



Total Commercial Interior

全球商业设计大赏

深圳市创扬文化传播有限公司 编

大连理工大学出版社

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赵 欣 译

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Studio 63 Architecture + Design
— Massimo Dei and Piero Angelo Orecchini

COMMERCIAL DESIGN

Commercial design is a very strong communication form that needs to be comprehensive to all.

We like to think of our projects as story tellers. Each project tells a different story, a story that relates not only to the specific structure, but also to the city where it's at. For example, Miss Sixty Los Angeles, is an ironic homage to the city of Hollywood. Or the store in Barcelona which uses the vivid colors of a Mediterranean city.

The by product of this process is that we can create a familiar language that is immediately recognizable all over the world, and at the same time create a different experience in every store.

If you are a sensible visitor, you will be able to recognize the story, and if not, you will still be able to feel it.

An important element is the understanding and working relation with each client. Every client presents a different world with different images and colors. The stories we tell are based on our understanding of the client and his/her world. This is what gives us the possibility to tell a different story every time.

We are often asked about the latest trends in design. We find it difficult talking about trends, our inspirations and understanding comes from many different aspects of arts and crafts and not necessarily design. Like everyone today we travel a lot and are very curious to see different people with different ideas and cultures. Like everyone else, we are exposed to a huge amount of information that is shared by everyone and can be taken and transformed into something new and very personal.

In this world of contamination it is important to be honest with ourselves in what we create, and do what we feel is right for a specific client and a specific project.

We are very interested in all art forms. In our projects we feel free to use different disciplines to express our ideas. In some projects we transformed plastic arts into 3D, or recreated a scene from a movie that inspired us, or even used music and more conceptual ideas in realizing a project. The advantage of being an architect or designer is that you can create a small world, and in that world there is light and color and forms and sound etc. So you NEED to use different art forms in your creation.

Studio 63 does contemporary architecture and design but our innovative ideas have always roots in the past. We always relate to the location of the project as well as its history. It is the private history that is carried out by objects or forms that can give you a sense of continuity. The feeling that a space has a past, especially in retail design but not only, gives it a warm embracing atmosphere with human proportions and a personal feeling.

商业设计

商业设计是一种非常强有力的沟通形式，必须相当全面。

我们喜欢从故事讲述者的角度去看待项目。每个项目都讲述了一个不同的故事，一个联系着特殊结构和所在城市的故事。如Miss Sixty位于洛杉矶的店铺充满了对好莱坞讽刺意味的敬意，再如其位于巴塞罗那的店铺，则充分利用了地中海城市的生动色彩。

这一过程的副产物是，我们可以创造出一种令人感觉熟悉的语言，无论在世界的哪个角落都可以马上被识别出来，同时营造出每一个商店不同的体验。

一位聪明的顾客，将能够读懂这个故事；即便不然，他也仍然可以感觉到这个故事。

理解及与客户关系的处理是一个重要因素。每位客户都带来一个具有不同图像和色彩的不同世界，我们根据对客户及对其世界的理解而讲述这些故事，这也给予我们每次都讲述不同故事的可能。

我们经常被问及设计的最新趋势。我们发现谈论趋势非常难，我们的灵感和认识来自于艺术和手工艺的许多不同方面，不一定是设计。和当今的每个人一样，我们到处旅行，并好奇地观察具有不同思想和文化的人群。像其他人一样，我们接触到大量大家都能接触到的信息，将其转化为新的、个性化的理解。

在这个充满污染的世界中，诚实地对待自己及所创造的设计很重要，并且为特定客户和特定项目做我们认为正确的事情。

我们对所有艺术形式都非常感兴趣。在项目中，我们可以自由使用不同规律来表达自己的想法。在一些项目中，我们将造型艺术转化为三维立体，或是重新塑造给予我们灵感的电影镜头，甚至会利用音乐和更加概念性的思想来实现一个项目。作为一个建筑师或设计师的好处就是你可以创建一个世界，这个世界里有光、色彩、形式和声音等等，所以在创作中需要使用不同的艺术形式。

“63建筑+设计工作室”立足于当代的建筑和设计，但我们的创新理念一直源于过去。我们始终将设计与项目位置及其历史联系在一起，这种由物体或形式完成的私人历史，可以带给你一种连续感。感觉一个空间拥有往事，尤其是在零售设计中，这不仅给空间一个温暖的环境，还赋予其人性化的感觉。



王文亮
Wang Wenliang

Rethinking of “Place”

The characteristics of modern consumption that consist of the common desires from the consumption and distribution system involved in consumption and participation that have emerged since the middle of 1990s, and the rational manufacture and non-rational individual consumption has developed rapidly to an uncertain future.

The space “place”, a traditional and inherent concept of function, endures unprecedented impacts and challenges. In 1979, the appearance of Walkman ODO audio device changed the way of enjoying music in a fixed “place”, and the emergence of this tool has brought the environment for us to enjoy our favorite music anywhere we like. In 1987, after the sales of mobile phones in the market, the place became more personalized. In the age of digital network, the so-called “place” is everywhere, which makes “any time” and “any place” to be a reality. In the future, Starbucks probably is not just a single place for us to have coffee, but according to its usage, there is also a possibility to be an office, a small bookstore, as well as a space for digital entertainment. With the progress of this form, how can we correspond to the functions and space forms of the buildings? The previous traditional architecture and space form of classifying different function areas is no longer common, and we need to re-organize them.

“场所”的重新思考

由消费与参与制造的销售系统共同的欲望构建的现代消费特征，自20世纪90年代中期已显现成型，理性制造与非理性个性消费急速发展着，朝向一个并不确定的未来。

空间“场所”这一传统固有的功能概念受到了前所未有的冲击与挑战。1979年随身听ODO音响装置的出现改变了在固定“场所”欣赏音乐的方法，这一工具的出现带来了在哪里都可以听喜欢的音乐的环境。1987年携带电话进入市场以后，使得场所更加个性化。在网络数字化的今天，所谓“场所”更是无处不在，这使“任何时候”“任何地方”成为现实。在未来，星巴克也许不单是人们随意啜饮咖啡的一个单一场所，按照使用方法，还存在着作为办公室、小型书店以及数字娱乐空间的可能性。随着这种形式的进展，怎样对应建筑物的功能与空间形式呢？按以往传统对功能区域分类的建筑与空间形式已经不通用了，需要重新组织了。



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莱昂纳多玻璃盒子
Leonardo Glass Cube



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松下蓝箱
Panasonic Blue Box



018

淮海路796项目建筑改造及室内设计
Reconstruction of Architecture and Interior Design
of No. 796 Huaihai Road



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上海汽车博物馆
Shanghai Auto Museum



036

柏林Geometry男装专卖店
Geometry Store Berlin



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德福戏院
De Fu Cinema



044

s.Oliver慕尼黑专卖店
s.Oliver Store, Munich



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The Grand Cinema
The Grand Cinema



054

s.Oliver QS奥伯豪森专卖店
s.Oliver QS Store, Oberhausen



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杭州浪漫一身·3
Romance 3 · Hangzhou



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s.Oliver科布伦茨精选店
s.Oliver Selection Store, Koblenz



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金泽豆子
BEANS in Kanazawa



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Novo新概念店
Novo



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酷炫空间
Cool Space



078

德国慕尼黑宝马博物馆
BMW Museum



166

写意空间
Ligne Roset



092

丁格芬博物馆
Museum Dingolfing



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HC28
HC28



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曼联旗舰店

The Manchester United Experience



272

Meridian Jewelry

Meridian Jewelry



200

Sole Town

Sole Town



280

天然坊

PRONATURE



212

EQ: IQ

EQ: IQ



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港澳名品

Well-known Brands Store



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科勒

Kohler



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游园追梦——半木明舍家具展厅

Visiting the Park and Chasing Dreams
—Banmoo Boutique of Furniture Design Exhibition



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影儿国际

YINGER Fashion Group



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Eye Fashion Club

Eye Fashion Club



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酷动数码体验站

COODOO



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ANNA SUI VISION

ANNA SUI VISION



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雅莹

Elegant Prosper



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Twist, 铜锣湾

Twist, Causeway Bay



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DISSONA旗舰店

DISSONA Flagship Store



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福纳瑞娜, Megabox

Fornarina, Megabox



264

小海发廊南京西路店

SHOWHAIR on Nanjing West Road

莱昂纳多玻璃盒子

Leonardo Glass Cube



In terms of composition the interior of the Leonardo Glass Cube is divided into two zones that differ from one another both in function and mood. Between the exterior glass facade and the centrally located freeform – an undulating wall enclosing an introverted exhibition area a circular walkway emerges. The purpose behind this exciting “space within

space” concept was to meet the usage requirements for artificially-lit product presentation, as well as to incorporate daylight so as to enhance the visitor’s sense of wellbeing. As such the creation of varying light spaces and moods strongly impacted on the design process.



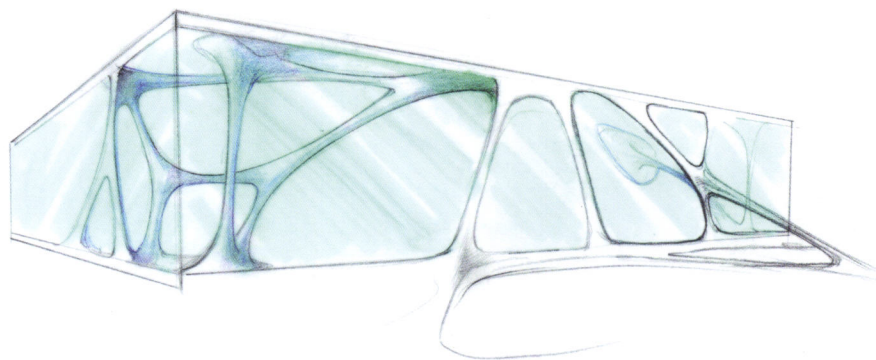
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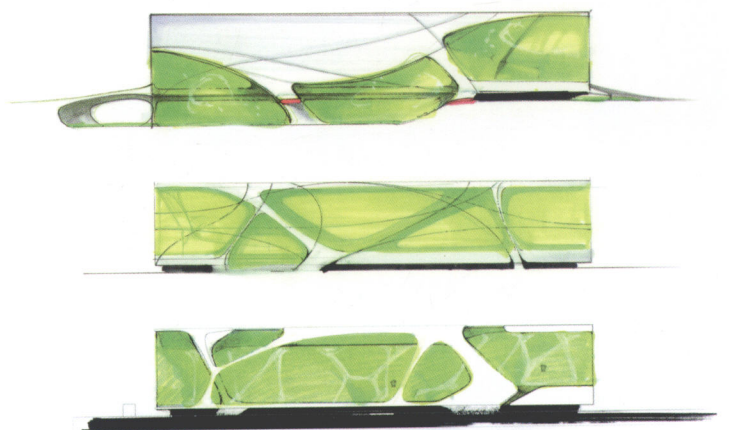
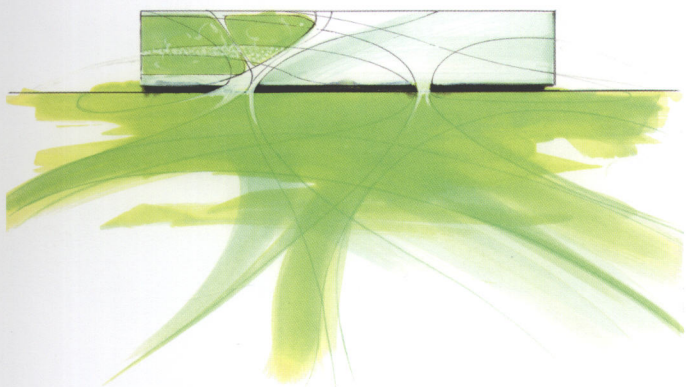
面 积: 2900平方米

设计单位: 3deluxe

主要材料: 玻璃、波浪形曲线白色墙体、聚氨酯板等









在构图方面，莱昂纳多玻璃盒子内部分为两个区域，彼此之间的功能和情绪各有不同。在外部玻璃幕墙和位于中心的多边形——连绵起伏的墙面包围着一个含蓄的展览区——之间出现了一条环形通道。这个激动人心的“空间内空间”概念背后的目的是满足人工照明产品展示的使用要求以及纳入日光，增强顾客的幸福感。因此，设计随照明空间和情绪的不同而不同，深深地影响了设计过程。

