



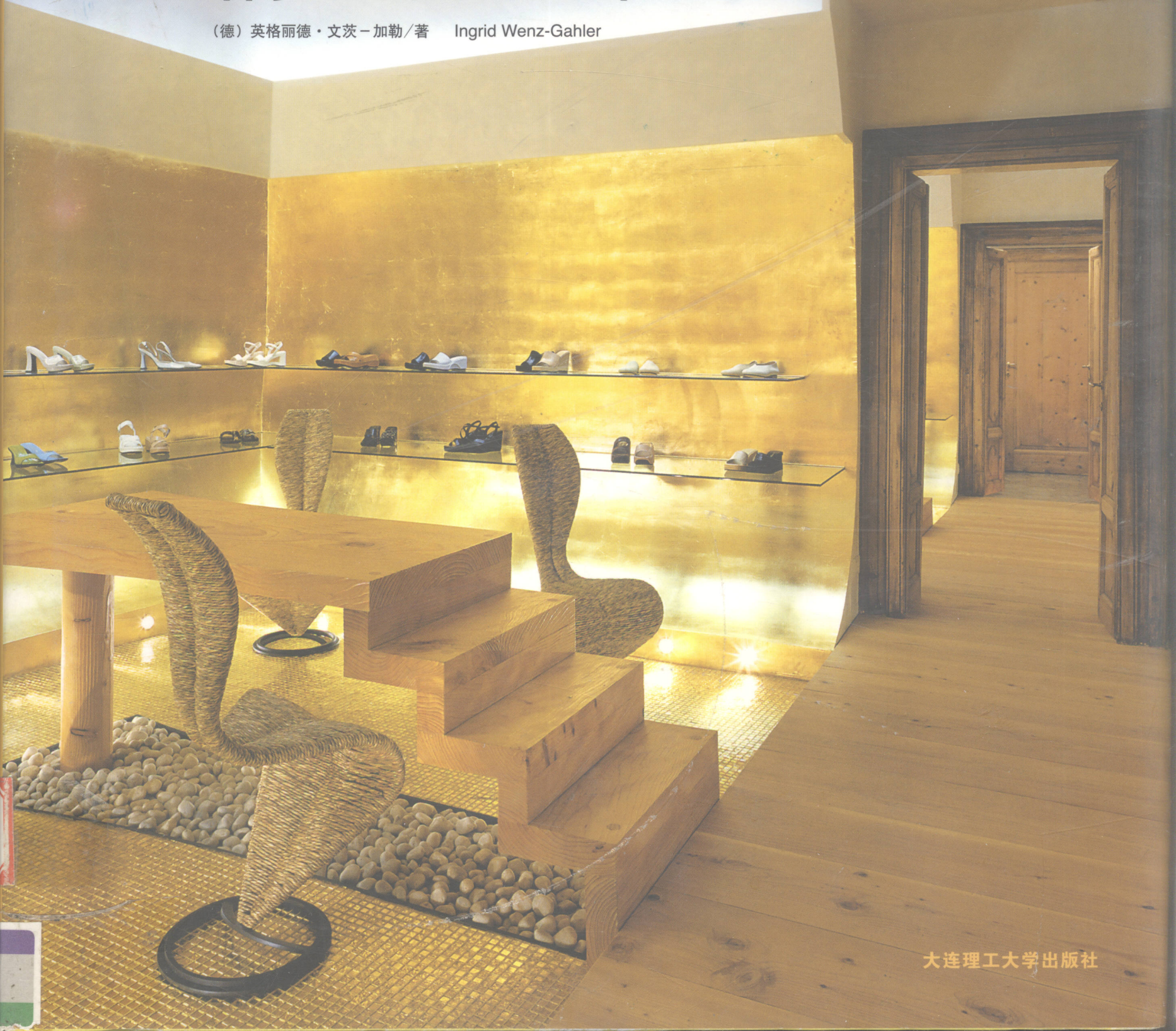
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Concept Shops

Shop design aimed at experience, emotion and success

精品店设计

(德) 英格丽德·文茨-加勒 / 著 Ingrid Wenz-Gahler



大连理工大学出版社

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By Ingrid Wenz-Gahler

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前言

对于整个零售业而言,它们从没有像近几年一样发展得如此迅速。高端、顶级的商店与廉价零售店相比,变化越来越快,商店营销理念转变为主要致力于让顾客有一个愉悦的购物体验,并在购物的同时进行娱乐。特别是那些在世界范围都随时随地可进行浏览的数字化商店纷纷出现,它们可以提供大量信息、服务和咨询支持,使得现有的销售网络变得更加完善。

传统的零售业部门现今面临着这样一个迫切的需要：如果还想满足现今更多要求的消费者的需求，就必须重新考虑自身的市场经营策略和设计理念。现在的消费者已经被过剩的消费品和服务冲坏了头脑。在一个充斥着越来越相似的产品市场中，消费者寻找的是附加价值，比如说一些有趣的体验、故事和生活化的一些东西，他们期望品牌产业和零售业部门能够提供这样的消费体验。

本书收集了许多优秀而成功的设计理念。分布于世界各地约40多个专业零售店向读者展示了它们是如何以一种富于想像力的方式展现其产品并在店中注入活力的,它们是如何给消费者提供一个信息的平台、沟通的平台以及值得回忆的体验与梦想。从而建立全新的商业关系模式。

零售业纵览——“卖场”

对于今日的零售业来说,其特色来源于这一行业大量不同类型的商店和卖场。为了从各种途径增加客源,这些卖场在选址和产品的多样化方面下了很大的功夫。

首先，有不计其数的——很多情况下都是传统的——专营零售店，例如：药房、眼镜店、花店。还有肉店、面包房、精品熟食店，逐渐在用诸如外卖、小吃、咖啡、点心等来增添它们的产品品种。另外，还有化妆品店、文具店、室内装饰品店、家具店和时装店以及各种干洗店、旅行社、复印店、发廊等服务机构，以上还只是一小部分。

在部分产品领域，大型专营零售店已经建立，例如：纺织品、鞋类和化妆品。渐渐地，这些专营店将不仅仅为提供时尚服装和室内装饰纺织品而存在，而

The retail trade landscape shopping locales

切事物，其目的是有效表达品牌的主题与形象，并切实使顾客体验到品牌的吸引力。有的则引导顾客去了解该公司的历史，或体验一种特定的材料，例如在奥地利蒂罗尔的Matt的“施华洛世奇水晶世界”，在柏林的索尼中心，在伦敦和柏林的耐克城，还有在沃尔茨堡的大众汽车城。许多新的名牌卖场都提供一系列的休闲活动和信息服务，在那里美食荟萃、精品纷呈（如乐高乐园、拉文斯堡娱乐世界、汽车城、索尼中心、耐克城等）；那里还有各种体育活动、音乐会和工作室。所有的这一切最后都在顾客的脑海里形成无法磨灭的印象。

从多样性角度这一方面来观察零售业的全景，这是我在本书中所展示的商店的目的。它们都是选材于最富于变化的商品领域、品牌店和最新出现的品牌世界，并来自于欧洲、美国、南美和日本等地。令人吃惊的是几乎没有一个具体的文化层面上的内容直接反映在商店理念上，然而它们共有的一个特点就是在它们的店中，它们希望告诉顾客关于产品的故事、关于它们的来龙去脉、关于公司、关于它们自身的文化和哲学方面的信息。它们想表明传统中的一部分——它们对待顾客的方式。商店本身希望传达出所有这些复杂的信息和思想。这种传达是通过它的设计类型、建筑造型、产品展示方式、灯光、色彩来体现，当然还要考虑感官感受，例如香气、声音和音乐。非常重要是通过它们在店中接待顾客的方式来体现。

顾客会怎么做？

要收集一个准确的客户资料库几乎是不可能的，即使采用与上面提到的市场营销策略有所不同的办法。甚至社会人口统计数据在这个领域都没有特别的用处。我们知道消费者在不停地变化，生育率在下降，老年人逐渐变成越来越重要的消费群体，单亲家庭和双职工家庭呈大幅上升的趋势。购物观念提供了线索，我们可以从中收集到顾客的信息，并开发出合适的零售理念。

那些喜欢“讨价还价”的消费者几乎都以打折为目标，“精明的顾客”会寻找适当价位的名牌产品，那些经常来“便利店”购物的顾客更喜欢没有压力地购物。值得注意的是，顾客中的一大部分，把购物当成是一种愉悦的自发的休闲活动，就像是进行体育运动和看电影一样，重点在于寻求开心和特别的体验。但影响和决定购物行为特征最显著的因素是顾客的教育水平和信息更新水平，以及由此产生的对高质量生活的需求程度和一个更成熟的消费意识。今天的消费



department stores or specialised retail stores. Today manufacturers are approaching customers directly with their own brand name stores, with the intention of presenting their products and brand name messages in a suitable interior design context. This variant ranges from factory outlets to the brand name temples of the high priests or priestesses of fashion, such as Calvin Klein, Jil Sander, Strenesse or Prada, for which the great designers commission only the very best of architects to translate their fashion idiom into a fitting setting in a suitable interior. To some extent this results in breathtaking temples in which the essence of the brand can be perceptibly experienced.

Whereas fashion creators have architectural temples constructed for their products, other brand manufacturers have created entire worlds revolving around the brand itself, in order to effectively communicate the brand theme and image and to make it possible to actually feel an affinity with the product. Some allow customers to experience the history of the company or to experience a specific material, for example at Swarovski World of Crystal in Matt in Tirol, the Sony Center in Berlin, Nike Town in London and Berlin, or Volkswagen's Auto City in Wolfsburg. Many of the new "brand lands" also offer a complex array of leisure activities and information-combined with gastronomy and shops for their products (Legoland, Ravensburger Spieleland, Auto City, Sony Center, Nike Town), as well as courses, concerts, workshops-a mixture of the products offered and information, packaged as an especially memorable experience.

The great variety of all of these retail types reveals the spectrum of the retail landscape in which the shops that I have chosen for this book can be found. They include specialist retail shops in the most varying product areas, brand name shops and also newly created brand name worlds, which are located in Europe, the USA, South America

者比以往有更多的信息来源。他们更加关心健康和自然资源，他们对食品、衣着、生活用品、电器、交通工具和旅行有着更高的标准。另外，新的数字媒体使我们的交流达到了前所未有的程度，世界范围内的消费者不仅可以获知信息，也可以经由互联网获得产品，而且产品的包装也富有趣味。但是，消费者不仅对产品本身有要求，他们对产品的展示方式和产品的内涵也有要求。产品的展示方式不仅要整齐明了，同时也要能引发顾客的好奇心，以达到一种意外惊喜的效果，在突出重点的同时阐明品牌所主张的生活方式，从而给顾客一种归属感或者名副其实的 impression。还要提到的是，顾客在店中越来越希望能不受约束地主动地做点儿什么：比如试着放点儿音乐，弄弄数码相机，又或试试健身器械、乐器或者试试车。此外，他期望从产品的工艺中寻求灵感，去发现产品的其他可能的用途。他可能对参加学习课程或者学习某种手工艺感兴趣，从而学到专门的技能或者能认识更多有着共同爱好的人群。这样，对某种产品的兴趣会引发层层波浪般的效应，从而推动顾客围绕着产品收集其周围的额外信息、书籍和旅行经验。最后，除了所有他体验到的产品以外，消费者会很自然地想到放松：在咖啡馆坐坐，或去剪一个新发型、做美容、健身、看电影，或泡网吧。人们需要产品世界和零售部门提供值得回忆的体验，想顾客之所想，让消费者美梦成真，以此激发他们的各种情感。

变化中的零售业

这些发展清楚地表明，在很大程度上，西方世界的消费者已经变得不受约束：他们清楚产品的优劣，他们寻求的是一种附加值、一种显著的特点或者是产品的内涵。

零售业部门应当如何应对消费者的变化？对产品内涵的追求是否已使得该产品的零售理念脱颖而出？

零售理念常常反映一个特定时代的流行趋势。在20世纪80年代，我们经历了一个以经济高涨甚至过剩为标志的时期，这时的零售业集中于通过建筑上的构想来提升其品牌形象和产品质量。相反的，到了20世纪90年代，人们的家庭观念和环境保护观念发生了变化，人们对生态产品和天然材料越来越感兴趣。而在今天，对人们来说是必不可少的产品已经没有多少了，人们更关注的是沟通和想像力——特定产品传达特定的意义和内涵。我们的社会已经从工业社会发展到了信息社会，又从信息社会发展到了现在的交流沟

and Japan. What is surprising is that there are very few culturally specific aspects that manifest themselves in the shop concepts. However, they all have one thing in common: in and with their shops, they want to tell their customers stories—about their products, about their context, their company, about their own culture and philosophy. They want to demonstrate a part of their tradition—their manner of dealing with customers. The shop itself is intended to communicate all of this complexity of thought and information—by means of its type of design, architecture, the product presentation, lighting and colours—but of course also by means of sensual perceptions such as fragrances, sounds and music. And last but not least, by means of the manner in which customers are treated in the shop.

How does the consumer behave?

Even if the marketing strategists do not like this fact, today it is almost impossible to compile a precise customer profile, even socio-demographic data are of no particular use in this area. We know that consumers are continually changing, that the birth rate is dropping and that older people are becoming more important as consumers. Singles and two income households are drastically on the rise. Shopping attitudes are the most likely source of clues, in that they provide us with information about customers and can be exploited for a retail concept.

Customers whose main priority is making “bargain price” purchases are discount oriented. “Smart shoppers” look for brand name items at a good price. Those who frequent “Convenience” stores prefer shopping without stress. Moreover, for a large part of the population, going shopping is a pleasurable and spontaneous leisure activity just like sports or the movies: the focus is on having “fun” and on that “special experience”. But what characterises and influences shopping behaviour most particularly is the improved education and information level of the population and the resulting demand for more quality of life and a more fully developed state of consumer consciousness. Today’s consumers are better informed than they ever were. They are more health and natural resource conscious, and they have high standards with regard to food, clothing and life products, as well as electronic products, vehicles and travel. Moreover, the new digital media have changed our communication potential to such an extent that customers world wide can not only access information but also products via the internet—products that are also packaged in a playfully entertaining context. However, consumer demands not only apply to the products themselves, but also to the manner and the context in which these products are presented. Product displays should be clearly arranged, but should also arouse curiosity, provide surprise effects,

通社会，并且正在向下一种生活方式慢慢推进。当我们逛购物中心、休闲广场和主题公园的时候，我们已经在体验着主题世界里的竞争。夸张的场景、吸引人的事件和活动仍是视觉媒体所遵循的金科玉律。零售商从很早以前就已经变成了休闲世界中的顾客娱乐节目的主持人，尽管这些零售店的设计不一定能跟得上这种变革的步伐。当顾客想体验某些东西的时候，仅提供惹人喜爱的展台设计和令人印象深刻的图片已不足够，他们更需要一种促进互动交流、启发思考、鼓励参与的零售理念。最受欢迎的理念是这样的理念：不仅展示一个表演或戏剧性场景，而且引发长时间的感官体验，这种体验能够产生永久的牢固的顾客关系。如今顾客需要的正是与他所购物的商店之间的一个情感纽带。

品牌制造商以及品牌零售商，还有他们的品牌店，长期以来都已经理解这一事实，而且在他们自己的商店和品牌世界里，也一直努力与顾客建立牢固的关系。这些品牌店的设计师的设计重点不仅仅在于创造无可挑剔、独一无二的外观或设计，以使其产品大放光彩并增加其外在价值，他们同样希望传达出关于他们自己、他们的产品、他们的生活方式和精神世界、他们的服务、他们的待客之道和他们的价值观的一些东西。通过这些商品和商店，他们讲述了那些可以产生附加值的故事。这些故事有可能是关于冒险的，关于爱情或是追求无忧无虑的生活的，或是关于生活方式、人与人之间的关怀和健康幸福的，或是关于寻求安全保障或追求梦想的。惟一令人厌倦的是没什么可讲的产品和制造商，而出售这样产品的商店也很快就会令人感到无新意而使顾客心生厌倦。

举例来说，零售业的新理念主要有：

- 娱乐型购物
- 新技术
- 品牌名称的重大意义
- 以客户为中心的努力（服务和健康）
- 顾客的参与和互动

在本书中提到的商店中，品牌店清楚地说明了它们如何向客户阐述产品和公司的故事。而各个不同的品牌店又有着不同的叙事方式。意大利时尚设计师Anna Molinari的Blumarine专卖店中营造的是梦幻般的诗歌世界，具有同样风格的还有美国知名鞋类品牌Via Spiga。资生堂——日本化妆品制造商——则把其Qiora品牌的哲学融入到一个纺织品世界之中。而荷兰能源供应商Nuon则以绘画的方式将其服务内涵加以演绎。另外，电讯运营商Telfort的目标在于与客户之间达成对话。Camper

highlights and a lifestyle ambiance that promises a feeling of belonging or authenticity. In addition, to an increasing degree the emancipated consumer wants to actively do something himself in a shop: try something on or out-music, a digital camera or fitness equipment—a musical instrument or a car. Furthermore, he expects stimulation through the workmanship and the possible use of the product. He is interested in attending courses or workshops aimed at learning specialised know-how or meeting people of similar interests. Interest in a product tends cause progressively larger ripples, often encompassing supplementary information, books or travel. Finally, besides all of the products that he experiences, the shopper naturally wants to relax, in a café or at the hairdresser's, in a cosmetics or fitness studio, at the movies or in an internet café. The product world and the retail sector are supposed to provide memorable experiences, dreams and ideas, while arousing all manner of emotions.

The retail trade in a state of flux?

These developments make it clear that, to a great degree, customers in our western world have become emancipated, they know the products and in many cases they look for an additional advantage, significance or meaning.

But how is the retail trade sector reacting to these changes in consumers? Has this search for meaning made itself felt recognisably in retailing concepts?

Retailing concepts have always reflected the tendencies of a particular era. In the eighties, we experienced a time characterised by an economic upswing and overabundance, when the retail sector focussed primarily on image and quality by means of architectural dreams. By contrast, the nineties communicated a change in values with regard to the family and the environment, which resulted in great interest in ecological products and natural materials. In the current decade, it is not so much the products themselves that are important to people, but communication and imagination—the meaning and content that the products convey. Our society has transformed itself from an industrial society—by way of an information society—into a communication society, and at present it is staggering from one experience to the next event. Even today we are already experiencing a competition situation between theme worlds, when we look at shopping centres, leisure and theme parks, Theatrical spectacles, action happenings and events are also the rule in the visual media. The retailer has long since become an entertainment MC in the leisure world of his customers, although his shop's stage setting has not always kept pace with these transformations. When customers want to experience something, the retailer cannot merely offer prefabricated stage settings and pictures

公司则致力于一种既时髦又简单的文化传统,而这个传统既是其产品哲学也是其风格。在Mandarina Duck,顾客要透过其品牌店的内部装饰才能够发现其产品的内涵。在Fila(菲乐)和索尼的品牌专卖店里,用一种独特的生活格调营造出一个感官体验的世界。

在专营店,顾客可以通过展厅和画廊来了解产品背后的故事。而在以“自动售货机”为主要功能的商店则强调方便与快捷,这体现在产品挑选和快速服务上面。在有的商店理念中,展示设计的灵感来自于“产品本身”——产品的材料、用途、做工和产地。还有一种故事的叙述法在于以某个“主题”为基础,通常这种主题与产品本身、产品内涵或目标顾客有着密切的关系。以“健康”为特色的品牌店其主要目的就是给客人一种舒适感。

随商品展示、特殊体验和情感而调整的卖场布置

越来越多的有“卖场设计经验”的设计师,不仅受邀设计贸易展览会,也受聘设计零售店,这一现象已不足为奇。毕竟我们的目标是创造这样一种商店:通过商品展示方式和空间气氛的营造,把产品设计师的观点传达给顾客并让顾客接受,从而使抽象的产品和企业的故事成为看得见摸得着的事物。这种情况与剧院和影院比较相似,在剧院和影院里,故事是跟着剧本同步发展,剧本中也有关于舞台布置的说明。同样在零售店的设计部门,建筑师、室内设计师、商品视觉效果设计师、室内装饰师、专业灯光师以及对于设计越来越重要的卖场设计师和剧作家都在给零售卖场打造一张合适的面孔,并赋予它们生命。

零售卖场的风格化设计

很自然地,对本书中提到的商店的设计师和建筑师开发并运用了什么样的设计方式、材料和做法来创造一个会讲故事的室内空间,人们会感到很好奇。他们的想法同时也代表着时下设计的趋势。

入口

商店的门面和入口通常几乎都被设计成完全开放式的,给人一种毫无阻碍的店内视野。通常也没有窗。一般来说,在入口区域的设计元素会被尽量减到最少的程度。

当然也会有例外。在纽约的Aida美发沙龙里就有一个围起来的雕刻框架,这个框架一直伸展到内部。伦敦有家面包店使用了一个引人注目的招牌(一个陈旧的印着方块字母的招牌)。雅典的微型电子产品中心

to impress them, but rather he must develop concepts that demand interaction, provoke thought and encourage participation. The concepts that are most sought after are those that not only communicate a show or a theatrical spectacle, but also long term, sensual experiences that result in permanently stronger customer bonding. And that is exactly what today customer wants: an emotional relationship with the stores where he shops.

Brand name suppliers and all those retailers that regard themselves—as well as their shops—as a “brand” have long since comprehended this fact and, in their own shops and brand name worlds, they have been demonstrating how customer bonding can be established. The focus of their shops is not merely on creating an unmistakably unique appearance or design, which highlights the product and increases its apparent value. In their shops, they want to communicate something about themselves and their products, about their way of life and mentality, their service, their attitudes to their customers and their own values. Using their products and their shop, they tell a story which generates additional value. These stories may be about adventure, about love and feeling secure, about lifestyle, about personal care and well-being, about safety or about convictions. The only thing that is boring is a product or a company with nothing to tell; and this is definitely true of the shops where such products are sold.

For example, the new retail concepts may focus on

- shopping for entertainment,
- new forms of technology,
- the significance of brand names,
- efforts aimed at the customer (service, wellness),
- involving the customer, interaction.

Among the shops included in this book, the brand name shops clearly illustrate how they convey their product and corporate story to the customers. One approach can be seen in the poetic dream worlds of the Blumarine shops of the Italian fashion stylist, Anna Molinari, and in the American shoe brand, Via Spiga. For its Qiora brand, Shiseido—the Japanese cosmetics manufacturer—had its product philosophy translated into a textile spatial world. Whereas the Dutch energy utility company—Nuon—communicates its range of services primarily by graphic means, the objective of the telecommunications provider—Telfort—lies in achieving a dialogue with its customers. Camper focus is its cultural tradition of stylish simplicity, which is simultaneously its product philosophy and a lifestyle in itself. At Mandarina Duck the merchandise is supposed to be discovered via the interior. In their stores, Fila and Sony offer customers an opportunity to experience sensual worlds with a specific lifestyle character.

In the specialist shops, product stories that the customer can



使用了一个彩色的横梁状悬空招牌和色彩鲜明的立面。米兰的菲乐体育用品·生活馆在其入口上方安放了一个超大的电视图像显示器。

建筑空间

在高品质产品领域，我们会发现很多白色或奶油色的开放空间，在那里我们可以看到迷人的通道和内部景观，其内部设计因为阳台和楼梯而更生动，因透明感而更具特色。在很多情况下，由于其材料和形状的独特，室内楼梯成为设计之中的点睛之笔。通过在光滑的墙壁上凿出大大小小的壁橱或壁龛，并加以灯光装饰，也产生了一些特别的新意。

在某些商店内部，对雕塑的处理可以获得意外的效果，从面包店的字母浮雕到Aida和Harriet Dorn的对整个墙面所做的雕塑处理，又或像Legrand鞋店那样在室内再制造出一个空间。有的品牌店用纺织物覆盖了整面墙，有的用纺织品精心点缀墙面，善于使用纺织品可以有效地调动顾客的情绪。另外，良好的灯光效果和现实主义的壁画既可以引起顾客的好奇心，也可以制造出一种空间上的幻觉。

天花板

无一例外的，天花板的设计都比较简单。用石灰粉刷的天花板，以凹进去的聚光灯加以装饰。有时候，设计师也在深蓝的天花板镶嵌上小颗粒，营造出繁星满空的效果。还有的商店着重于阁楼特色和简朴风格。在天花板和墙面使用黑色，使得屋顶和墙之间的界限看上去仿佛消失了一样，与“明亮的墙壁”的设计理念相反，这是一种对次要元素进行虚化的手法。哪处需要展示产品，哪处就采用格子结构的展示方式。一个背后打光的降落伞造型也可以在视觉上降低



identify with are communicated in showrooms and galleries. In shops that function in the manner of “vending machines” the emphasis is on facilitating and accelerating sales by means of product selection and super service. With some of the shop concepts, the inspirational ideas for the stage settings were derived from the “Product itself” —its materials, utilisation and workmanship, as well as origin. Another form of story narration consists in basing a shop on a “theme” that has to do with the product itself, the context or the target group. And in shops with “wellness character” a feeling of well-being for customers is the principal aim.

Retail stage settings geared to shows, special experiences and emotions

It is not surprising that, to a growing extent, designers with “stage experience” are being commissioned for trade fair exhibition stands as well as for retail shops. After all, the objective is to create shops that, by means of the type of product presentation and spatial atmosphere, generate a mood that convinces customers of the retailers’ intention to make the product and corporate stories visually perceptible. This is comparable to the theatre or film situation, where the entire story proceeds in accordance with a script, which also includes instructions for the setting. In the retail design sector, architects, interior designers, visual merchandise designers, interior decorators, lighting professionals and, to an increasing degree, stage designers and film dramaturges are giving retail stage settings a face and infusing them with life.

Stylistic methods of design for retail stage settings

Naturally, it is quite fascinating to find out what design methods, materials and modus operandi the designers and architects of the shops that are illustrated in this book have developed and utilised in order to create interiors that convey stories. Their ideas are also indicative of current design trends.

Entries

Façades and entries are almost always open so as to offer an unimpeded view of the shop interior. There are no window displays. Design elements in the entry area are reduced to a minimum.

There are some exceptions. The *Aida* hairdressing salon in New York has a enclosing sculptural framework that extends into the interior. The *Bread Shop* in London utilises a conspicuous logo (old printing block characters), as does the *Microcenter* in Athens (a coloured, beamlike suspended sign and coloured façade graphics). At *Fila Sport.Life* in Milan, gigantic video pictures are shown above the entry.

屋顶的高度。需要从远处即可看到的醒目的标志物
通常需要使用灯光来引导人们的视线。

地 面

在地面材料上, 高端商店常常比较保守, 通常只使用磨光的混凝土地面。只有在极少情况下才使用马赛克(通常是金色的)沿小边角处进行装饰, 与混凝土结合使用。浅色调的打磨后的石材地板也可以制造出顶级时尚店的外观效果。壁龛被从玻璃地板下面照射上来的灯光加以烘托, 效果有时候也很不错。外观上, 高光环氧树脂地板石是随处可见又有丰富色彩可供选择的材料, 在性能上被认为很有时尚感, 也比较高档。南部地区的商店更喜欢使用磨光的大理石。另一方面, 设计师通常有意使用瓷砖, 搭配以木质地板和金属外表, 从而形成一种强烈的对比。木质地板容易磨损, 不过它能体现自然、纯朴、简洁、舒适和真实感。除了在特定的区域内, 设计师很少使用地毯。地毯的使用通常是为了搭配一个重要的装饰主题(例如, “水”)。

材料对比

在这一领域, 娱乐性的即兴创作冲动把大量幻想付诸于实践。磨光混凝土地面一般与熟石膏墙面或马赛克相结合使用。在高档商店和客流量很大的以服务为主的商店中, 设计师常以自然流畅的手法把毛毯、金属和树脂玻璃等材料融合在其设计当中。在地板上面, 设计师通常使用暖色调的当地木材(如梨木或者橡木)所制成的家具和墙面装饰品, 偶尔也使用金属材料以活跃整个品牌店的气氛, 例如钢、镂空的或扭曲的铁片被用来表现出一种特别的结构, 从而达到展示的效果。醒目的马赛克砖、白色大理石子与富于表现力的落叶松木相结合能够很好地营造出一种不同寻常的对比效果。在混凝土地面之上的是家具, 这些家具具有五光十色的背景灯光, 并列而置的是绘有鲜艳色彩的图画的一面墙。在室内设计中, 近来越来越多地使用大块的鲜艳色彩来特别突出某些区域, 如环氧树脂的地板或墙壁, 它们与油画和石膏装饰品相融合可以产生特别的效果。同时, 设计师们也常常使用复古材料, 如20世纪50、60年代典型的黄铜边饰, 来制造一种疏远、冷峻的效果。

灯光效果

在当代的商店设计中, 灯光几乎扮演了一个主导角色。空间形态通常以灯光加以勾画: 带有背景灯光的墙壁带有一种发散的光线, 闪亮的家具和墙壁制造

The architectural space

In the high quality product area, we find numerous white or cream coloured open spaces full of fascinating passages and views through openings, enlivened by balconies and staircases and characterised by transparency. In many cases the staircases are design highlights by reason of their materials and shape. Interest is often added to smooth walls by inserting larger or smaller illuminated alcoves and recesses.

In some interiors, an element of surprise is introduced with sculptural treatments, ranging from relief lettering (*Bread Shop*) to a sculptural wall treatment (*Aida and Harriet Dorn*) or the creation of rooms within rooms (*Legrand*). Emotionally exciting shops are formed using textiles by entirely sheathing the interior in fabric or fashioning wall elements out of textile materials. Effects that arouse curiosity and create spatial illusions can be achieved with lighting effects, as well as with realistic mural paintings.

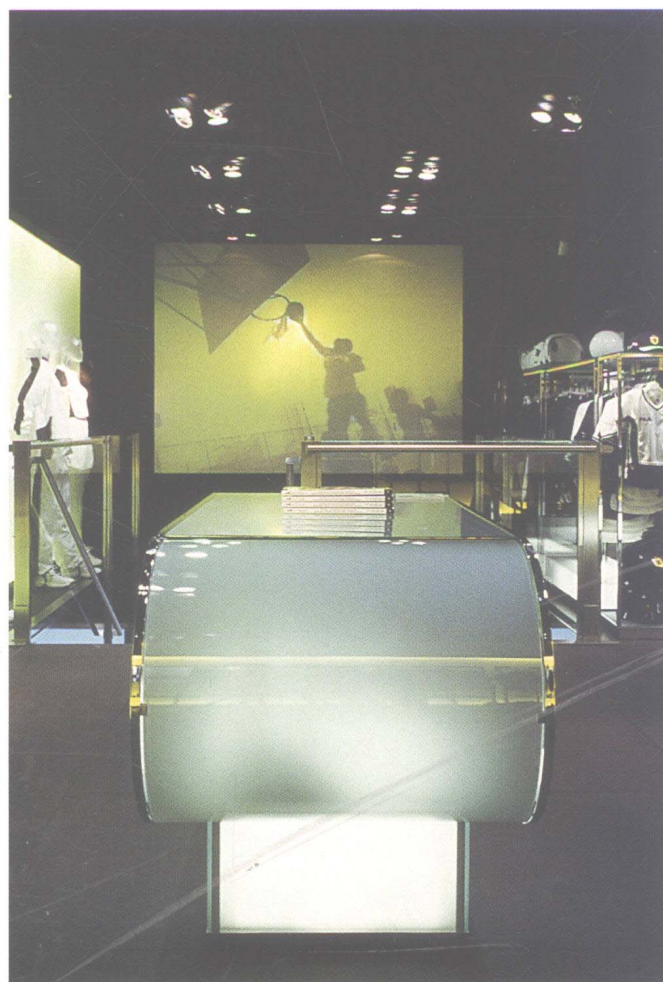
Ceilings

Without exception, the austere interiors have simple plastered ceilings with recessed spot lights. In some cases dark blue ceilings conjure up a star studded sky effect. The industrial touch can also be found in shops with a particular focus on simplicity or loft character. Black used on the walls and ceilings makes spatial boundaries seem to disappear and is symbolic of immaterialness as a contrast to “glowing walls”. Where show effects are desired, stage or trade fair like grid structures are used. In one case, a reduction of ceiling height is achieved by means of a back lit parachute. Where areas are supposed to be marked graphically so they are visible from afar, lighting elements are often used as an orientation aid.

Floors

High end shops flirt with understatement and generally have polished concrete floors. In some few cases, small borders using mosaic tiles—often in gold—are used in combination with concrete. Very light coloured terrazzo flooring is also making an appearance in the top fashion shops. Wall alcoves are sometimes emphasised by glass flooring illuminated from below. Apparently, high gloss epoxy resin floors, which are poured on location and which are available in numerous colours, are regarded as highly fashionable and valuable. Gleaming marble is more likely to be found in shops in southern climes. On the other hand, tiles are often used purposefully and with an aim to contrasts—in combination with wood flooring or glitter tiles, as well as with metal surfaces. Parquet floors are allowed to show evidence of wear, whereby they are an indication of naturalness and simplicity, liveable cosiness and a lack of artifice. Very rarely,

出如电影院一样的气氛。嵌入墙中的展示架由灯光勾勒出外形，或者灯光通过不同的距离和间隔改变了这些展示架的质感和色彩。明亮的日光被窗帘所虚化，或者干脆被背景灯和灯光墙所取代。在很大程度上可以说，少了间接照明和嵌入式壁灯的时尚品牌店将魅力大减。值得注意的是，天花板上夸大了尺寸的灯饰或吊灯常常为一种特别的公司形象定下了基调。



产品展示

如果需要着重展示某种产品，我们通常使用树脂玻璃制作的承托装置和托架。或者有时我们可以从自动售货机世界中找到灵感，并把这些灵感转化为一种高雅的零售风格与特色。然而，如果我们希望顾客通过品牌店的独特内部设计去自行发现产品的特色，就要有策略地设计出可以调动人们的兴趣的娱乐元素，并融合以充满间离效果的深奥微妙的产品展示手法。为了烘托产品的昂贵与无价，有时候我们把产品摆放在闪亮的物体上，以求通过这些物体的形状来衬托出产品的内涵。展示方式取决于产品本身的材质、形状和制造过程。在无支架的玻璃、金属和木制托架上，产品就像是悬浮在空中，再经过后面或下面的背景灯烘

地毯 may be found in specific areas, or they are used purposely and incorporate a significant decorative motif (e.g. water motif).

Contrast of materials

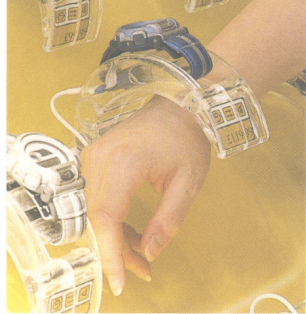
Apparently in this area, playfully improvisational impulses lead to the exuberant realisation of fantasies. Polished concrete flooring is combined with fine plaster walls or with mosaic tiles. It merges smoothly into carpeting, metal or Plexiglas, and is used in sophisticated shops as well as in service oriented stores with a great deal of customer traffic. Arranged on this flooring we find furnishings or wall elements made of native woods in warm tones, such as pear or oak, and occasionally pepped up with metal elements, such as steel, perforated or corrugated metal sheeting that is used for structural or display elements. Bold mosaic tiles and white marble pebble stones create a bizarre contrast next to expressive larch wood. On concrete floors, we find furnishings or product walls that are colourfully illuminated from behind, or juxtaposed with graphic walls in strong colours. Increasingly, intensive colours are being used for interiors; they serve to highlight room areas and can be found on floors, where they are used in epoxy resin flooring, and on walls, where they are incorporated into painting and plastering techniques. Retro-materials, such as the brass edging typical of the fifties and sixties, are more likely to be used to create an alienation effect.

Lighting effects

In contemporary shops lighting almost always plays a leading role. Spatial shapes are outlined by means of light; backlit wall screens spread diffused light and glowing furniture and walls are used to create a cinemalike cyber atmosphere. Recessed shelving may be framed by light or the lighting used may change its quality and colour at specific intervals. Bright daylight is dimmed by means of draperies, or daylight character is conjured up by using back lit or glowing walls. To a great extent, fashion temples work with indirect lighting and illuminated alcoves. Conspicuous, sometimes over sized ceiling light fixtures or hanging fixtures often set the tone for a particular corporate image.

Product presentation

If the product is supposed to be highlighted, small Plexiglas elements are often used as holding devices and brackets. Alternatively, inspiration for ideas is taken from the world of vending machines and translated into an elegant retail idiom. However, if the intention is to allow the customers to "discover" the product via the interior space itself, this results in exciting rooms and room elements used as a distraction manoeuvre and combined with sophisticated presentation ideas replete with alienation effects. As if they were priceless



托，这些产品仿佛变成了聚光灯下令人瞩目的明星。这些产品被精心地摆放在全然不同的材料制成的背景之中，其独特性得以发挥得淋漓尽致。

娱乐效应和互动关系

除了触摸屏幕和之前介绍过的电视墙之外，现在已经有越来越多可以让顾客进行娱乐和交流的科技产品，包括游戏机和网络游戏。特别是对于高科技产品，顾客有充足的机会可以去尝试新产品。自动售货机效应被应用在顶尖时尚产品中，并进一步融合了其他娱乐性元素，像试试意想不到的折叠坐椅、在意料之外的“墙”中发现商品。如果有旋转楼梯和用玻璃纤维制成的特别的试衣间，那么最好把孩子们留在家里。儿童游戏室、滑梯和游戏角更受孩子们的欢迎。近些年来，设计风格幽默的灯具、坐套坐垫以及形状奇特、外观滑稽可笑的桌子大受欢迎。这一流行趋势值得尝试。

舒适周到的理念

这种方法很自然地融合了所有可以使顾客产生舒适感、幸福感而使他们在店中停留更长时间的创意和选择。它可能包括一个小咖啡厅或小水吧，舒服的坐位，供等候或休息时使用的沙发，舒缓紧张情绪的音乐，有着花园氛围的绿树成荫的庭院。还有一些更贴



近顾客的项目，如包括从音乐、小吃、按摩到香薰的附加值服务；甚至也包括在休息的地方提供一些顾客意想不到的设备和服务——电话、复印和传真，以及给所购商品进行精美的包装。有的品牌店也推行细心、

treasures, products are sometimes displayed in shining objects that convey product content by reason of their shape. Some display methods are derived from the material, the shape or the fabrication process of the product itself. Products float on bracketless glass, metal and wooden shelves, are backlit or illuminated from below or highlighted like celebrities placed in the spotlight. They are purposefully placed on contrasting materials so that their individual peculiarities can be discovered.

Playful effects and interaction

In addition to the touch screens and video walls that were introduced some time ago, there is increasingly more technology for customers to play and communicate with, including Playstations and internet access. Particularly in the technical area, customers have ample opportunity to try products out. A vending machine effect utilised for a top fashion product also incorporates a playful element, as do unexpected fold-out seating facilities or products that have to be discovered in unexpected “walls”. With a revolving spiral staircase or fitting rooms made of fibre glass rods, it is best to leave the children at home. A children’s playhouse, slide equipment or cuddly corners are more attuned to a child’s needs. Recent years have also seen the advent of humorously designed lamps, seating elements as well as tables that provoke customer smiles simply by reason of their shape. It is worth a try.

Wellness ideas

Naturally, this approach incorporates all those options geared to giving customers a feeling of wellbeing and thus keeping them in the shop longer. It may include a café or a juice bar, comfortable seating arrangements and sofas for waiting periods, soft strains of music, shady courtyards with a gardenlike ambiance or a pampering programme ranging from super consulting service to music, snacks, massages and fragrances. Sometimes, it manifests itself in an unexpected customer restroom facility, telephone, copying or fax service, the option of having a purchase gift wrapped or quite simply attentiveness and cordial courtesy. Pampering can also be achieved by means of purposeful product pre-selection or the possibility of procuring very personal products.

Service, events, e-commerce

Nowadays the possibility of takeaway service in delicatessen shops and obtaining your favourite cookie recipe from the baker is almost taken for granted. In music and sports shops, visiting celebrities and autograph sessions are particularly popular, as well as mini concerts or—at the very least—video clips showing the latest stars.