

Asian Interiors

亞洲室內



商業

Commercial
Space

餐飲
會所

Restaurant /
Club House

酒店

Hotel

學生作品

Students'
Work



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Asian Interiors

亞洲室內



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Commercial Space 商業

漢雅軒

Hanart Te Gallery

設計公司

01

Design Firm

01

Hanart Te Gallery is a working space, not a showcase. Here, professionals in the art world meet and exchange information. Curatorial concepts for local and overseas shows are constantly being discussed and worked out amidst current art exhibitions. The design team meets the requirements for these functions by isolating a quiet reference corner, a generous office deck that develops into a communal working surface, and an exhibition space which hides a storage closet. The separate spaces meet in the main exhibition room, and they open onto each other through thin strips of windows. Like a traditional Chinese interior, the small premise gains depth by layers of overlapping spaces.

而它們彼此之間又有狹窄的窗相通。像傳統的中國室內那樣，小小的房屋通過採用交疊的各層空間而得到進深。通過不同角度度的敞開程度，它們還提供了不同程度的私密性。

金屬灰色的顏色佈局和抬升了一部分的平台賦予美術館一種冷淡的動靜氛圍。傾斜的辦公室壁牆、牆和牆與金屬桌面的相交處線條分明的邊緣，使人想起行駛中的船隻。其目的和功能意識很適合本

漢雅軒是一個工場，而非一個展示作品的地方。在這兒，藝術界的專業人士相互接觸並交換資料。當這兒舉行藝術展覽的時候，他們經常會就本地和海外的展覽會的管理方法進行討論，並作出決定。為滿足這些功能需求，設計小組採取一系列的措施：隔離出一個安靜的參考角落；把一大塊辦公室變成公共工作表面；還有一個隱藏著儲存小室的展覽空間。幾個分開的空間都跟主展覽區相連。



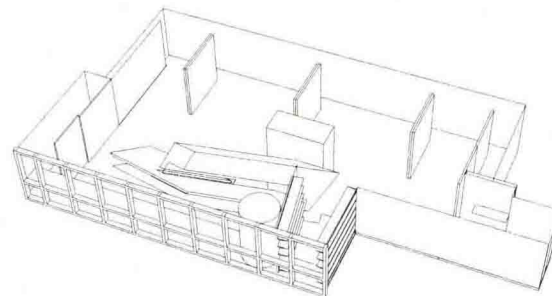
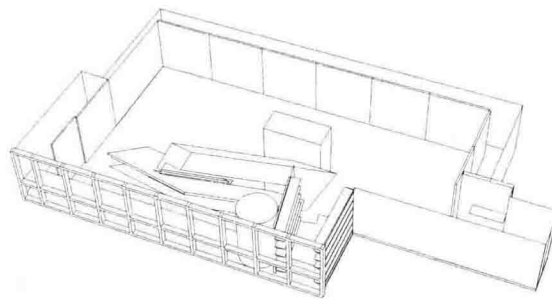
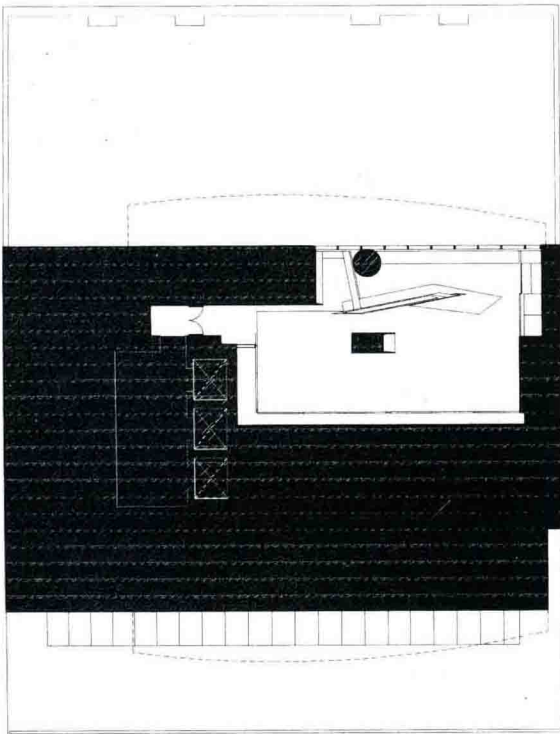
美術館的形象，因為藝術館本來就為對藝術的遠見及創造性介入而感到自豪。如果船隻正是設計師腦海中存在的隱喻，那麼這個美術館就是一位航海家，而不是停泊在海灣裡的一條西班牙大帆船。

Through varying degrees of openness they also provide different levels of privacy.

The colour scheme of metallic grey and a partially raised platform gives the gallery a cool industrial aura. The slanting office shelf-wall, sharp converging wall edge, and metal desktop suggest a ship in motion. The sense of purpose and functionality befits the image of this gallery, which takes pride in its vision and creative involvement with the art scene. If the metaphor of a vessel is what the designers have in mind, then this gallery would be a cruise explorer, and not a galleon at bay.







Colour 18 時裝店

Colour 18

設計公司 01

Design Firm 01

對十幾歲的年輕女孩來說，Colour 18 是她們的時裝標誌。所以在設計 Colour 18 的新形象時，設計師力圖突出代表著這個充滿活力的階段的精神要素。通過把標誌/圖案作為商店的空間概念，設計師開始從霓虹燈這方面著手。他們希望透過液體照明、視覺排列/再排列、大規模儲存/貨架等的處理來體現這些設計概念。

商店本身的環境就是標誌/圖案，無須依仗平面設計。通過商店內鮮艷奪目的牆壁，設計師無形中使

玻璃店面的存在消失，把顧客吸引到商店內部來。

當顧客在購物中心令人迷茫的誘人畫面中留連時，她已在 Colour 18 的霓虹燈影中找到了一片綠洲。

Colour 18 is a fashion label geared towards young women in their teens. For its new image design, the designers sought to identify conceptual elements which speak of this age of vibrancy. By introducing signage/graphics as a spatial concept for the shop, the designers begin to work on the neon. The new image for Colour 18 seeks to explore these ideas through articulations of liquid light, visual scaling/re-scaling, mass industrial storage/shelving.

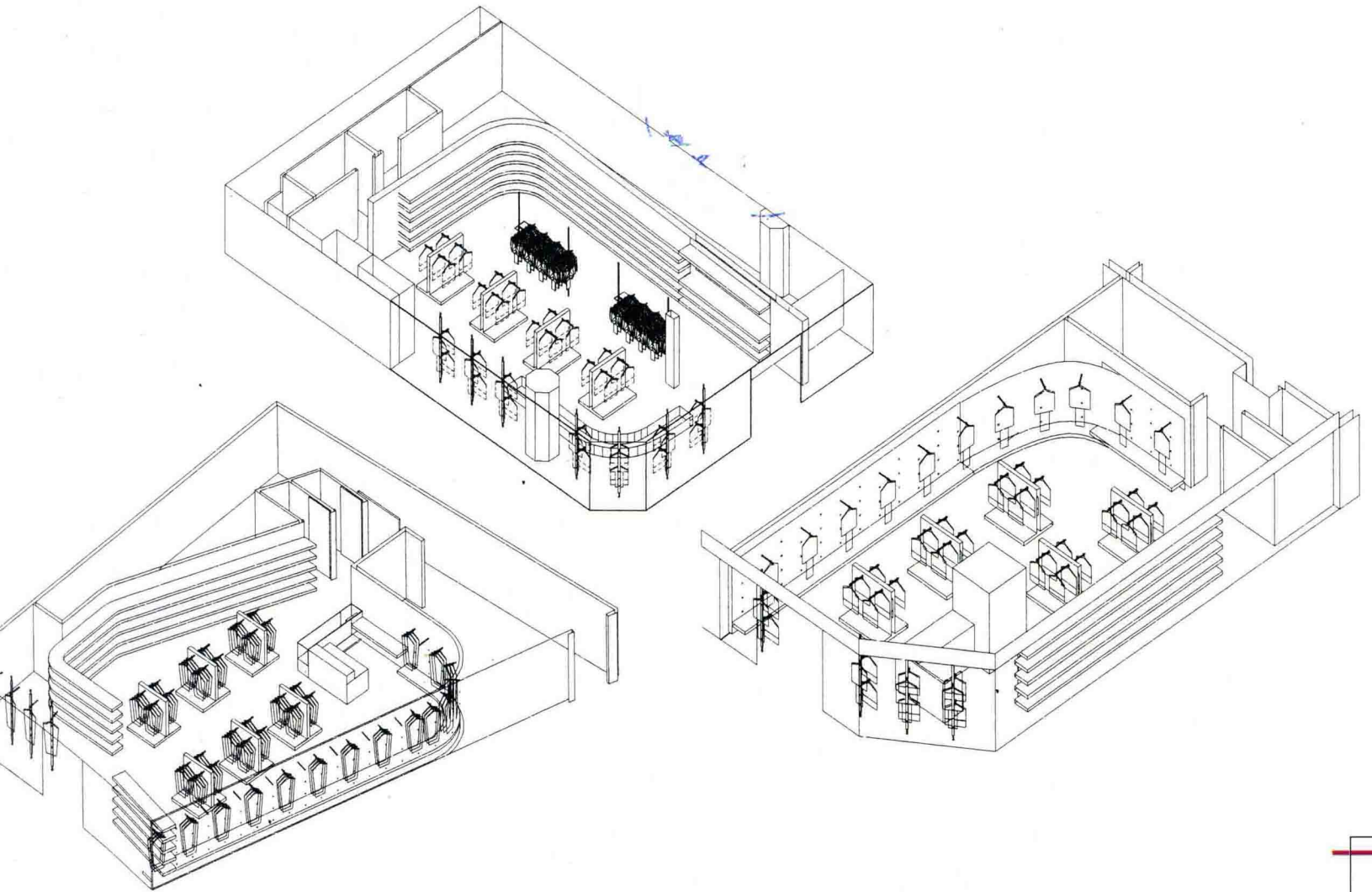
The shop environment itself is the signage/graphics. By focusing the visual intensity on the glowing walls, customers are drawn into the shop proper.



The customer's journey through the confusing allure of visual graphics in the shopping mall comes to an end when she finds an oasis in the neon glow of Colour 18.







Jessica 時裝店

Jessica

設計公司 01

Design Firm 01

時裝界有一個界線，區分保守和激進。當設計師開始著手對 Jessica 的新形象進行研究時，便想探索這道界線。一反依靠商店裡的平面圖畫和照片樹立品牌的傳統零售公式，設計師力求把商店的空間建立成 Jessica 的標誌。

木是大多數人都感到舒適的材料。設計師用一把“巨大木刀”把淡白、明亮的空間切開，使一般雜亂無章的零售商店的室內設計提升到藝術的層次：這把巨大無比的“木刀”，為沒有思想準備的顧客默默地建立了一種與平時不同的空間體驗，且有效而扎實地使界線這個標誌成為 Jessica 的形象，這個標誌正好佔據了保守和激進之間的邊緣地帶。

There is an edge in fashion which occupies the dimension between conservative and radical. When the designers were approached to study the new image for Jessica, they sought to explore this edge. Against conventional retail formulas of brand identification through reliance on two-dimensional graphics and photography in a store, the new Jessica image seeks to establish the space of the store itself as its own signage.

Wood is an element most people are comfortable with. To introduce a massive wooden blade cutting through an otherwise neutral luminous white space is to elevate the common intricate retail store interior to that of installation art. The scaleless presence of the wooden surface, devoid of any articulation, establishes a different range of spatial experience for the unexpected customer, effectively grounding the image of Jessica as a label with an edge, a label which occupies the edge between the conservative and radical.

