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ENJOY BRAND  
COMMERCIAL SPACE

巡游品牌商业空间

20个国家、40个品牌、100名设计师



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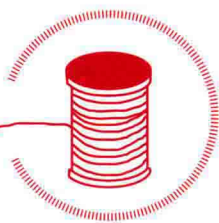
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# PREFACE | 序言1

To face an interior design project, besides the economic factor, there are some conditions that must be taken in account from the beginning.

Each client is different and all of us have our rarities and peculiarities. There are no universal ways and, what is odd to me, may be normal for the others... The program of requirements of the customer must be the first step to study. The way of life, the more essential likings and even the personality of the client will mark the project.

On the other hand, if the work is made in Dubai or Madrid, it also determines each project approach from a cultural and climatic point of view. However, this is also a weapon that must improve the results of the work.

It's basic to have all these factors in mind. We have to know the customer, know how to talk and hear, and also how to persuade without imposing anything. These are the keys for the execution of a coherent work and the satisfaction of both parts.

The architecture Studio A-cero opens an explanatory space of sale of furniture and decoration designed by our proper team, which both my partner Rafael Llamazares and I direct.

It is a question of the new showroom of A-cero, where the furniture and the pieces of decoration developed by the studio, acquire a sculptural character, all of them with a pronounced formal and decorative sense.

We try to promote the interior design department and offer to the market the possibility of creating ambiances.

We strongly believe the philosophy which defends that an architecture studio can go so far as to have the capacity and the structure necessary for the achievement of a project that includes in itself the architecture, interior design and even the landscaping following a common conductive thread as for creativity and concept of the project, execution and final score.

Our final goal is that every piece fits in the best possible way in the chosen spaces. The intention that design and quality go of the hand of the highly functional.

Every piece we design tries to reflect the sensibility obtained by the constant inspiration in the world of the art.

当面对一个室内设计项目时，除了经济因素外，还有一些必须从一开始就考虑的条件。

每个客户都有所差异，并且我们所有人都有自己的特点。这里没有通用的方法，对于我而言奇怪的事情对于别人来说可能是正常的。客户的要求规划一定是研究的第一步。生活方式、更基本的喜好以及客户的个性特征将标志着该项目。

另一方面，如果工作是在迪拜或马德里完成，这也从一种文化和气候的角度决定了每个项目的处理方法。然而，这也是一种必须提高工作结果的武器。

将这些因素考虑在内是最基本的。我们必须了解客户，知道如何交谈和倾听，以及在不强加任何事物的情况下如何去说服。执行一个连贯性工作以及对两部分都满意会有许多关键点。

建筑工作室Studio A-cero开启了一个由我们的专属团队所设计的家具销售和装修的说明性空间，是由我的合作伙伴Rafael Llamazares 和我直接指导。

对于A-CERO新展厅来说，工作室设计的家具和装饰摆件获得一个雕像般特性是一个问题，它们都具有明显的形式感与装饰感。

我们努力推动室内设计部门，并且为市场提供创造氛围的可能性。

我们坚信一个建筑工作室的信念可以走很远，以便有能力和必要的结构来实现一个项目，包括建筑和室内设计，甚至是景观，它沿着关于项目、执行和最后分数的创意和概念的一个共同性传导线索。

我们的最终目标是，每件物品都以最好的方式适合于所选择的空間。设计和品质的意图是高度功能化的。

我们设计的每件物品试图反映出在艺术世界中由源源不断的灵感所获得的鉴赏力。

**A-cero Joaquin Torres & Rafael Llamazares architects**

A-cero Joaquin Torres & Rafael Llamazares建筑事务所

# PREFACE 2 序言2

Underneath the emotive design, carefully considered graphic language and advertising, often lay a companies or brands core values. This is evident in the influence and success of certain global brands, that they have been built on solid beliefs and philosophies.

Fashion retail has become extremely transient and fast-paced in recent years. Spurred on by evolving, varied tastes and the 'what is now' culture that underpins this sector, retail design within the fashion realm has developed a nature that continuously pushes boundaries. Advancement and originality here, is partly achieved through exploring innovative material applications, hi-tech solutions, engaging commissions and processes - all with the desire to attract, engage, interact ultimately to sell products. More adventurous, memorable and desirable spaces encourage attention to a brand and so architecture and interiors therefore act as a beacon endorser within the market place.

Big brands have and do often affiliate themselves with recognizable names in design to enhance brand awareness and status, the two going hand in hand. Having been fortunate enough to work for a selection of outstanding retail clients with invariably different brand cultures; Harrods, Chalhoub Group, Spencer Hart - it is clear that through design - all convey personalities that distinguish their name.

There is no escaping the fashion industry as one of the most vulnerable to economic sway or the importance of a shop or store as a valuable asset and selling tool for a brand. The key to a company's continued success is therefore to stay both ahead of the trends and close to the changing needs and aspirations of the customer. Design remains a vital business and marketing tool, manifesting itself through many facets of a brand including the creation of the retail environment. Successful retailers know the importance of considered and well executed designs for their environments as an integral part of a local or global growth plan. As an increasing amount of engagement and interaction is becoming virtual, this rapidly evolving 'multi-sensory' requirement poses further design considerations ultimately demanding more creative and integrated responses.

The future of retail design within fashion will continue to be an evolving challenge to the designer and one that can only result in the continual creating of new and exciting brand environments.

在感性设计，深思熟虑后的图形语言和广告的表象之下往往隐藏了一个企业或品牌的核心价值。这在某些全球性品牌的影响力和成功方面是很明显的，它们建立在坚实的信念和理念之上。

近年来时装零售已变得瞬息万变，节奏非常快。时尚领域的零售设计受到了不断变化的各种品味和支撑这个行业的“现在流行什么”的文化的启发，已经形成了一种不断推动界限的性质。通过探索创新材料的应用、高科技的解决方案、从事的事业以及过程，部分实现了先进性和独创性，所有的这些都具有吸引、参与以及最终互动卖产品的愿望。更具冒险的、令人难忘的和理想的空间鼓励关注一个品牌，因此，这样的建筑和室内在市场上起到了指明灯似的代言人的作用。

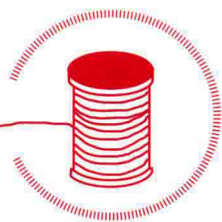
大品牌在设计时往往加入醒目的名字，以提升品牌意识和地位，两者紧密相连。Shed设计公司有幸和总是拥有不同品牌文化的优秀的零售客户合作，像Harrods百货公司、Chalhoub集团、Spencer Hart ——很明显，通过设计，这些品牌传达出区分它们的名字个性。

不可避免，时尚行业作为受经济影响最为明显的行业之一，这同时也是品牌商店或零售店作为有价值的资产和销售工具的重要性。因而，企业持续成功发展的关键在于时刻走在趋势前沿并与顾客日新月异的需求和期望紧密联系。设计仍然是一种重要的经营销售工具，通过品牌的多方面体现，包括营造零售环境。成功的零售商都知道，设计作为当地的或者全球的经济增加计划的重要组成部分，为他们的零售环境斟酌和执行设计是至关重要的。由于越来越多的参与和互动正走向虚拟化，快速发展的“多感官”需求使得今后的设计更加具有创造性和综合响应。

对于设计师来说，时尚界的零售设计的未来将继续是一个不断发展的挑战，引导继续打造新型以及令人兴奋的品牌环境。

Shed Design Ltd  
Shed设计有限公司





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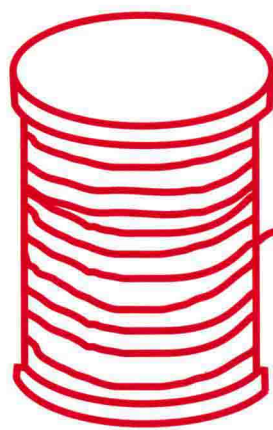
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服饰店

# CLOTHING STORE

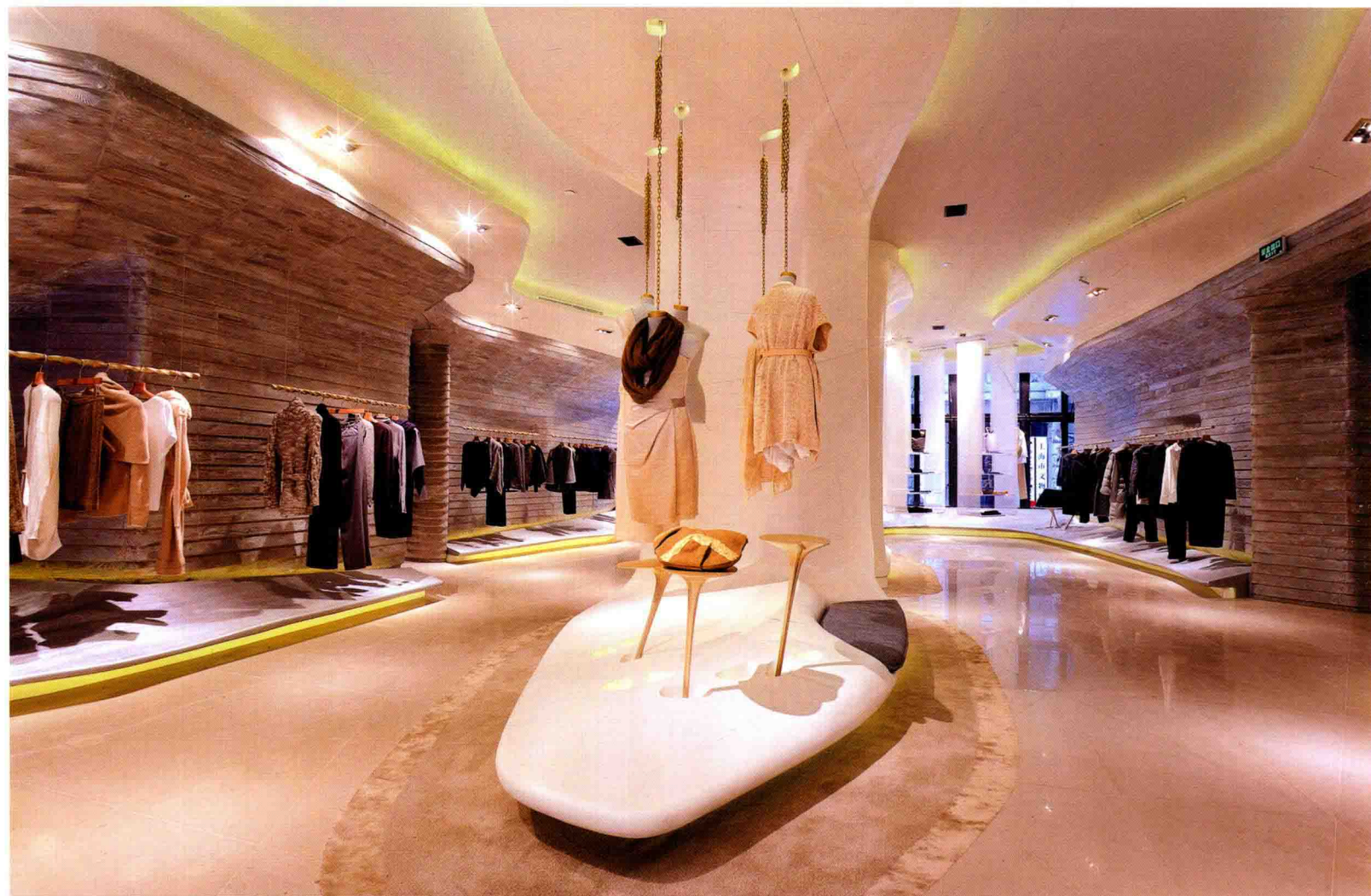






**Take  
It  
Easy**









## BRAND CULTURE 品牌文化

Ports 1961 also known as Ports, is a fashion house originally founded by Canadian entrepreneur Luke Tanabe (1920–2009) in Toronto in 1961, specializing in luxury ready-to-wear and accessories for men and women. Since its founding in 1961 in Toronto, Canada, Ports has embodied the stylish, working independent woman of the day. Success in North America led to expansion into the UK in the 1970's and 1980's, and then in the 1990's the brand was the first western luxury brand to enter the nascent China market. This astute business move proved hugely successful and led to the company's IPO on the Hong Kong Stock Exchange in 2003. As of today, Ports operates a network of over 380 luxury stores throughout China and is one of the most recognized luxury brands in the country.

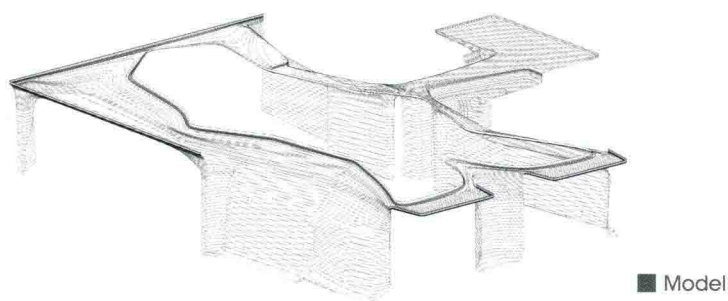
宝姿1961也称为宝姿，它是最初由加拿大企业家卢克·塔纳比(1920——2009)在1961年成立于多伦多的一座时尚住宅，专门从事男女式奢侈成衣和配饰。自1961年成立于加拿大多伦多以来，宝姿象征了当代时尚且独立的女性。在北美的成功促使了20世纪70年代和80年代在英国的扩展，随后在20世纪90年代，该品牌成为进军当时新兴中国市场的首个西方奢侈品牌。这个精明的商业举措被证明是巨大的成功，并促使该公司于2003年在香港证券交易所上市。截至今日，宝姿经营遍布中国的380多个奢侈品店，并且是中国最知名的奢侈品牌之一。

# Ports 1961 Shanghai

宝姿1961上海店

Archi-Tectonics	Shanghai, China	221 m <sup>2</sup>	David Barr, Thomas Barry, Hiroyuki Miki, David Schragger, Hira Sabuhi, Victor Ortega
Design company 设计公司	Location 地点	Area 面积	Designers 设计师









## FEATURE 特色

We recycled an old Chinese house. The sculpted wood base below, features accessories such as bags, shoes and jewelry. Like an oyster, the rough outer wood walls reveal the soft glowing pearly white volumes inside, which generate a more gallery-like atmosphere. Here mannequin bodies are suspended in space, highlighting the collection's main pieces. The mannequins are lit from above and below by recessed lighting, accentuating the fluidity of the fashion pieces. Movement created by the Flagship store's clients, causes the mannequins to slowly turn, and reveal the clothing slowly from all angles.

When approaching the dressing rooms, one finds a golden metallic padded wall, which forms a shimmering backdrop for the seating area adjacent to the fitting rooms. The fitting rooms then "frame" in an ingenious set of pivoting mirrors, which generously reveal all angles in this crystalline space.

我们回收利用了一栋老旧的中式房屋。下方的木雕刻基座以诸如包、鞋和珠宝的配饰为特色。像一只牡蛎，粗糙的外部木墙显示了内部发光的珍珠白的软体块，这产生一种更像画廊般的气氛。在这里，模特身躯悬在空中，突出了此系列的主要部分。人体模特通过隐藏式照明从上面和下面被照亮强调了时尚款式的流动性。旗舰店客户制造的动转导致人体模特缓缓转动，同时从各个角度慢慢地展示服装。

当接近更衣室时，人们会发现一个金色的金属填充墙，为靠近试衣间的座位区形成一个闪闪发光的大背景。试衣间以一组朴实的转轴镜的形式“构成”，丰富地展现了这个水晶般空间的各个角度。



