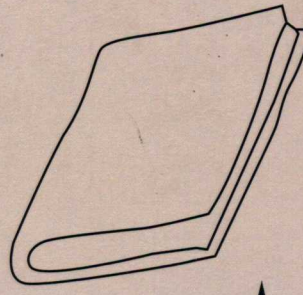
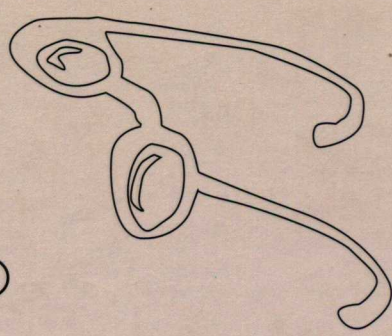
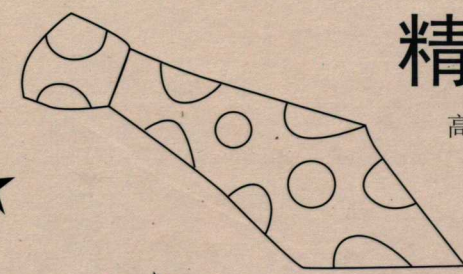
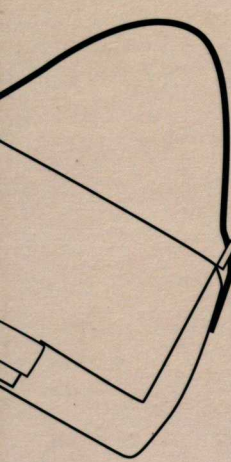




Boutique in Fashion

精品时尚店

高迪国际出版有限公司 主编



THE BOOK is ABOUT
CLOTHING SHOP, BOOK SHOP,
ACCESSORY SHOP, FURNITURE RETAIL
AND HAIR SALON.

Boutique in Fashion

精品时尚店

高迪国际出版有限公司 主编 刘筱筠 杨显艳 孔娜 张春艳 张海云 译

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Preface

序言

I'm creating all kinds of spaces-residences, shops, offices, and recently I've been asked at times to create space for advertising.

My work, no matter what I design, is often critiqued by others around me as being very architectural in approach, but I am not sure what that "architectural approach" means. What I'm conscious of is very simple – to think without stereotyping and avoid being captivated by the thought "this type of thing ought to be this way".

Although it's naturally not so easy to escape from what I've seen and heard to date, I try to think carefully and concretely about each of the countless points and link them together without cutting short the thinking process. It is my hope that this process will lead me to create a free and refreshing space that liberates us from what has been taken for granted until that time.

At the same time, I'm aware of how difficult it is to build a relationship with the society to realize such spaces. A major task, as a planner, is how to present the possibilities of the forms that exist there, how to incorporate the "otherness" that opposes them, and what kind of values should be shared in that process.

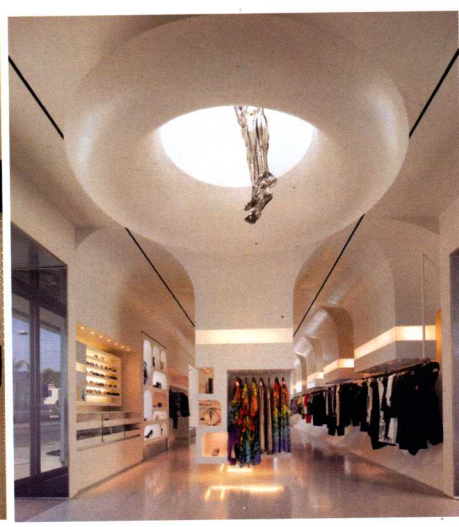
我正在建造各种各样的空间：居民区、商店、办公楼等，最近有人多次邀请我为广告创建空间。

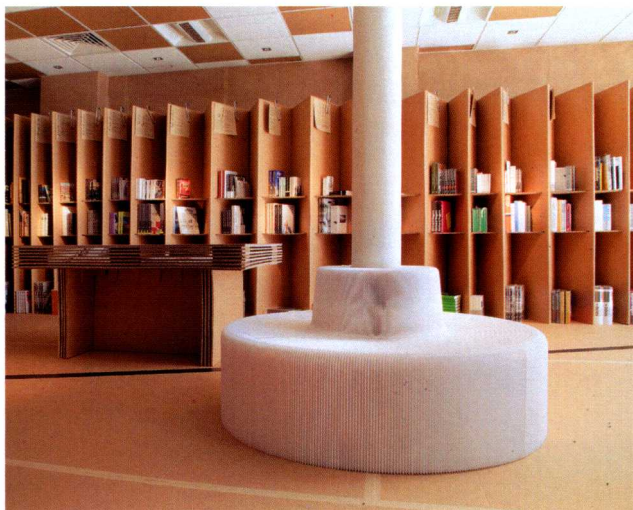
无论设计什么，我的工作都会受到周围人的评论，他们认为我所采用的方法建筑色彩太浓，但是我并不能够确定所谓的“建筑手段”是指什么。我所在意的很简单——灵活地进行思考，避免被“这种事情应该这样做”的想法所束缚。

虽然不去理会我所见到及听到的东西比较困难，但是我仍然努力认真地思考，具体地考虑不计其数的关键点并将它们紧密联系起来。我希望这个过程将为我提供自由、新鲜的空间，让我们不必想当然地做事情。

同时，我意识到为了实现这样的空间，与社会建立一种关系有多么困难。作为一个计划者，主要的任务是如何体现已存在物的形式，如何吸取异己的精华以及在这个过程中应该如何分享价值。

Chikara Ohno / Sinato





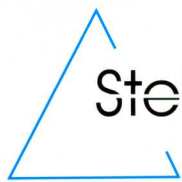
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Stella McCartney Project, Paris

Designer: Sarah Jayne Backen
Design Company: APA
Location: Paris, France
Area: 250 m²
Web: www.apalondon.com
Photographer: Hufton & Crow

The Stella McCartney Project comprises 8 of the 141 typical yellow limestone arches within the promenade colonnade.

The existing site parameters have determined the design response in terms of specific historical reference, materiality, craftsmanship and detail.

The design evolved from an extensive process of selecting a palette of complimentary materials. Bronze-colored veined marble, Japanese decorative ash and cast brass were chosen, each of which relating back in some way to the site environs.

The organisation of the Stella McCartney Project is however rooted in the art of early 20th century modernity. The work is informed and inspired by artists such as Sol le Wit, Carl Andre, Ben Nicholson and Donald Judd.

Artists' installations dating from the 17th-to-21st century have been housed within the Palais' garden courtyard. The space is a curated series of external rooms.

The concept for an installation within the store informed the development of

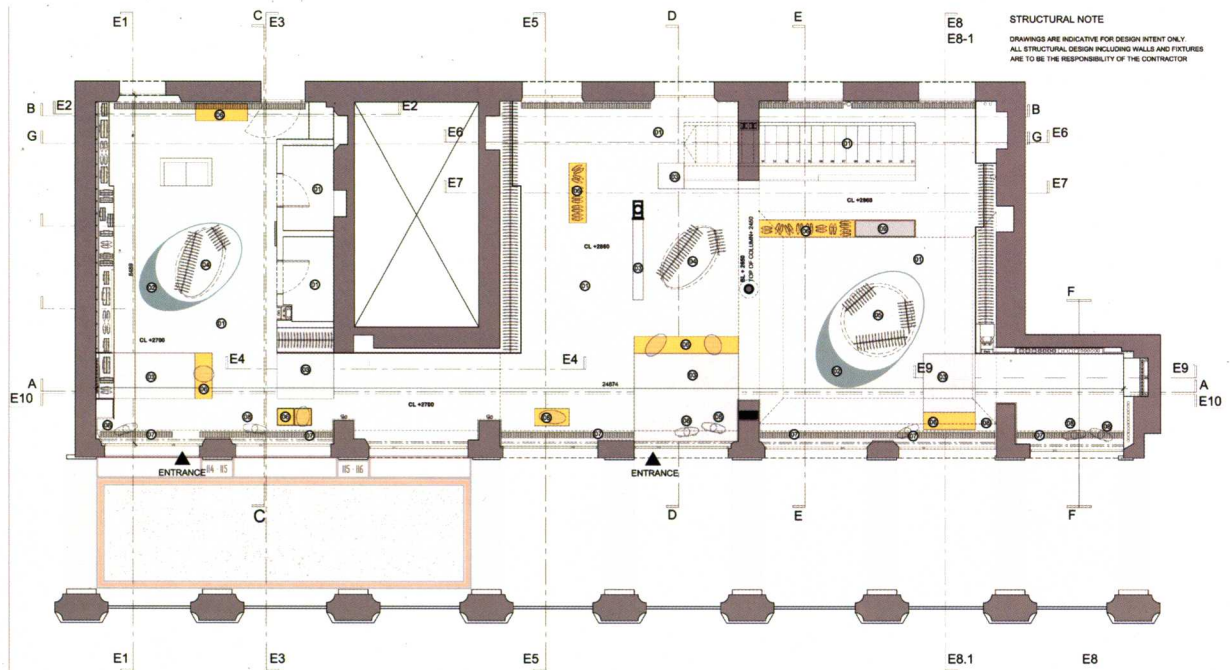
the "rain" units; a filigree of sculptural lightness in brass and stainless steel constructed within a wider composition of marble slabs and plinths. The overall canvas aims to create a playful contrast of mass, plane and volume.

The existing gilt ceiling has been meticulously restored with gold leaf. The bespoke furniture has been crafted with great attention to detail combining bespoke ceramics, casting and metalwork detailing with machined routing and laser cutting techniques of modern manufacture.

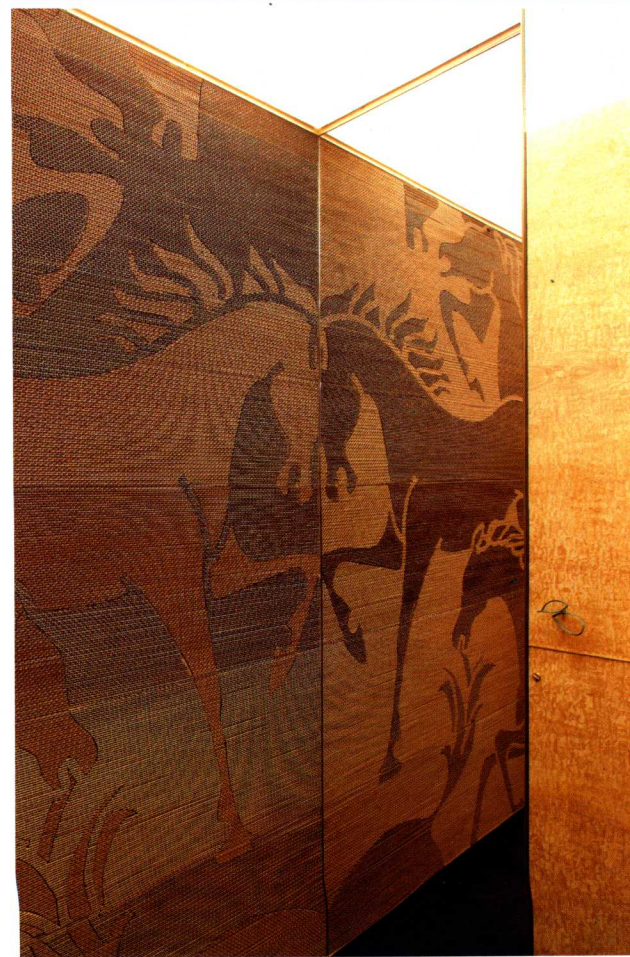
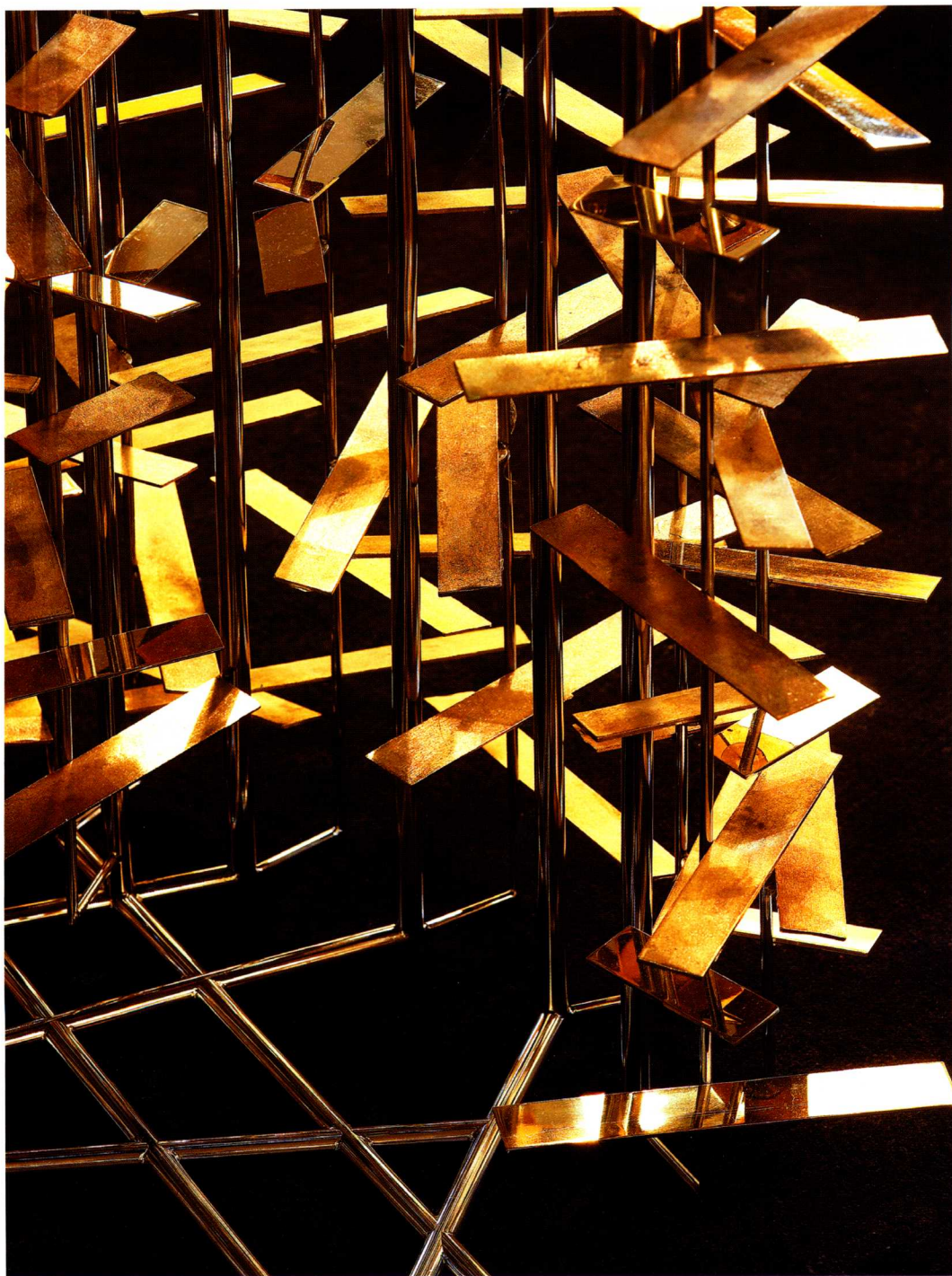
The result sought is a carefully balanced container of simple forms and axes juxtaposing the luxury and opulence of the existing Parisian materiality with the economy of line, shape and mass of the modern city. The store is described in a palette of strong yet warm, feminine materials and personalised by individual character.











散步长廊中有141座典型的乳黄色石灰岩拱桥，斯特拉·麦卡特尼工程构成了其中的8座。该设计体现了对特定的历史价值、实质性、工艺和细节方面的综合考量。

该设计是从大量的各色免费材料的挑选过程中演变而得的。选用的青铜色纹理大理石、日本装饰灰和铸黄铜，均在一定程度上与地址周围的环境相呼应。

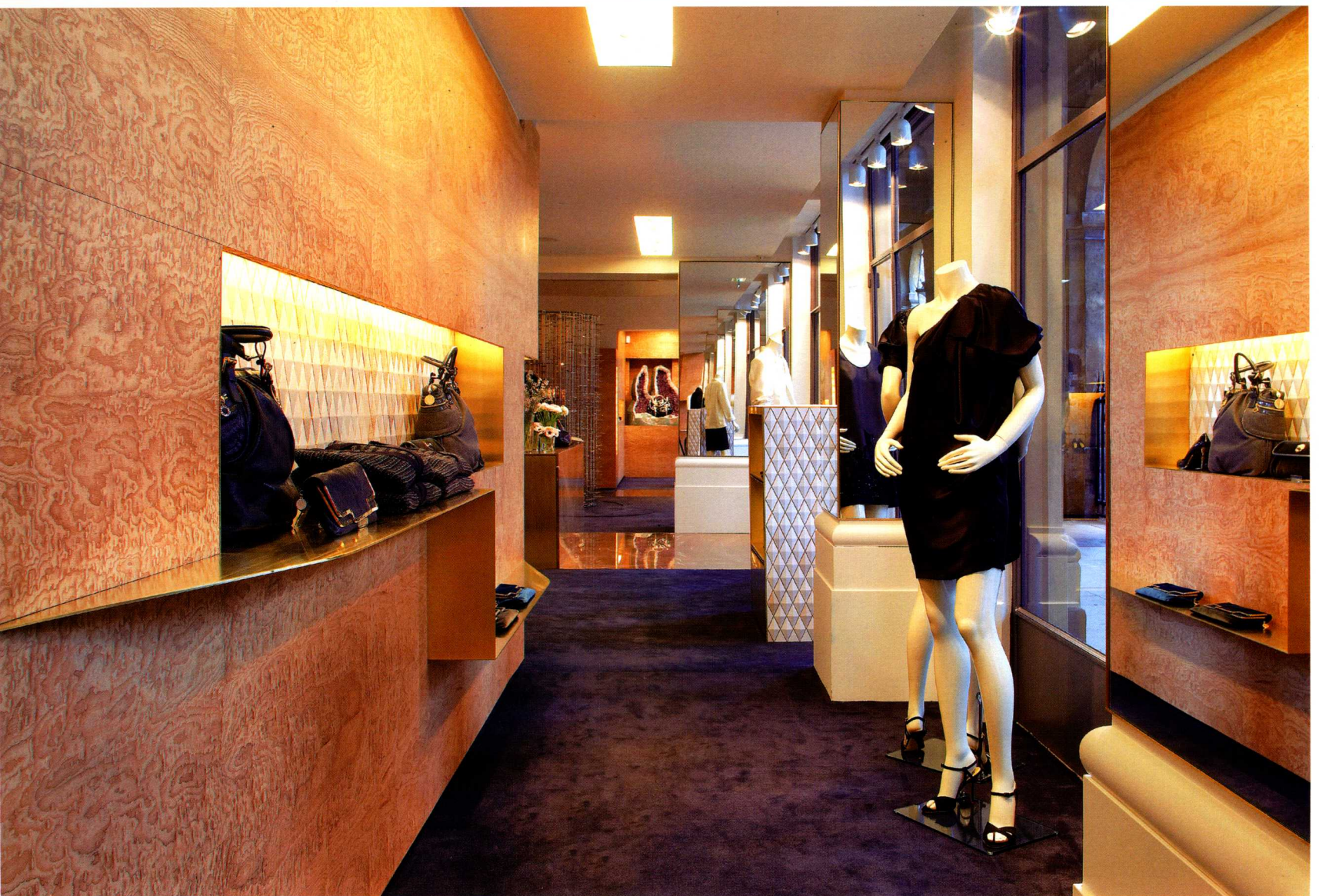
然而，斯特拉·麦卡特尼工程设计根植于20世纪初的新派艺术。其作品内容和灵感来源于诸如索尔·勒维特、卡尔·安德烈、本·尼科尔森和唐纳德·贾德等艺术家。

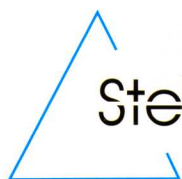
17世纪到21世纪的艺术作品，都被馆藏收进（法国）王宫花园庭院。该空间是一系列设计独到的外部房间。

店内装置这一概念道出了“雨”单元的创立；在相对较宽的大理石板材和基座组合物中，建上一座黄铜和不锈钢制的镶有金银细丝的雕塑，轻盈而又曼妙。整个画面旨在在质量、平面和体积间形成幽默的对比。

已用金箔对现存的镀金天花板进行了一丝不苟的修复。定制家具的每一细节都是精心打造而成的。此外，定制的陶制品、铸造品和金属制品都采用了现代制造业的机器选路和激光切割技术。

追求的结果是设计出一个恰好平衡的货柜，在其简单的形状和轴线上，并列展示着现有巴黎物件的奢华与丰富，淡化了现代都市的线条、形状和大众化。应将该店描绘成一系列结实而又温暖的女性材料，其个性彰显出该店独特的魅力。





Stella McCartney Flagshop Store, Milan

Design Company: APA

Location: Milan, Italy

Area: 175 m²

Photographer: Andrea Martiradonna

Located in the heart of the Golden Triangle in a traditional Milanese courtyard Palazzo close to the intersection of Montenapoleone and Santa Spirito, the Stella McCartney Milan Flagship Store mediates between the worlds of fashion, art and design.

Uncompromising gestures of sculptural lightness in the wall hung clothes rails combine with the visual playfulness and geometric puzzle of the floor to create a spirit of openness.

A lack of weight (almost everything is suspended from the walls) allows space to dominate over furniture in spite of the relative intimacy of the rooms.

Rhomboid tiles in crafted ceramic bounce light in through elegant proportioned window reveals, providing the crystal clarity daylight of a gallery. A simple geometric stair in obligatory black is topped by a shot of brass, which is the visual and textual signing for a new floor.

On the first floor, the sculptures are more refined in form and colored white. They describe soft swoops and gentle arcs confident yet unselfconscious, innocent.

Colorful furniture in felt and ceramic stacks and unstacks like a miniature city.

In amongst all this sculptural and material playfulness is a collection of finely studied and cut clothing in rich textures and elegant fabrics. The warmth of the collection and its acoustic softness balances the "gallery" feel.

Juxtaposing material, color, art and wit of the store are open to everyone who seeks Stella McCartney.





