

# Commercial Display

商业展示设计

高迪国际出版有限公司 编



大连理工大学出版社  
Dalian University of Technology Press



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周晓霞 张蕾 孙建华 译



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Digital  
Lifestyle  
Beauty  
Accessory  
Food  
Fashion

The image is an abstract graphic design on a light gray background. It features several yellow circles of various sizes. A large yellow circle in the upper left contains the text 'Digital', 'Lifestyle', 'Beauty', 'Accessory', 'Food', and 'Fashion' stacked vertically. Thin yellow lines connect this large circle to other yellow circles: one line goes down and left to a medium circle, another goes down and right to a large circle, and a third goes right to a small cluster of four circles. There are also several isolated yellow circles scattered across the page, including a large one at the top, a small one at the top right, a medium one at the top left, and a small one at the bottom left.



与室内建筑设计不同，零售店铺的装修一直不断地丰富着内涵与外延，然而其目标都在于营造吸引力和感染力，唤起顾客共鸣。零售店的项目尽管曾经由 A. Loos 和 F.L. Wright 这些建筑大师开发过，但仍然被定位成较低端的一个领域。过去的 20 年表明在设计领域不存在层次之分，有的只是较好或较差的区别。本来，店铺与博物馆作为展示空间它们就具有明显的共性。

正如博物馆使其中之陈列获得艺术品的身份，商店则使展示商品成为人们热切的渴望，Alessandro Mendini 认为，在交换艺术品和商品的固有价值那一刻，二者之间产生了交错和重叠。

商店既是展示的空间又具有商业性质，因此需要进行更多的交流与说明。技术层面上，它应是个适于经营的场所，而且具备展现公司特征与理念的功能，尤其在旗舰店中这往往比商业意义更为重要。比起经营收入，许多店铺对他们的形象关注度较高。为此，正如本书各例所示，设计师巧妙地改造展示空间，将极佳的透视法、新颖的方案，与表达方式融会贯通。

有些情况下，零售店设计中的表现形式往往以沟通功能为主线而不断地快速地变革出新，将重点从空间的陈列转移到更具魅力的表现形式，娓娓道来，引人入胜。关于梦想或是风尚的传达，决定了零售店的表现手法需集众家之所长，其中涵盖了营销、广告、艺术以及暂设工事。在此过程中，对于如上所述的零售店铺设计，专业与严谨的运作是不可或缺的，其中更为重要的是彰显时尚，立足创新激发灵感营造氛围。在这些店铺中，概念、材料、组合、家具以及情绪相互交汇在室内空间与建筑外观，同时还混搭着工业设计的元素。举个典型的例子，背面色色的玻璃在被人们遗忘数十年之后，在 90 年代中期又重新利用在一些时装店的装饰中，进而在室内、建筑和工业设计当中占有一席之地。类似的还有，最早出现在时装店的嵌入影像，定制灯饰和陶瓷制品，后来业内也都习以为常。

观念与形式的国际化现在成为了普遍现象，而在零售店设计方面，这刺激了销售渠道的国际化，其原因在于品牌之间激烈的竞争。店铺设计的“新意”会在那些购物“天堂”中立即体现出来，然而商业景观并没有由此而变得单调，因为委托方多有先见之明，加之建筑师们也个个富有创意。

# PREFACE

## 序言

另外，在设计零售店过程，如果将店面设在历史文化之城的街道上，可能会遭遇不利因素。商业空间固然是历史名城风景画卷中的重要一笔，问题在于或许会影响到沿街购物的游客对城市的看法与结论。争议也由此产生，商铺是否应该尊重城市、建筑和整体氛围。诸多的品牌在设计旗舰店时，尽量避免与周边环境格格不入，竭力保存建筑的历史风貌，并且为特别的店铺融入个性特征。

此外，我个人有幸亲历了 Paleochristian 教堂和一座 16 世纪的小礼堂的修复重建过程，这两处历史遗迹作为商业空间继续使用。

这些案例中，彻底改变的只是荒废已久的原始功用，而历史遗迹的魅力恰恰增添了店铺作为展示空间的吸引力。商业活动的收益还可用作修复和保存历史建筑的资金，所以正如哲学家 Francois Cheng 所说，所处空间之美并不有损于什么。

如果可能，我希望能重新进入到展示区域的空间里，之前我们讨论了有必要进行交流

和实践，快速的一体化进程使得店铺设计有别于博物馆和美术馆。以 Frank O. Gehry 负责的毕尔巴鄂古根海姆博物馆为例，可以把商业空间的设计当作艺术品来打磨，并赋予鲜明的特征来体现其代表的含义。另一方面，设计的重点可以放在展售的商品上。

我们的客户重复最多的是“货品要成店铺的主角”。因此，按照客户的要求，设计最终要实现的是产品摆设效果。对此似是而非的观点我持保留意见，产品摆放区并不是展示空间的全部，还应包括人的元素，特别是光顾店铺的顾客。没有参观者没有顾客的展示空间是失败的。我要重申这一点，它并不是空洞的理论而是实用的解决方案。请把自己时刻当成一名顾客，以入口为起点，徜徉于店内的每个角落。模拟顾客的角度，一步一步地，与他或是她形成共鸣。这一切将有助于打造出活泼而生动的商业氛围，而不仅仅使之局限于宣传品牌或者设计项目。

Duccio Grassi



To fascinate, to seduce, to convey emotions: the goals of the retail design have extended since it can be considered a discipline itself, different from interior design and architecture. The field of the retail design, even if explored by architects such as A. Loos and F.L. Wright, has been initially considered as belonging to a lower design. The last twenty years have explicitated that there are no jerarquies in the design fields, there are only better or worse projects. Initially the similarity between shops and museums as exposing spaces was highlighted.

As the museum is able to legitimate the object exposed as a piece of art, in the same way the shop can make the product displayed to be considered object of desire. Alessandro Mendini argued that an overlapping between the aesthetic object and the object to sell can exist with a simultaneous switch of their proper values.

The shop is not only an exposing but also a commercial space, therefore a selling place and always more frequently a place for communication and representation. In addition to be a place technically suitable for selling, the shop has the function to represent the company's identity and its values; especially in the flagship shops this meaning usually exceeds their commercial value. Many shops are more significant for their image than for their income. This aim can transform the exposing space described above in a stunning scenography with innovative solutions and with the use of melted lexical structures, as the examples collected in this book testify. In some cases the expressive forms of the retail design, induced by communication requirements in continuous and rapid evolution, move from the concept of exposing space to the way of the seducing narration, of the story tale, of the journey. The need to communicate the dream or the lifestyle brings the expressive forms of the retail design to open towards multidisciplinary approaches deriving from the world of marketing, advertising, art and temporary installation.

Both technical and formal experimentations are intrinsic and necessary to retail design for what stated above and also because a significant part of retail design is dedicated to fashion which, for its nature, needs the "new" more than anything else and it "burns" rapidly ideas and styles. In the shops we often find concepts, materials, combinations, furniture, moods which anticipate interiors and architecture, and also with setbacks on industrial design. An explicit example is the use of backpainted colored glass, forgotten for decades, and returned - in the mid 90s - into the fashion shops for invading subsequently and massively the fields of interiors, architecture and industrial design. The same happened for the recessed videos which have initially appeared in the fashion shops; other examples can be found in custom made lighting and ceramic products subsequently become industrial and common products.

The globalization of ideas and expressive forms, normal in present time, takes—in the case of retail design—an additional acceleration for the globalization of the selling network and for the fierce competition among brands. The "news" of the retail design can be found, almost in real time, in all the capitals of shopping. This fact leads to a risk of formal omologation (homologation) of the

commercial landscapes which can be avoided thanks to the foresight of the clients and with the creativity of the architects.

Another inherent risk in the retail design is the one that can derive from street shops in historical city centers. The commercial spaces are a significant part of the visual curtain of historical cities. As a matter of fact they influence the perception and the judgment of the city visitor, who certainly walks by the streets of shopping. The idea that the retail project shall respect the city, the building, the surroundings, is always more diffused, demonstrated also by the fact that many brands, for their flagship shops, try to turn away from the definition of no-place, maintaining the historical character of the building and conveying individual identity to the specific shop.

Personally I had the luck, among other things, to restore the remainings of a Paleochristian church and a chapel of XVI century, both turned into commercial spaces.

In these cases a forcing was made only against their original use, which had in any case been lost for long time, while the exposing space has gained appeal and seduction from the aspects of the places. The commercial destination has allowed to collect the necessary funds to restore and to preserve these architectures, therefore, maybe, not always the "beauty" which has to do with the dimension of "having" is harmful, as the philosopher Francois Cheng argues.

I would like to go back to the dimension of the space as an exposing place, we have already discussed how the needs of communication, experimentation and the accelerated globalization convey to the design of the commercial spaces different aspects from the design of museums and art galleries. I would like to express some thoughts on how we can approach the design of commercial spaces. On the one hand, you can think to the exposing place as a piece of art, of design or architecture with its intrinsic value, with strong identity more or less related to what exposes or represents; this is the case of the Guggenheim museum in Bilbao by Frank O. Gehry. On the other hand, you can give major focus to the object exposed, in our case the merchandise.

"The product has to be the protagonist of the shop" is the utterance most frequently repeated to me by my clients. In this case the product is the main object of the design thoughts and "how" it is displayed is the final goal of the design. I do not agree on this statement which could seem correct at the first sight. An exposing place is not composed only by the space and the product displayed but also by the human beings who relate themselves with that space and see that product. An exposing place without visitors or clients has no meaning. I believe that the major thoughts on design have to address to people. This is not a theoretical proposition, but a pragmatic and easily implemented approach. You have to image yourself as visitor in each moment of the path starting from the entrance. To look with the eyes of the client, imaging, step by step, his/her reactions, is useful to make a commercial space more a place for relations and interactions than a tool for celebrating the brand or the design.



# CONTENTS

目 录

## O1 Digital 数码

**Yellowcent Shop**  
10

**Currys**  
14

**Colorfoto**  
18

**Micheline**  
26

## O2 Lifestyle 家居

**Atrium**  
32

**Decameron**  
38

**Aura**  
44

**H&M Global Roll-out**  
50

**The Bath World**  
54

**A-cero IN**  
62

## O3 Beauty 美容

**Etude House**  
76

**H<sub>2</sub>O +**  
82

**Lumiere Salon**  
88

**Ecosmiles Stores**  
94

**Mona's Beauty Salon**  
98

**Skins 6|2 Cosmetics**  
104

**Kimarie Salon at Orchard  
Central**  
110

**Fresh Flagship Concept Store**  
114

**Pepe Hairstylist Showroom**  
120





O4  
Accessory  
配饰

Kameleon  
126

Freudenhause Eyewear Store  
130

Sergio Rossi Store  
136

Puma House Tokyo  
144

Demaria  
152

Umberto Luce  
158

Wynn Encore—In Step  
164



O6  
Fashion  
服饰

Levi's Flagship Store  
190

Puramania  
196

Topshop NYC  
202

Prada Nagoya  
208

Prada Forte dei Marmi  
214

C&A Brazil  
218

Bernard Weatherill  
230

ZUO Corp  
236

Fun Factory Flagship Retail  
Store  
240

L'Eliseo Fashion Store  
246

Converse Specialty Store  
252

Joules  
258

Maryling  
262

Engelbert Strauss Workwear  
Store Hockenheim  
266

Lippy Palmerston North  
272

Max Mara Milan  
276

Princesse Tam Tam  
282

Canali Building, New Bond  
Street  
286

Biba  
294

The Achilles Project  
300

Lucien Pellat-Finet Shinsaibashi  
306

Shang Xia  
312



O5  
Food  
食品

Au Bon Pain Café  
170

Domaine LA  
176

Zabbara  
180

Talcha  
184



Index  
316  
索引

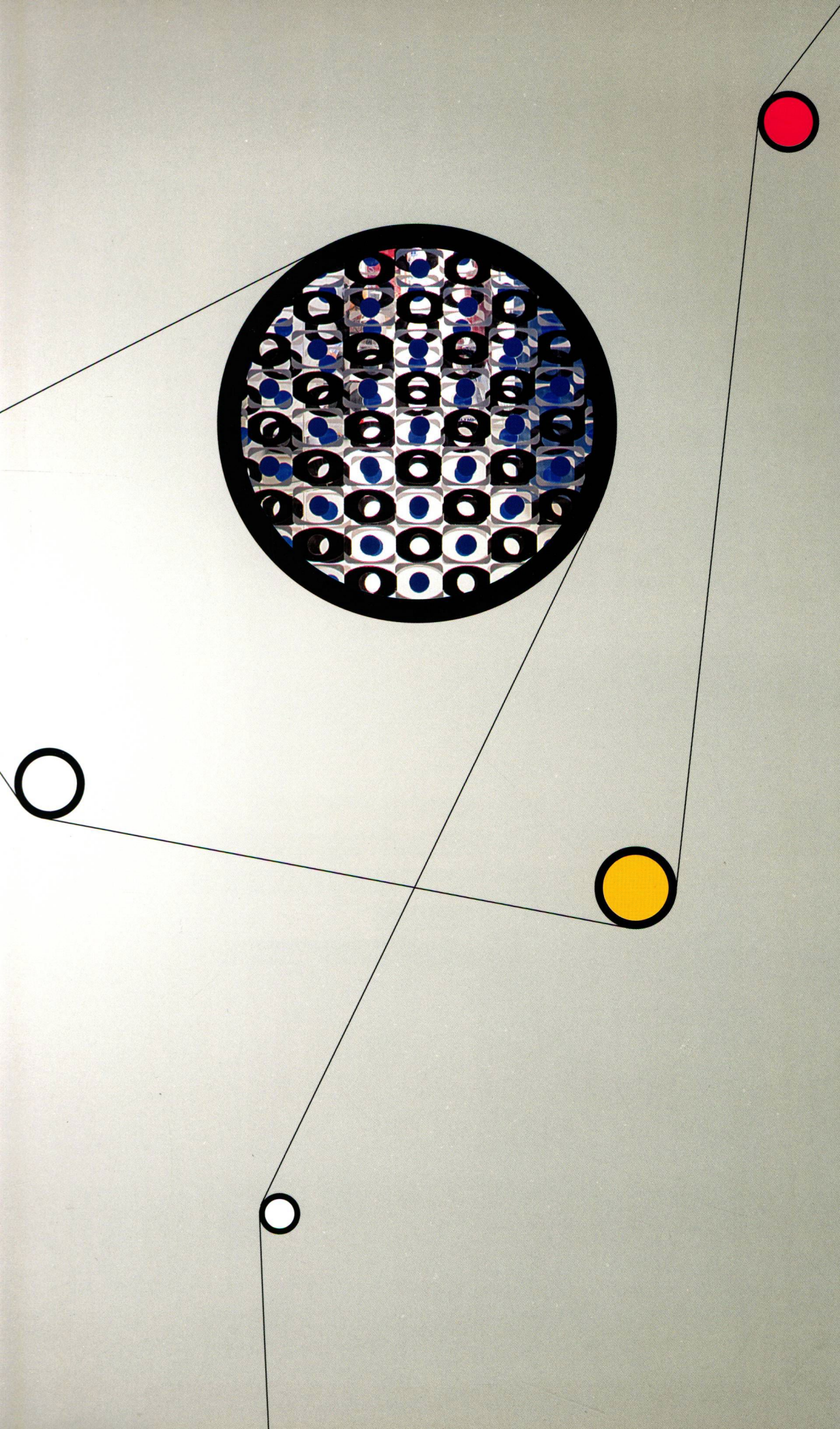


# 01 Digital

数码











yellowcent

Designer: Michael Neumann

Design Company: synn architekten

Location: Brunn am Gebirge, Austria

Area: 45 m<sup>2</sup>

Photographer: synn architekten

# Yellowcent Shop

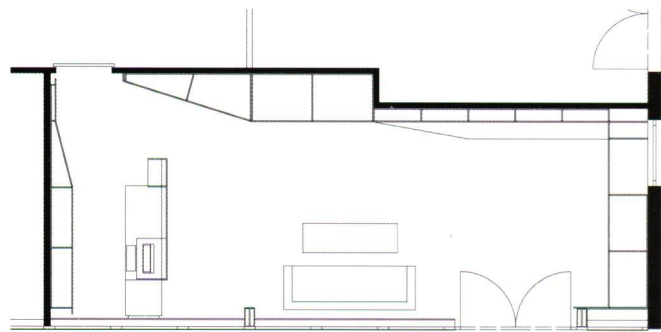
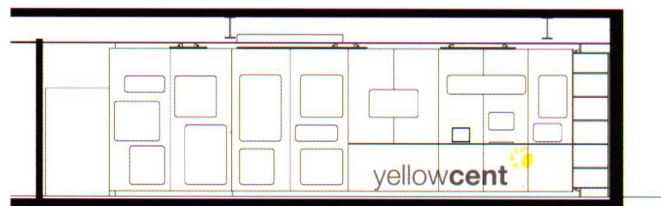
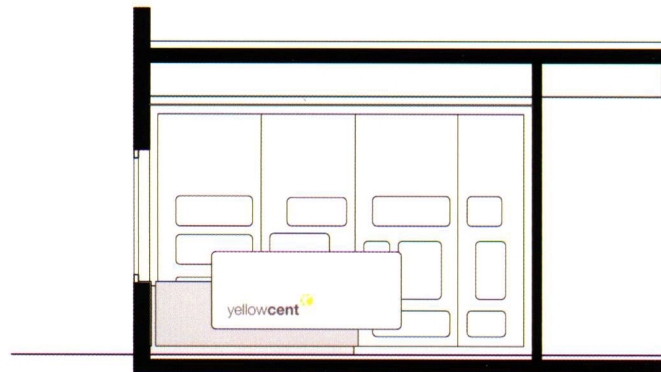
The small shop near Vienna was designed to transform yellowcent's already existing online-presence and its corporate design into architecture. A wall unit which has perforations of different sizes and heights acts as storage space and display area. Its surfaces consist of white high gloss finish and plexiglas. Facing the entrance a large integrated plasma display shows the company's presentation videos.

The panels on the ceiling—shaped like the cutouts of the wall display—hide the lighting and provide space for multimedia devices such as beamers and screens. The interior is completed by a multifunctional desk, which also appears in the colours of the company logo.









本案位于维也纳附近，设计理念在于将 Yellowcent 现有视频会议系统和公司的企业构思在建筑中加以利用。

墙壁上大小和高度不一的孔隙，起着存储和展示的作用。白色高光面漆和树脂玻璃装饰着墙体的表面。正对入口处，有一个大型综合等离子显示屏来播放公司的介绍。

天花板上的开孔类似墙面的装饰，实际上是用来隐藏光源、放置投影仪和屏幕之类的多媒体设备。多功能桌的摆放使室内功能完备，其颜色也和公司标志的颜色一致。









Design Company: Dalziel and Pow Design Consultants

Location: UK

Area: 279 m<sup>2</sup>

Photographer: Dalziel and Pow Design Consultants

# Currys

Dalziel and Pow have helped DSGi with the strategic turnaround of the Currys out of town and Currys Digital high street brands. These businesses were facing a number of challenges, including increased competition, especially from supermarkets and online retailers. As part of DSGi's "Winning New Revenues" strategy, the designers were appointed to refresh the brand's identity, store communications and design new store formats for both the Currys Digital and Currys businesses. A number of sites were identified to trial the new branding and store format and, following successful prototype stores in late 2008, the brand and store concepts are being rolled out. The total effect fulfils the brief, with an exciting new feel to the brand, its communication and store interiors. Initial customer reaction has been very positive, and trial sites are trading 25% above the chain.







