

World Interiors

世界室内空间设计大系

李亮亮编译



Commercial Spaces

商业空间

辽宁科学技术出版社

Worldwide Information
on the 2000 Census



Commonwealth
of Massachusetts



742/2471

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图书在版编目 (C I P) 数据

世界室内空间设计大系 . 商业空间 / 李亮亮编译 . — 沈阳 : 辽宁科学技术出版社 , 2015.3
ISBN 978-7-5381-9100-4

I . ①世… II . ①李… III . ①商业建筑—室内装饰设计—世界—图集 IV . ① TU238-64

中国版本图书馆 CIP 数据核字 (2015) 第 025582 号

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路 29 号 邮编: 110003)

印刷者: 沈阳天择彩色广告印刷股份有限公司

经销者: 各地新华书店

幅面尺寸: 225mm×285mm

印 张: 34

插 页: 4

字 数: 120 千字

出版时间: 2015 年 3 月第 1 版

印刷时间: 2015 年 3 月第 1 次印刷

责任编辑: 李 婵

封面设计: 何 萍

版式设计: 迟 海

书 号: ISBN 978-7-5381-9100-4

定 价: 280.00 元

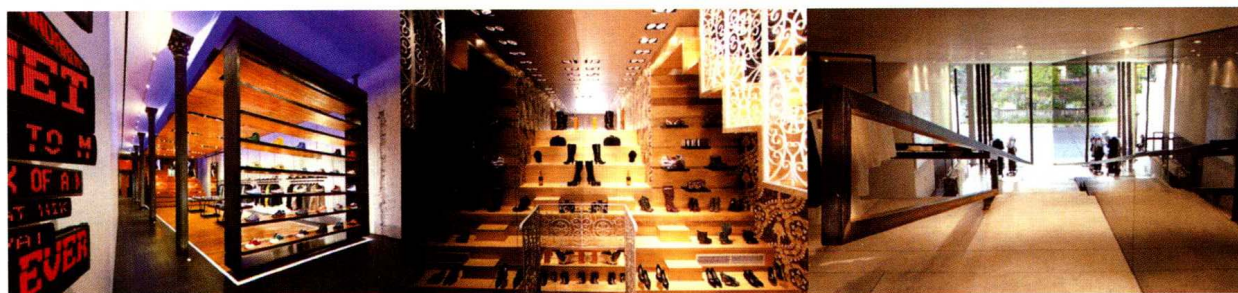
联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lnkjc@126.com

http://www.lnkj.com.cn

本书网址: www.lnkj.cn/uri.sh/9100



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742/2471

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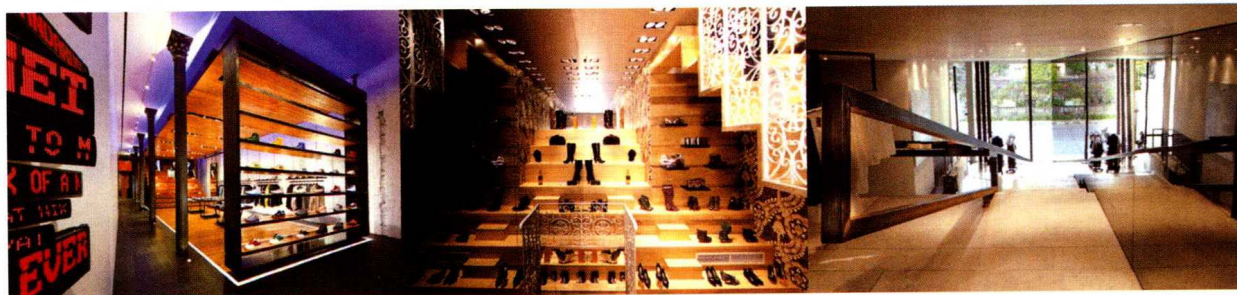
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Ariel Rojo



The destiny of establishments is uncertain. The shopping habits find each day a new paradigm that become quickly in new custom; Internet, Telemarketing or even the postal service are all very profitable alternatives for not having to invert in physical spaces, however, why do we still need shops?

At last, none of the mentioned alternatives substitute the complete experience of going to a store. Observing the details of an item, watching it from all angles, feeling the softness of fabric, being able to try on the clothes, smelling the bread coming out from the oven, falling in love with someone you saw in the music shop; these are some of the experiences that these spaces offer us beyond the practice of just buying the product. Being inside, going outside, up and down, walking around, finding, and living in a space that send us to another world; the world inside the mind of a designer, or at least to another place in this world.

Our society needs objects, architecture and urbanism with more spiritual content, searching for the essence with new experiences. Today a designed shop can certainly become a piece of contemporary art.

The exterior design of a shop concerning its urban surroundings is going to be a theme of great interest in the upcoming years. Besides the shop display windows and the signs that are now still used in traditional ways; new resources are going to be experimented to call the attention of clients. They will offer different situations and new norms for urban spaces to let façade designs more audacious. Nevertheless we will always have to be capable of compensating its presence with the context.

Mexico City with all its "architectural liberties" is undoubtedly a show of plenty different styles. It is always difficult to conciliate so many architectural proposals. Commercially speaking one can appreciate an architecture and urban phenomenon with the



presence of so many brands. Some of them are placed in a harmonious way and many others in an invasive way.

It is possible to design an advertisement that appears in a subtle way, just insinuating or suggesting the related desires to the product or service. It is going to be the future designers' job to achieve the correct balance between information, publicity and life in the metropolis.

1. How can you deal with the clients or their different opinions between your design and client's demand?

As part of the ADN of a project, the necessities of the client have to be included to achieve the project in the most harmonious way. The best client is the one that is open to new ideas and that is looking for the same things as you in design terms.

2. Your ultimate shop project...

Club Med for Mexico City, the corporative offices and the boutique.

3. You wish you'd designed...

A very sexy motel

4. Your favourite shops are...

Liberty (London)

建筑的命运毫无确定性。人们每天购物的习惯都不相同，这已经迅速成为新的风尚。网上购物、电视购物和邮购，这些购物方式都十分便利，人们无需再去逛实体商店。但是，我们为什么仍然需要商店？

因为在上述购物方式中，没有一个会让人有逛商店的感觉。观察商品的全部细节，从各个角度欣赏它，感受布料柔软的触感，试穿那些衣服，闻到烤箱里传出来的面包香味，在音像店邂逅某人并坠入爱河。商店带给我们的体验不止是买东西。进店再出来，上楼下楼，随意逛逛，寻找喜爱的商品，融入店内的另一个世界（设计师脑海之中的世界），或至少是这个世界上的另一个地方。

我们的社会需要赋予物体、建筑和城市规划更多的精神内容，寻求新体验的内涵。如今，精心设计的店面必定会成为当代艺术的一部分。

一家商店的外观设计关系到其所在地区的周边环境，也将在未来几年中，成为极具吸引力的主题。除了橱窗和现在仍然用于传统设计中的标志以外，还会加入吸引顾客目光的新元素。如在市区中以不同的定位和新的标准进行选址，把外观设计得更加大胆。不过，我们也会使它与周围环境保持和谐。

“建筑自由化”的墨西哥城内无疑展现了大量不同的建筑风格。但太多的建筑风格始终无法调和。从商业角度来说，你能欣赏这里的建筑和城中大量涌现的品牌。其中有的品牌选址相对和谐，而有的则带有侵略性。

在广告设计中，会以一种微妙的方式来对某种产品或服务进行暗示或启发人们相关的欲望。这也将成为未来设计师们的工作，以达到大都市中信息、宣传和正确平衡。

1. 你会如何处理与客户之间的关系，以及他们对于你的设计要求的不同意见？

作为ADN的一部分，客户必须与该项目达成最和谐的共识。最佳客户要有开阔新颖的思路，他所期待的东西恰好与你的设计理念一致。

2. 你最满意的店面设计作品是……

墨西哥城的地中海俱乐部，是我们的合作单位和精品店。

3. 你最想设计的是……

一幢非常性感的汽车旅馆。

4. 你最喜爱的店面是……

伦敦的“自由”。



BART LENS

In recent years there has developed a trend of an increased specificity of concept for each store – Nike has its specific concept, coffee stores have their own clearly defined and differing concepts. As a reflection of this, the features of these shops form part of the concept in various, complimentary ways, and support a sort of “lifestyle” – and increasingly this typology is replacing the typical concept of just a few minutes of looking and buying, with an experience of browsing, reading, sitting, eating; in fact something like another way of life, one particular to this store.

For what lies in the future, I am sure that shop designers will be concerned increasingly with interaction; you might be walking past a clothes store, and a little chip in your Levi jeans allows the shop you are passing to “know” this, and in some manner proposes you a similar or related product or provides you with some information on a future product.

In the same line of thought, it is the future clients with which shops must be able to communicate and interact; it will no longer simply be a case of product first, then communication, rather the other way around. As an abstract example, water does not need to be re-invented, rather the thing which makes the critical difference; it is the way by which it is served.



For example, a pharmacy theoretically does not have to do this, as people have a “need” of what it provides, yet what effects the success of this particular pharmacy is the environment in which it provides this “need” to its clients. As noted previously, people increasingly desire lifestyle choices, so much so that this desire is a kind of “need” – a sort of peg to hang yourself on, for whatever reason, emotion, or need. Yet the very best shops and stores don’t even need to search for this – it is already part of what they do and what they are.

As a sort of conclusion, the communication between client and designer is relevant in this discussion – indeed it must be exactly that – a two-sided conversation which allows wish to be translated into form and function, and vice versa; it is most often through this creative process from which the best designs emerge, those that provide this “total experience”.

1. How do you deal with the clients or their different opinions between your design and client's demand?

Our clients come to us because they are already familiar with our previous work, and therefore convincing them of “what they want” is not so necessary, as they already know what we provide. The principle discussion therefore, and as is often the

case in architecture and design, is cost. It is never the case that the client controls the design process; they have their demands and wishes in terms of functionality and use etc, and we take these and shape them into concepts, giving them form, producing an aesthetic vision particular and unique to the project in question.

2. Your ultimate shop project...

In Hasselt we had the opportunity to create a design shop from the old post office of the town. Not only was this a special project in itself, but the project encompassed all scales of design; we produced the shop concept and interior, and we also restored the building and reconfigured the street itself, allowing us to work in a holistic manner, creating a “city experience”. It is this sort of “total concept” which is so interesting to produce, working in-between the smallest detail and the urban whole.

3. You wish you’d designed...

The Hempel Hotel by Anushka Hempel was a design I experienced some ten years ago and it was a moment where I thought to myself “Imagine I could make this” – in the sense that it was so well calibrated; from the small to the large scale, again a holistic approach to design, one with a total experience which had been articulated at every level, and, what a level!



4. Your favourite three shops are...

In Milan, "Corso Como 10" is a place where one can stay for hours; it is a shop, a library and there are clothes, design products. In fact it seems so disorganised, almost messy, yet there is clearly an order to the apparent chaos; an underlying organisation and structure. Another favourite is a bread/coffee shop nearby to Corso Como 10, designed by Claudio Sylvestrin. Finally, in New York the department store "Nike Town" is memorable for the different levels of products, but not only that, but different experiences; in each area you can smell and hear things related to the products themselves; in the swimming accessory level you can hear water, smell water. It is the sort of store concept which is almost unimaginable here in Belgium.

近年来，店铺理念越来越个性化——耐克有其特别的理念，咖啡店也有界定清晰、各不相同的理念。于是，商店的理念五花八门，互为补充，支持着一种“生活方式”。个性化越来越多地取代了有代表性的商店理念，你只需几分钟就可以找到需要买的商品，体验浏览、阅读、闲坐、饮食的乐趣。这实际上是另一种生活方式，是这家店的特殊之处。

我认为，未来的发展趋势是商店设计者会越来越注重互动。你从一家服装店门前走过，你牛仔裤上的一块小芯片让这家店“感知”到你就在附近，它会以某种方式向你推荐类似或相关的商品，还能为你提供即将发布的商品信息。

同样，商店必须与“未来”的顾客沟通互动，商店不再只是简单地先展示商品，再跟顾客沟通，而是需要有别的方式。举个例子，水是不需要被重新发明的，但它在不同状态下能起到完全不同的作用。

比方说，药房就不需要做这些事，人们有“需求”时才会去药房。于是影响药房的成功因素在于它是在怎样的环境中为顾客提供“需求”。如前所述，人们越来越渴望选择生活方式，渴望就是一种“需求”，它把你和理由、情绪或需要联系在一起。然而，最好的商店甚至不用去寻找顾客的需求，它已经存在于商店之中了。

结论：客户和设计师之间的沟通十分重要，双边对话有利于把愿望转化为形式与功能，反之亦然。这种沟通最常出现在最佳设计的创作过程中，正是这些过程构成了这次设计的“全部体验”。

1. 你如何处理客户及他们对你的设计要求提出的不同意见？

来找我们的客户一般都对之前的作品有所了解，他们已经知道我们会做什么，因此无需再确认他们想要的东西。建筑设计之中，我们经常会探讨费用问题。客户从不干预设计过程，我们把他们在项目功能、用途等方面的愿望要求融入到设计理念之中，化为有形的东西，做得既符合美学视角又独一无二。

2. 你的最佳商店设计作品是……

在巴塞特，我们设计了一个商店，它的旧址是邮局。这个项目本身就特别，而且它还涵盖了设计工作的所有方面。我们为它做了理念和内部装修，还修复了整个楼体，并对它所在的街道也做了修整。我们用整体的设计方式，塑造了一个“城市体验”。创造一个“整体理念”很有趣，在小细节和大都市之间做文章。

3. 你最想设计的是……

十多年前我为阿努什卡·亨普尔设计了亨普尔酒店，当时，我在心里对自己说，“想象你能做好”，从这点看来，作品完成得相当不错。从小处到大处，又是一次整体的设计，每一个层面都是我的全部经验的结晶。

4. 你最喜欢的三家商店是……

在米兰，“科索科摩10”会让你流连忘返。它是商店和图书馆，有服装和各种设计品。那其实有点凌乱，却乱中有序，组织秩序潜藏其中。我喜欢的另一家店是“科索科摩10”旁边的面包咖啡店，由克劳迪奥·希尔维斯金设计。还有纽约的“九城”百货公司，让人印象深刻的是不同档次的商品，不只这些，还有不一样的购物体验。在每一区你都能闻到、听到产品本身发出的信息，在游泳产品区你就能听到水的声音，闻到水的气息。那里的店铺理念在比利时根本无法想象。



Emmanuelle Moureaux

Internet shopping, TV shopping, mobile phone shopping, the way of buying has been revolutionised these last years by the development of the "Home shopping". You don't need more to go to shops; shops from all over the world come to you. Although this new shopping style becomes more and more convenient, cheaper and cheaper, why are we still enjoying the "shop shopping"?

In the past, shops were not only a place for buying, but a really place for communication. There was a really conversation between the customer and the seller, or between customers too. We didn't only buy something; we enjoyed these human relations.

Then, shops, located in shopping streets, moved to shopping centres, or multi-purposes buildings. The proximity shopping tends to disappear for a targeted shopping. We don't more choose shops in function of their location or the persons who work in, but we select them by their image. The design became an unavoidable factor, as important as the products.

In Tokyo, new shops open all the time; only few years old shops are renewed in an incredible rhythm. These new shops are not only a place for buying, but they recreate a particular universe. Thus, going shopping is like making a trip, a dream which project you in a no-ordinary world. Shopping became leisure. As shops are designed

more as a show-room than a meeting place, shopping remains an individual trip.

A shop must not be only a business place but needs to supply something more. It is very important for me the space design gives emotions to people, and spurs naturally to communicate. Create a shop space like that implies to find a good balance between all its elements: the space and its design, the goods and their display, the signs, and people. A lot of new shops seem forget people.

Recent shops have identical features. They recreate a fantastic, a futuristic, or a luxurious universe, in any case a no-ordinary one. Because people realise now the importance of the space design, its budget becomes higher and higher and luxurious shops are no rare anymore. These new shops, very opened to the exterior, are characterised by fluid lines, brilliant and smooth textures, and monotone colours. Goods are displayed like in a museum or a show-room. Because the general design image remains quite neutral, all these shops look identical at first glance.

But "cool" doesn't only mean cold or fashionable. A cool shop is a space whose design you ever seen before, which gives special feelings to its visitors or surprise them.

Although a prodigious development of new

technologies, there are very few changes in the fields of architecture and interior design, in comparison to cars, audio-visual or computer industry. Living, dining, kitchen, bedrooms, the typical plan of a house has not been changed for several decades and the evolution of the architectural space, interior space and furniture remains very slow. Appearances change, but concepts or fundamentals not. Of course, it is the same situation for shops.

The trend of the future shops may be a return to an environment nearer to people, a change from no-ordinary to ordinary spaces. Shops may be less luxurious, less short-lived. While people remain passive in present shops, the future shops may create a new kind of communication, by interactivity for example and may become a new place of meeting.

I am designing a lot of shops in Japan, like cooking schools (ABC Cooking Studio), lunch boxes shop (Lunch Vacation), hair and beauty salon (arp hills), show-room (CS Design Center) and others.

The most important thing for me is to design new concepts, new atmospheres which will give emotions to people who visit or use the space. I create spaces using colours, or it is better to say the colours I use create the space. I use colours as three-dimensional items, like layers, in order to create spaces, not as an element applied



after in order to complete or decorate the space. I am living and working in Tokyo for 12 years, a city which inspires me a lot. Tokyo is very colorful, contrary to the grey monotonous European cities, built in stones. The buildings themselves are not coloured, but a lot of non-architecture elements like vending machines or signboards give colours to Japanese cities. In the past, there were a lot of colours in the Japanese daily life. People wear colourful kimonos and vivid red colour was often used for the construction of temples. The recent buildings or interiors are monotonous, and white, black or grey are very fashionable colours in Japan. I try to express in my projects some Japanese essence, like colours, which has disappeared or has tendency to disappear in the contemporary designs. I try to reintroduce colours in a new way in the daily life.

Transparency is another key-point in all my projects. I don't use walls to divide the space but create flexible and fluid spaces, which communicate and breathe, with ambiguous limits.

"Colours" and "transparency" are expressed in a concept I develop in all my projects, the concept of "Shikiri", a made-up word which literally means "dividing space with colours" in English. "Shikiri" is a colourful partition series, inspired by the Japanese traditional sliding paper screens or wood partitions, which have almost disappeared now.

By creating and designing a shop space with colours, I try to create a strong visual image by the interior design. The shop spaces I design catch eyes and remain in memory. Apart the visual appearance, people are very important in my projects. I not only try to give emotions to users, but try to create communication by rethinking all the uses in the shop. It is a parallel work, on invisible parts like use and users, and visible parts like the interior visual design. "Cool shops" mean "Colourful Emotional Shops" for me.

网上购物、电视购物、手机购物……近年来，随着“家庭购物”的发展，购物方式发生了重大的变革。你无需走入商店，全世界的商店就在你的面前。既然这种新的购物方式越来越便捷，价格也越来越便宜，我们为什么还喜欢到商店里买东西呢？

过去，商店不仅是买东西的地方，更是一个交流的地方。顾客和卖家之间或顾客之间都存在着真正的对话。我们不光买了东西，还享受着人与人之间的关系。

后来，商业街旁的商店都搬进了购物中心，或多功能大楼。邻近的购物区消失了，我们逛街也变得有针对性。我们不会根据地点和工作人员来选择商店，而是选择样子漂亮的店面。设计变成了不可缺少的因素，有着和商品同等重要的地位。

在东京，时时都有新店开业，没开几年的旧店也以惊人的速度更新换代。这些新店铺并不只是买东西的地方，它们构成了一个特殊的世界。逛街就像旅游，像一个梦想，把你带入这个不平凡的世界。购物成为一种休闲。当看到眼前的商店装饰得像展示厅般琳琅满目，而不是简单的聚会场所，购物依旧是一次旅行。

商店不光是商业场所，还要有更多的东西。空间设计给人们的感觉对我十分重要，人们交流的欲望会自然而然的增加。打造一个商店意味着在商品的所有元素之间获得平衡：空间与设计、商品与展示品、标志、面向人群。很多新商店好像忘记了人这一元素。

相邻的店铺都有着类似的特点。他们建立了一个充满未来幻想的豪华世界，拒绝平庸。人们意识到了空间设计的重要性，这方面的预算也越来越高，豪华的商店不再是凤毛麟角。这些新商店外部都装潢

1)How can you deal with the clients or their different opinions between your design and your client's demand?

In general my clients give me carte blanche for the design. I can imagine freely how to create a unique space which will give emotions and special feelings to its future users. But it doesn't mean that I can decide everything. Especially for the projects I design, like cooking studios, cafes, beauty salons and others, there are always restrictions -sizes, material, cost, schedule- and a lot of practical requests I have to respond to. When a project starts, I discuss a lot with my client in order to understand what is important for him about practical use, space operation etc..., what is absolutely necessary and what is not. I give priorities to these different elements and choose to integrate them as much as possible in the project if I think they are necessary, or decide not if I think they will weaken the general concept. By discussing a lot with my clients, I can understand their dreams, I can explain them the design concept, so they can understand my vision of the project. I think the most important thing is to communicate as much as possible.

2)Your ultimate shop project...

I would like to design totally a shop, from the brand concept, packaging, graphics to the interior design. In general when you design a shop, the brand concept is already

decided, the brand logo already designed, the packaging too. Thus the interior designer must create an atmosphere which fits perfectly to the brand concept. That was the case when I designed Lunch Vacation: Although Lunch Vacation was a new brand, the logo and its colours was already decided when I start the project because the branding image, graphic design, interior design, all these works were very split and entrusted to different persons. But I think interior design, graphics, packaging design, and the brand concept must be in total coherence so I dream to design totally a shop from the brand concept. I love stationery, I love chocolate, and I am a French architect living in Tokyo so it would be fantastic if I had the opportunity to design a chocolate shop or a stationery shop in Europe, from the brand concept, packaging, graphics to the interior design. Of course I love colours, so I would design a very colourful shop, in which the products and colours match perfectly together.

3)You wish you'd designed...

I discovered by chance a small chocolate shop, called XOCOA in the old Barcelona. I think this brand is famous in Spain but I didn't know it before. The brand concept is "the new experience of chocolate", so this not common shop tries to give a new vision of the chocolate. The interior design is very simple. The walls and the ceiling are painted

in dark pink, and a lot of bars of chocolate are displayed on a white wall. They have very beautiful and colourful packages which highlight them and give a lot of colours to the shop. Each package is fantastic and visiting the shop is an amazing visual experience. I really love it. The century-old family enterprise decided to modernise and give a new image to their brand so they asked graphic designers to redesign their packaging and create new products. It is a very interesting project and I wish I had designed a project like this because it is a real work on the total brand image. It is a very small shop but it is a real pleasure to visit it.



得十分张扬，饰有流线和光影流动的织物，使用统一色系。它们像博物馆和展览厅里那样展示商品。一般的店面形象都没什么特别之处，因此这些店铺看上去都差不多。

但“酷”不仅仅意味着冷漠和时髦。酷店的设计是你之前从未见过的，给来访者特别的感受或惊喜。

尽管新技术的发展十分惊人，但是和汽车、视听产品或计算机业相比，建筑和室内设计方面的变化却少得可怜。起居室、餐厅、厨房、卧室，房屋的典型格局几十年来一成不变，建筑空间、内部空间和家具的变革也十分缓慢。

外形虽然变了，但概念或本质并没有变。当然，商店也是同样的情况。

未来商店的趋势是重返人们的身边，并从不平凡走向平凡。商店可能不再那么豪华，寿命也长些。现在，人们在店内还是被动、顺从的角色，未来会出现买卖互动等新的交流方式，商店可能会变成新的会面场所。

我在日本设计了很多店铺，像烹饪学校（ABC烹调工作室）、便当店（假日午餐）、美容美发沙龙（阿普颠峰）、展示厅（CS设计中心）等等。

对我来说，最重要的是设计出全新的概念和氛围，把来访者和店内工作人员的情绪都带动起来。我用色彩塑造空间，或是说我运用的色彩塑造了空间。我对颜色做分层处理，做成三维的效果来创造空间，而不是把它当成完成装饰的一个元素。我在东京生活、工作了12年，这个城市给了我很多灵感。东京非常丰富多彩，和用单调的灰色石头堆砌出来的欧洲城市截然不同。东京的建筑本身是没有颜色的，但自动售货机和招牌等非建筑元素把这座城市装点得多姿多彩。过去，日本人的日常生活中也充

满了色彩。人们都穿着彩色的和服，庙宇上也有生动的红色颜料。近年来，建筑内外都开始流行起白、黑、灰的色调。我试着从我的作品中表达日本的本质，使用当代设计中已经消失或即将消失的颜色。我要以全新的方式把颜色重新引入日常生活。

通透感是我作品的另一个要素。我不用墙来分割空间，我塑造的空间柔和流动，能感受到在微妙局限中的交流和气息。

在我的作品中，颜色和通透感表达了“Shikiri”的概念，这是一个再造的词，意思是“以色彩分割空间”。“Shikiri”是一个色彩分割的系列，灵感来源于日本传统的滑动纸帘和木质屏风，这些东西在现在已经不多见了。

通过色彩来创造店铺空间，我试着在店内作出强烈的视觉效果。我设计的商店都十分吸引人的眼球，令人印象深刻。除了这些表面的东西，人在我的作品中也很重要。我不仅要带动商店使用者的情绪，还要设想商店的全部用途，试着创造沟通。这不是一件容易事，要考虑到无形的用途和使用者，还要兼顾有形的店内设计。“酷店”对我来说就是“色彩丰富的感动之店”。

1.你如何处理与客户之间的关系，以及他们对你的设计要求提出的不同意见？

一般来说，我的客户都让我全权负责设计工作。我可以自由想象怎样塑造一个独特的空间，给它未来的使用者带来感动和特别的感觉。但这并不表示我可以决定一切。特别是我设计过的项目，烹调演播室、咖啡馆、美发沙龙等，在面积、材料、成本、日程安排上总有一些限制，还有很多实际要求我必须去迎合。项目开始时，我常常跟客户探讨问题，以了解他在实际操作和空间管理中更加注重哪些方面，哪些是十分重要的，哪些可以忽略。我优先考虑这些不同的元素，必要的或是我认为不会削弱大

原则的部分会在项目中得到完善。通过和客户的探讨，我了解了他们的梦想，再向他们讲解设计理念，这样他们就能理解我的设计目标。我认为最重要的是尽可能多地沟通。

2.你最满意的商店设计作品……

我喜欢设计完整的商店，从品牌概念、包装、商标到内部装修。一般来说，设计一间店铺的时候，品牌概念已经有了，商标和包装也已经设计好了。这样室内设计师创造的店内氛围一定要与品牌概念相吻合。我设计“假日午餐”时就遇到过这种情况：“假日午餐”虽然是一个新品牌，但在我接手设计工作时，商标和色调都已敲定，因为设计商标、图案、店内造型的这些工作是由不同的人做的，所以风格不和谐。我认为室内设计、商标和包装设计必须与品牌概念保持统一性，所以我最想从品牌概念着手，设计整个商店。我爱文具，我爱巧克力，我是一个在东京生活的法国建筑师，如果我有机会在欧洲设计一个巧克力商店或文具店，从品牌概念、包装、商标到室内装修全部包办，那就太完美了。

3.你最想设计的是……

一个偶然的的机会，我在古老的巴塞罗那发现了一家小巧克力店，名叫XOCOA。这个牌子在西班牙好像很出名，但我以前却从没听说过。它的品牌概念是“巧克力的新体验”，这种把巧克力赋予新视角的店铺并不多见。店内设计十分简单。墙壁和天花板漆成了深粉色，在一面白墙上展示着很多巧克力棒。它们太漂亮了，在彩色的包装纸下特别醒目，也为小店增色不少。每个包装都如梦似幻美丽，逛这家商店就是一次奇妙的视觉体验。我真的太喜欢它了。这个有着百年历史的家族企业决定现代化，在他们的品牌中加入新的形象，于是他们让商标设计师重新设计了包装并推出了新产品。这是个非常有趣的项目，我希望自己能设计一个像这样的店，这是真正的设计完整的品牌形象。这家店很小，但它真的令人很愉快。