entry gallery, where the heavy cypress wood door became a key point. The roundabout porch leads guests to the reception on the left.

Different dining rooms were defined according to seating capacity, each one with their own style. Lighting is the soul of space, so the designer has made every effort to create satisfying lighting effects. Chinese-styled birdcages were used as a leading role in the interior design. The white bird in the will cage will change its colour with the change of the LED lighting. Besides, flanking lighting was particularly designed to enhance the height of the space. The backlit "text wall" with Chinese characters printed is a typical oriental element. Furthermore, local calligrapher Li Feng contributed with his on-site-completed calligraphy work.

设计师发挥所长并跳脱传统元素，以多元的东方格调来呈现，建筑造型简单利落，外墙以黑色花窗包覆，带着若隐若现的神秘感，搭配前庭水池所营造的气氛，成为往来频繁的十字路口处焦点所在。入口长廊以复古磨石子材质表现，而厚实的桧木大门则成为长廊上的主要端景，迂回的大门玄关引导用餐客人去往左方的接待柜。

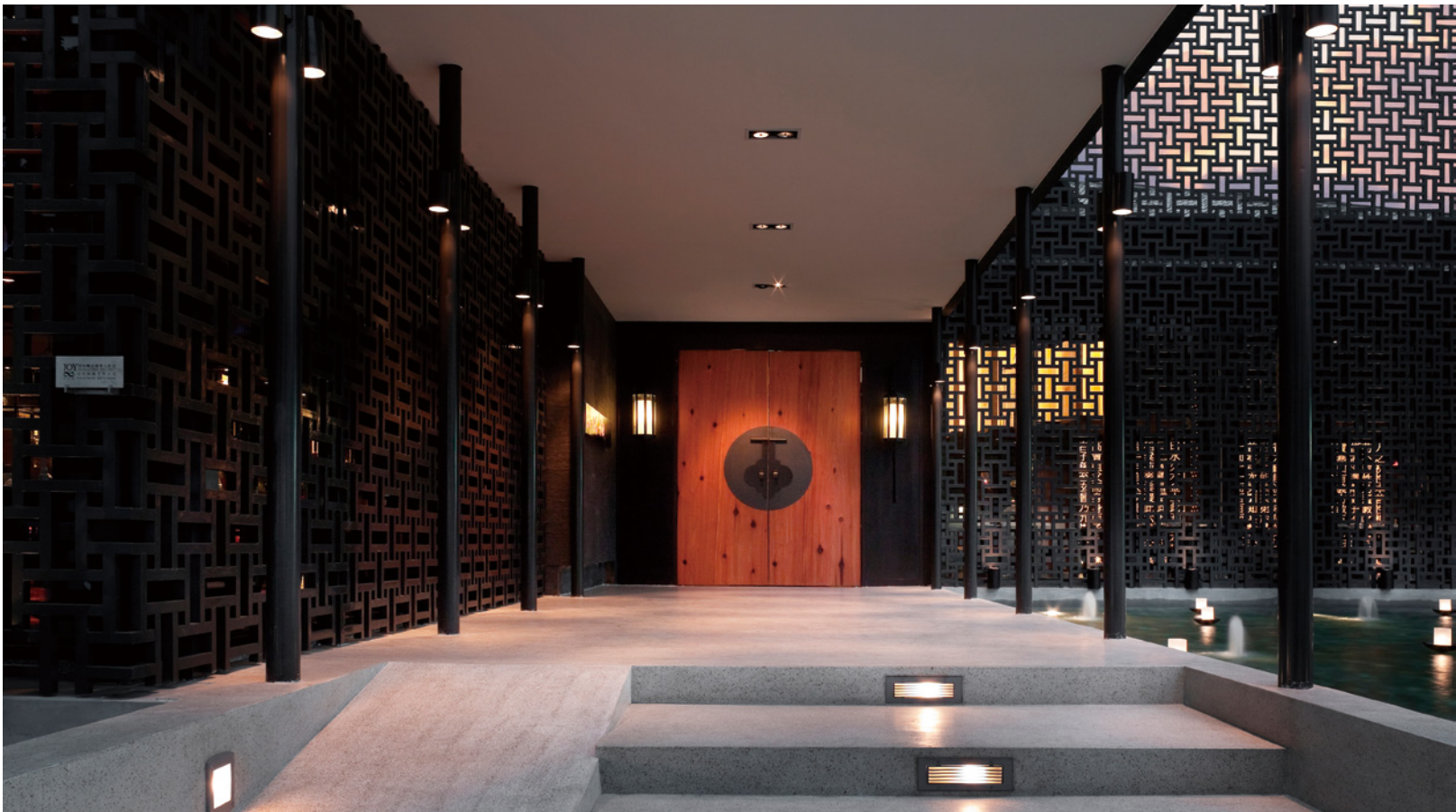
空间大致以客人的用餐人数座位来区分，在不偏离主轴下，每区皆呈现各自的风格。灯光是空间的灵魂，设计师在灯饰设计及光线的营造上颇费心思，当中加入中国风的鸟笼作为空间布置的主角，里面的白鸟会随着LED颜色灯光变化，从侧面打光增加空间高度的气势。三字经文灯墙及书法文字皆完整的表现东方语汇，尤其是请当地书法名家李峰先生现场挥毫的部分，巧妙地将艺术性带入商业空间之中。餐厅内备有讨喜的客家陶艺品，设计师还在此摆放许多象征着“大吉大利”的橘子，因此对这家餐厅的祝福和情感也就不言而喻了。

























# Implementation in Projects 2

## 案例 2

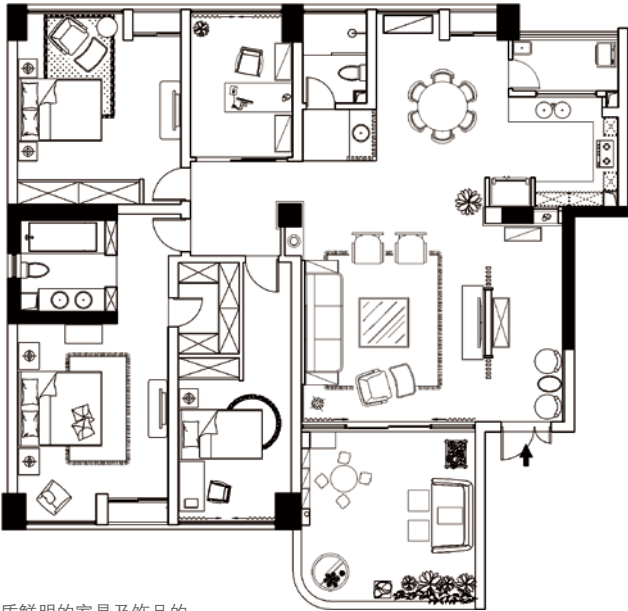
Project name: Elegance Flat  
Location: Kunming, China  
Designer: Ideal Decoration Design Engineering  
Completion date: 2009

### Project description:

The interior of the flat, with classic traditional furniture and ornaments, offers a typical Chinese cultural experience combined with a modern air.

The guest dining room features the combination of dark and light tiles and stainless steel mosaic on the floor. The silk wall and the wall with blue-and-white porcelain dishes behind the sofa lend the space with the Chinese elegance and luxury. Between the dining room and the subsidiary bathroom, an abstract bamboo partition connects the two spaces. In the daughter's bedroom, the use of mirror visually enlarges the open space, and the painting on the wall is classic and lively at the same time.

In the master bedroom, the pastel green colour palette dramatically contrasts with the red Chinese chandelier, contrastive yet harmonious. In such an atmosphere, the traditional Chinese furniture immediately becomes lively. The beaded curtain in the master bathroom is quite refreshing. In this bright space, natural stone mosaic and the lavabo table complement each other. The red and blue lavabos and the modern stainless steel taps add a dramatic effect to the space.



这是一套平层住宅,在具有现代气息的装修和古典气质鲜明的家具及饰品的映衬下,透出浓浓的中国文化韵味。

客餐厅地面的深浅瓷砖与拉丝不锈钢马赛克拼图。墙面丝绸质感的墙布与沙发墙面的青花瓷盘搭配,加强了中国式的雍容和华贵。餐厅与次卫盥洗区间抽象的竹子隔断,连通了两个空间。女儿房镜面的使用使居室空间显得通透、宽敞,墙面的玻璃喷绘年画古典又不失年轻人的活泼。

主卧房的粉绿色与中国红的烛灯,产生戏剧性的碰撞,对立而又统一,都使得中式家具的沉闷感消失得无影无踪,主卫生间采用的珠帘立即也显得清新可人起来。主卫生间宽敞明亮,天然石材马赛克与盆架相得益彰。红色与蓝色的洗手盆和现代拉丝不锈钢花洒龙头又是设计师充满戏剧性的诙谐一笔。





















# New Baroque新巴洛克

“ New Baroque design goes beyond rigid duplication of classic designs. Instead, it puts emphasis on the freedom and flow of space.”

In New Art Deco, new Baroque refers to the combination of Western modernism and classicism. In other words, new Baroque means re-interpretation and evolution of classicism with various modern design approaches. New Baroque is characterised by the introduction of curving lines and cambered surfaces into interior design, bringing out more dynamic visual experience. Besides, in new Baroque design, we often see the integration of architecture, sculpture, painting and the like, flexible combination of different kinds of art.

New Baroque design goes beyond rigid duplication of classic designs. Instead, it puts emphasis on the freedom and flow of space. With the fast pace of social development, our aesthetic appreciation has been changing dramatically, and now the trend is a kind of "return to tradition", which has led to the popularity of new Baroque in interior design. Thus we see more and more curving lines and flowing elements in various kinds of interiors.

We like new Baroque because it perfectly combines elegance, nobility, luxury and dignity. One of the main characteristics of new Baroque is the bold display of wealth, with extensive use of expensive materials, ornaments and bright colours.

在室内新装饰风格中，新巴洛克是表现西方现代与经典相结合的装饰风格。新巴洛克装饰风格是对西方古典装饰语汇进行演变、组合，装饰手段更加富于变化。其明显的特征是将曲线、弧线、弧面等要素引入装饰设计，形成富于动感的视觉体验。新巴洛克风格的另一个特点是将建筑、雕刻、绘画等艺术形式相互交织，相互融合，使人很难分辨应该从何处起始、何处结束。

新巴洛克风格反对僵化的古典形式，追求自由奔放的格调，注重表达世俗情趣。随着人们的物质生活水平不断提高，对于室内装饰的审美取向也在开始发生变化，萌发出向往传统、渴望回归的情结。于是新巴洛克装饰风格那种曲线优美、线条流动的装饰元素便频频在室内的装饰设计中出现。

新巴洛克装饰风格之所以被人们接受并喜爱，是因为它能够在深沉里显露尊贵，在典雅中表现豪华。新巴洛克装饰风格的明显特点是对于财富的炫耀，大量使用贵重的材料，空间中充满了装饰，色彩鲜丽。



# Curving

## 曲线条装饰

New Baroque design is characterised by the use of curve. With the development and evolution of Baroque design, the use of curve has been always changing. In classic Baroque, curves were generally adopted in the domes of European churches. The curving domes maximised the height of church spaces, fully conveying the required sacred sense and creating the flow of space. In new Baroque design, however, we not only continue the majestic domes' style; moreover, we reinterpreted in terms of size and location. For example, we could have a space enclosed with curves, or an entrance or a door with flowing curving elements.

曲线条装饰是新巴洛克装饰风格的明显特点。在巴洛克风格不断发展的过程中，对于曲线的把握也在发生着变化。经典巴洛克风格的曲线集中体现在欧式教堂中的穹顶设计，采用曲线条的设计使顶部与地面的距离扩大，增强空间开阔感的同时，曲线的造型也使空间更加流畅。新巴洛克风格中的曲线一部分延续了巴洛克的高大的穹顶设计风格，而更多的则采用将其缩小和改变应用的位置。比如将空间设计成曲线的围合体，或者将入口、门设计成充满流动感的曲线造型等。







The curving wall of the lounge encloses the circular space. The delicate carving on the chapters and the giant crystal chandelier complete the flowing space, fully demonstrating the luxurious style of new Baroque.

休息大厅的墙面采用曲线设计，将空间围合成圆形的空间。柱头上精心雕琢的图案和空间中硕大的水晶吊灯，能够让人们在充满流动的空间氛围中，感受新巴洛克的奢华气质。









In the clear space shown above, the designer uses curves on the top of the bookshelves and the partition separating the balcony. In this way the space gets a new Baroque style.

在规整的室内空间里，设计师将书架的顶部和连通阳台的隔断设计成曲线造型，从而增添新巴洛克的装饰意味。









In the picture above is a typical new Baroque-styled restaurant. The magnificent dome visually enlarges the bright space. The delicate curves on the walls further enhance the luxury style.

餐厅的空间设计采用了新巴洛克风格，高大的穹顶使空间显得格外明亮和开阔。墙面的流线曲面以及雕刻的精美纹路都使得空间充满奢华的气息。







Here the focal point of the guestroom lies in the ceiling. The designer used straight lines instead of what we commonly see in domes – curves. Such an unusual re-interpretation of Baroque successfully brings out a stunning visual effect.

空间的装饰设计，焦点在于顶部的设计，用直线来表达曲线更别有一番风味，将巴洛克风格加以演变，取得的视觉效果非同凡响。



In this restaurant, the somewhat dome-like ceiling reveals the trait of new Baroque. Besides, the chandelier is designed to cater for local taste. Together they complete a locally Baroque dining space.

餐厅中的顶部设计采用曲面造型，虽然弯曲的幅度有限，但仍然能够表现出新巴洛克风格的特点，再搭配民族色彩浓郁的吊灯，使得空间的装饰具备巴洛克经典元素的同时，又有强烈的地域特征。











In the picture above, the parlour is open to the corridors through two arches, which immediately bring out a European air. Moreover, the classic European-style chandelier and furniture enhance the new Baroque style.

将连通走廊与会客室的入口顶部设计成拱形，虽没有欧式教堂的穹顶宏伟壮丽，但也能够表达出些许欧式的风情，再配上复古的欧式吊灯和经典家具，新巴洛克风格就尤为明显了。









The curving wall is one of the main characteristics of this new Baroque space shown in the right picture. Correspondingly, the furniture and furnishings are chosen with a European classic style, further enriching the space with a strong new Baroque feeling.

通过墙面的曲线造型设计凸显新巴洛克的装饰风格，与其搭配，在家具及饰品的选择上也采用西式古典的造型，烘托空间浓烈的巴洛克意味。





# Artworks

## 艺术品装饰

Artworks are an indispensable element in new Baroque. Usually we choose comparatively expensive artworks to create the luxury style, or we would adopt strongly artistic pieces to produce an artistic air, or we use pieces relating to certain cultures or traditions to enhance local features. New Baroque artworks include delicately designed furniture and furnishings, which enjoy a perfect combination of function and ornamentation. Refined details are also a kind of artwork for new Baroque design.

在新巴洛克装饰风格中，不能忽视的一个装饰元素就是艺术品。新巴洛克风格中的艺术品作为一种元素存在，通常要选择相对贵重的艺术品来表达奢华的气息；或者选择具备较强艺术气息的艺术品来增加空间的艺术感染力；或者选择具备经典文化内涵的艺术品增强空间的文化积淀和历史印迹。新巴洛克风格中的艺术品通常包括设计精巧的摆件，能够兼具功能性的同时更多表现装饰感的家具以及精心雕琢的装饰细节等等。







In the bedroom, the golden-framed painting hung on the wall and the configuration of the bed are both pieces of artwork for the new Baroque space.

空间中的艺术品除了挂在墙上的烫金边框的装饰画之外，独特造型的床架本身也是一件不可忽略的艺术品。



The bracket lamps with metal human sculptures immediately bring out an artistic air in the space, conveying the essence of new Baroque style.

空间中的壁灯设计，采用别致的金属人形雕塑造型作为灯托，表现出浓厚的艺术气息，体现了新巴洛克装饰风格的精髓。







A pair of silver-coloured cucurbit-shaped artworks set the tone of the restaurant. Correspondingly, the tables and chairs are designed with metallic materials to fill the space with a sense of elegance and nobility.

空间中的两只银色葫芦造型艺术品，与之相对应的座椅也采用金属材质，二者共同渲染了弥漫于空间中的尊贵的氛围。



The small metal sculpture silently sits there. It seems unnoticeable, but actually acts as a significant artwork contributing to the new Baroque taste of the space.

在西式经典装饰风格的空间中，一件雕刻精美的人像小摆件安静地躲在空间的角落，看似不起眼，却成为空间不可缺少的精彩一笔。











The two typical European-styled paintings hung on the wall, though different in size, bring the new Baroque style to the space, classic, elegant and artistic.

悬挂于墙面的大小两幅欧式经典风格的画像，作为艺术品装饰，在空间中能够起到新巴洛克元素中的高贵、雅致的感觉。



The stone table acts as a piece of artwork for the space, revealing the spirit of Baroque design. The material of solid stone is selected to contrast with the spacious, open and bright space.

作为艺术品而存在的石质圆桌，精心雕刻的图案散发出巴洛克的精神，同时与开阔、明亮的空间相对应，用石材能够体现出其本身的敦厚、沉稳。





# Luxury Styles

## 奢华品格

Luxury is an eternal theme of new Baroque. No matter using curves or artworks, ultimately we aim to create a unique luxurious space, which is a symbol of good taste and social status. The pursuit for luxury also represents our external longing for all beautiful things. Through the use of expensive materials and artworks, we could experience the highly luxurious style and another way of life which once only belonged to the nobleman. Nowadays, with the increasing abundance of wealth, the luxury style of new Baroque is becoming more and more popular.

奢华是新巴洛克风格的主题，无论是曲线还是艺术品设计，其目的都是要营造一个与众不同的、奢华的空间品格。奢华的室内风格对于人而言，是品位和地位的象征，也是人们追求美好事物的集中体现。在新巴洛克风格设计中，奢华是其中一个永恒的主题元素，通过贵重的物品或材质作为装饰元素，在极尽奢华中让人体会到人生的浓墨重彩和对生活的别样理解。随着物质生活的不断丰富，作为新巴洛克的装饰风格，奢华品格在被越来越多的人所喜爱、追求、享受。







This living room seems too much decorated, dazzling for the eyes. However, when you experience it carefully, you will feel the heavily artistic air and the good taste.

这个空间中的艺术品元素比较多，乍一看给人眼花缭乱的视觉。但认真体会，在奢华的氛围中能够给人以浓厚的艺术气息和高尚品味。









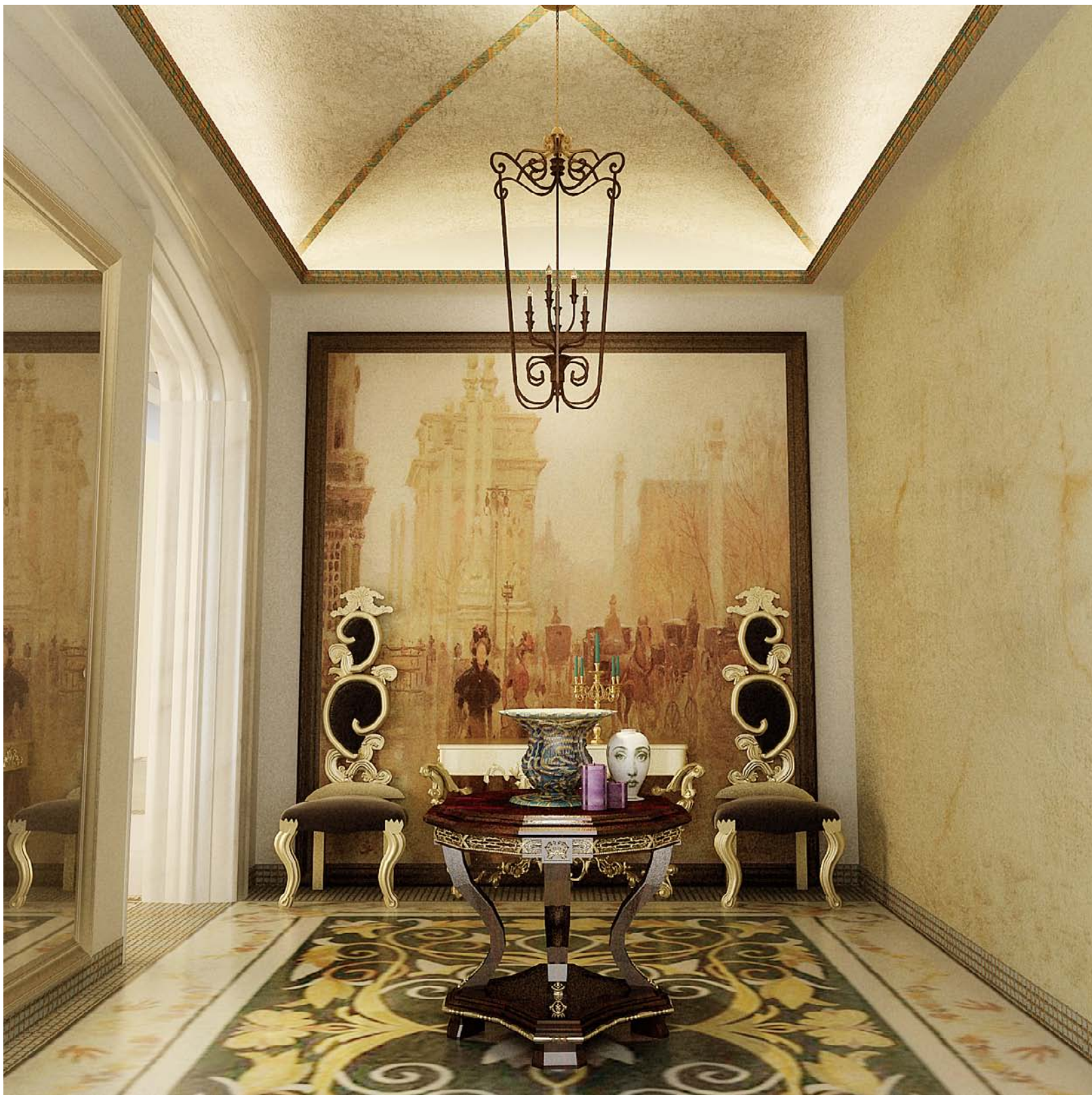
The mirror acts as a piece of artwork in the space. The metal frame and the complicated patterns on it exude a strong artistic air.

镜子是这个空间中的艺术品，金属的边框，同时在边框上精心雕刻的各式图案和花纹使其散发出浓烈的艺术气息。



Furniture can be extremely artistic; the pieces shown in the picture below fully exemplify that. They are practical for their basic functions as furniture; moreover, they act as artworks in the space. The details further enhance the elegant taste of the new Baroque space.

通过家具设计表现艺术的魅力。在这个空间中的家具既可以作为实用性的家具本身而存在，同时又可以作为艺术品而存在，精心雕琢的图案装饰是其品位的象征。







The crystal candlesticks and the silver tableware effectively bring out the superior taste and luxury of the dining space.

高高的烛台，闪闪发光的金属支架以及银色的器具，都告诉人们这个空间的非凡气质和与众不同的奢华感。



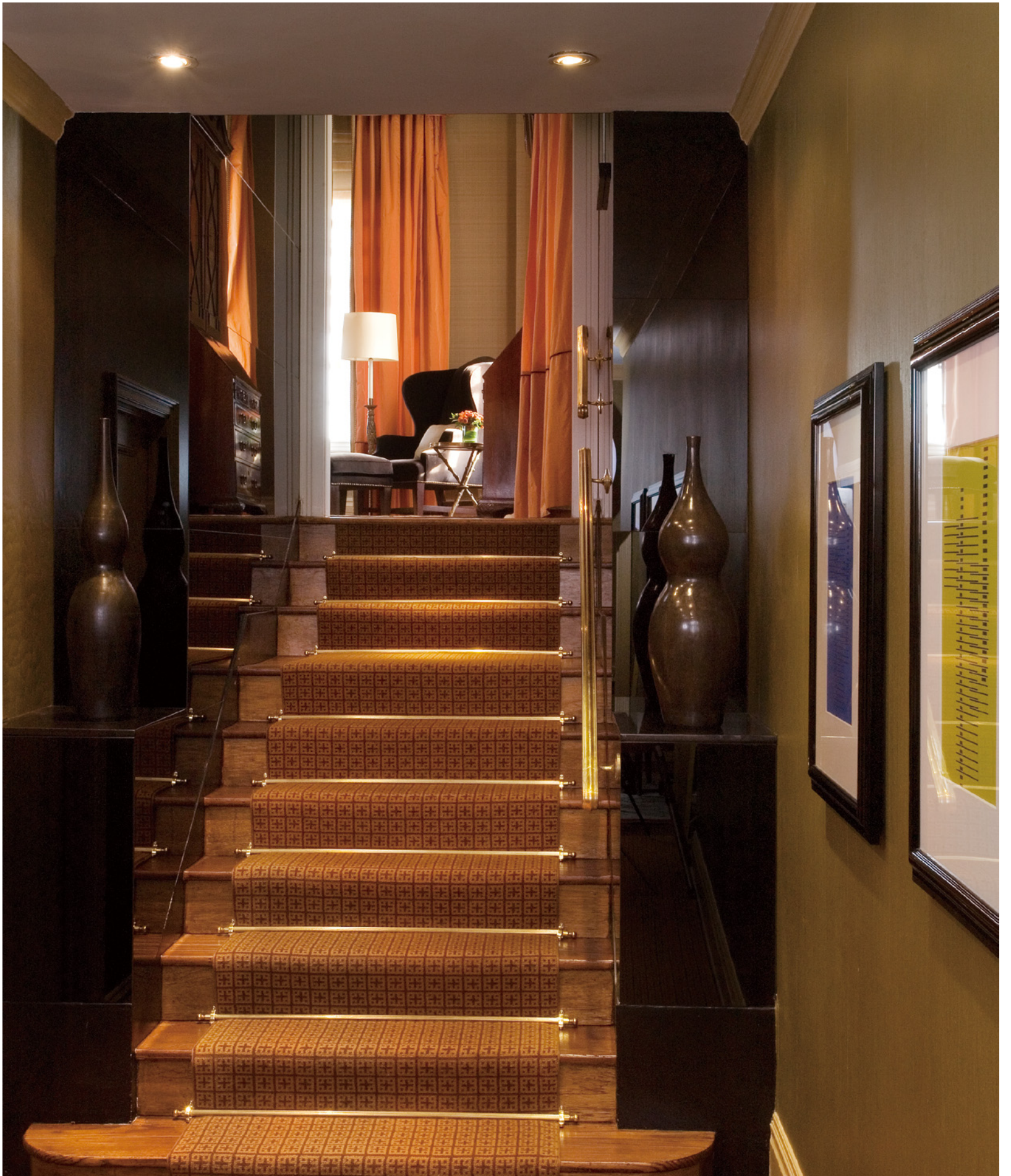




The living room shown in the picture above seems to assume a low key compared with the previously presented luxurious spaces. However, the refined decoration details successfully create a typical new Baroque style.

与其他富丽堂皇的奢华气息相比，这个空间的设计显得有些过于低调，然而考究的新巴洛克风格的装饰设计却能够表现出其高贵的气质。













In the picture above, the space assumes reddish brown as its colour palette, creating a romantic atmosphere. The genuine leather sofas are adopted to add the new Baroque luxury to the space.

整个空间采用红棕色的背景色，给人以浪漫的气息。皮质的沙发设计使整个空间在雅致的氛围中，透露出低沉的奢华感。



# Implementation in Projects 1

## 案例 1

Project name: The Fairmont Penthouse  
Location: San Francisco, USA  
Designer: Champalimaud  
Photographer: Matthew Millman  
Completion date: 2009  
Area: 6,000 Square metres

### Project description:

In 1981, The Penthouse was opened to the public as one of the world's most exclusive suites.

The suite features three large bedrooms, a living room with grand piano, a formal dining room seating sixty people, a kitchen, a two-storey circular library crowned by a rotunda where a celestial map is rendered in gold leaf against a sapphire sky, a billiard room covered in Persian tile from floor to vaulted ceiling, and an expansive terrace with sweeping views of San Francisco. A secret passageway concealed behind bookshelves on the library's second floor lends a sense of intrigue to the fabled suite.

Champalimaud created a luxurious marriage of East meets West in The Penthouse, utilising the Moorish influence of the billiard room and terrace as its inspiration and adding dramatic design elements such as a hand-painted silver and black Chinoiserie wall covering to the palatial dining room. Modern sophistication and a transitional mix of styles will combine with storied old-world glamour to create a suite of timeless elegance.

早在1981年，费尔蒙酒店的顶层套房就以世界最奢华套房之一的名义对外开放。

这间套房有三间宽敞的卧室、起居室（里面有一架大钢琴）、正式餐室（能坐60人）、厨房、双层举架高度的圆形图书室（顶部是一张天文图，饰以金箔，在蔚蓝色天空的背景衬托下更显华贵）、台球室（从地面到拱顶天花全部采用波斯瓷砖铺装）、宽敞的露台（将旧金山的美景一览无余）。图书室二楼的书架后面隐藏着一条秘密通道，让这间传奇的套房更添神秘色彩。

尚帕利莫设计公司为这间顶层套房打造了东西方的奢华联姻。运用了台球室和露台的设计灵感——摩尔风格，并增加了一些引人注目的设计元素，比如宏伟的餐室里采用的手绘的银黑两色中式墙纸。现代感以及各种风格的渐进式混搭，与古典装饰的高贵典雅相结合，打造了这间永恒的高雅套房。

























# Implementation in Projects 2

## 案例 2

**Project name:** Amberley Castle  
**Location:** West Sussex, UK  
**Designer:** Andrew Onraet  
**Photographer:** Von Essen hotels

### Project description:

Hidden away for 900 years near the picturesque village of Amberley in the chalk South Downs, Amberley Castle is a magnificent historical treasure that offers a truly unique experience. Through the Portcullis and eighteen-metre-long curtain walls you will find beautiful landscaped gardens, fine examples of medieval architecture and an unrivalled atmosphere of peace and tranquility.

Amberley Castle offers nineteen luxurious hotel bedrooms and suites, many with four-poster beds and all featuring Whirlpool bathrooms. The hotel's facilities include two restaurants, lounge areas, tennis court, croquet lawn, gardens and lakes, eighteen-hole professional putting course and a stunning thatched-roof tree house complete with rope bridge.

The castle is still completely enclosed by a high curtain wall, which is only flanked by a magnificent twin-tower gatehouse to the south and a kitchen block and a garderobe tower with gun loops to the north. Square internal towers stood at the corners, with a small water-gate in the west wall and a Norman postern in the east wall.

A visit or stay at Amberley Castle, the finest of luxury hotels in West Sussex, is like stepping back in time, yet all the modern-day luxuries are always available.

安伯利城堡酒店位于英国南唐斯丘陵，毗邻风景如画的安伯利村，已有900年的历史了。这是一座恢弘的历史文化宝藏，带给我们绝对独特的体验。透过掉闸和18米长的玻璃幕墙，可以看到绿树成荫的花园，这是典型的中世纪建筑的特点，其优美、静谧的氛围无与伦比。

安伯利城堡酒店有19间奢华客房和套房，其中许多配有带四根帷柱的床，且全部浴室配备浴缸。酒店设施还包括两间餐厅、休闲区、网球场、槌球草坪、花园、湖泊、18洞专业高尔夫球场以及一间带索桥的茅草屋顶的树屋。

整座城堡完全由高高的幕墙包围，南侧是双塔式的门卫处，北侧是后厨用地以及一座塔楼。角落里是方形的塔楼，西侧墙上有个小水闸，东侧墙上是一扇诺曼风格的后门。

不论你来安伯利城堡酒店参观还是住宿，这座西苏塞克斯郡最考究的奢华酒店将会让你感受穿越时空的体验，同时还能享受各种现代的奢华设施。

















# Implementation in Projects 3

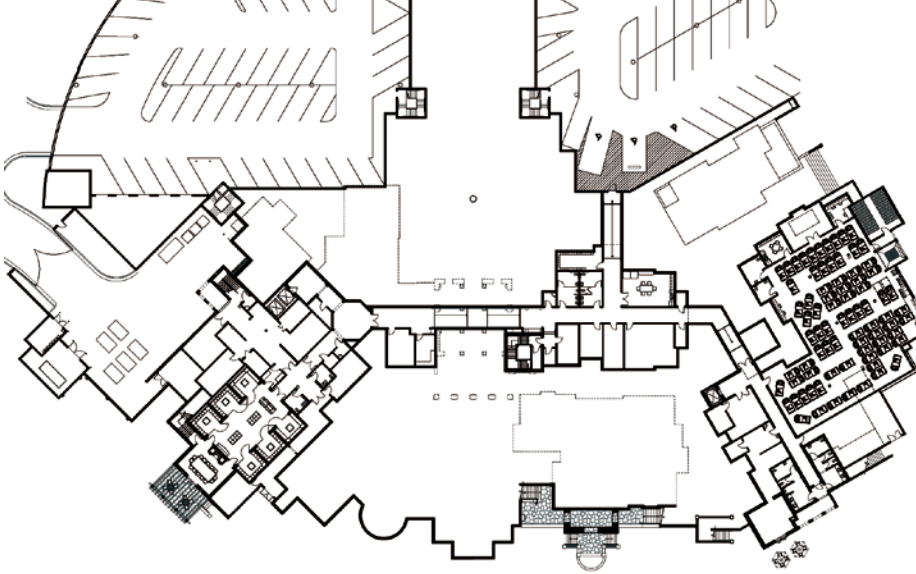
## 案例 3

Project name: Bella Collina  
Location: Montverde, Florida, USA  
Designer: Marsh & Associates, Inc.  
Photographer: C.J. Walker  
Completion date:2008  
Area: 6,040 Square metres  
Any award/prize gained: 2008 Crittenden Golf Inc. Magazine "Best Private Clubhouse"

### Project description:

The clubhouse at Bella Collina provides a spectacular blend of old-world style and abundant services. Its plan offers a variety of spaces and experiences: social and secluded, lively and reserved, opulent and casually elegant, and delivers them in delightful indoor and outdoor locations that rejoice in the surrounding golf course, lakes, vineyards, olive trees and orange groves. Comprised of multiple connected structures set atop rolling hills, its exterior massing suggests a quaint and thriving village in Tuscany.

To further convey this historic feel, the clubhouse employs traditional building materials, including stone and brick cladding, weathered stucco, wrought iron and steel, clay tile roofing, hand-painted frescoes, and copper and cast stone trim. A stroll through the village centre reveals courtyards and niches at nearly every turn, with trees, fountains, benches and tables appearing unexpectedly. There is even a village well, and functioning clock-and bell-towers. Inside the clubhouse this sense of history and authenticity continues, with vaulted brick ceilings, timber beams, cloisters, and rich fabrics and colours. The result is an experience of comfort and opulence that appeals to the most discerning guest.



贝拉·科林娜俱乐部的设计将古典装饰风格与现代服务设施相结合。平面布局上满足了多种空间和体验的要求，不论是社交的、隐秘的、活泼的、深沉的、奢华的还是休闲的空间，应有尽有，并将这些空间在室内外巧妙布局安排，融入周围高尔夫球场、湖泊、葡萄园、橄榄树、柑橘林的环境中。这座建筑由多重结构组成，彼此连接，坐落在连绵起伏的山坡上，建筑外观显得古色古香，打造了托斯卡纳一处繁荣的度假胜地。

为了进一步体现这座建筑的历史感，建筑材料上选择了传统材料，包括砖石墙面、风化粉饰灰泥、锻铁、钢、黏土屋顶、手绘壁画以及铜饰铸石装饰。漫步这座度假村的中心，你会发现处处庭院与景致，堪称移步易景，树木、喷泉、灌木丛、桌台会始料不及地出现在你眼前。甚至还有一口井，还有钟楼。俱乐部内部延续了这种历史感：砖砌的拱顶天花、木质大梁、回廊、丰富的织物和色彩。这样设计的结果便是一种舒适与奢华并重的空间体验，令真正懂得欣赏的人欲罢不能。





















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