



卖点

Selling Points

CHIC

design

series

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二 零六

安东尼·沃尔塔托尼温泉及美发沙龙

二 一零

- 地点 Location
- 建筑面积 Gross floor area
- 客户 Client
- 建筑 / 设计师事务所 Architectural / Design firm

本书是 CHIC design series 的第二册，收录了 52 个英、美零售商店（“逛”）、购物商场及超市（“街”）和娱乐空间（“乐”）的设计。由超级品牌到超级市场，广泛地示范了各种不同消费场所背后的设计理念和方案。

成功的品牌是没有地域界限的。流行在我们身边的外国品牌，都有它们独到之处；同样，本地的品牌，只要有素质、有创意，亦能举世知名。

购物商场是全球一体化的催化剂之一。它一直被认为是放于四海皆可，没有个性的物体；然而，正因为它能融入任何地方，它能令城市现代化。问题是，在帮助现代化的同时，能否注入地区文化元素。答案是肯定的，本书某些案例，就是好的例证。

在此感谢所有为本书提供作品的设计师。我们通过电子邮件工作，打破地域界限，体现了零售业现时流行的“虚实互补”的商业模式。

廖淑勤
编辑

About this book.....

This is the second volume of CHIC design series, enriches with 52 projects from the UK and US. The three sections: "to shop..." presents retail shops, "...and gather," features malls and supermarkets, and the third section "...have fun!" collects several entertainment space.

Good brands see no regional boundaries. The fashionable international brands around us all have their uniqueness, but local brands can also be renowned by their qualities and creativities.

Shopping malls can be considered as one of the catalyst to globalization. Although some might criticize them as repeating volumes standing everywhere in the world, they help the modernization of cities. The question is: Can we achieve modernization and preserve our precious local values at the same time. We got some positive answers in this book showing that vernacular culture identity can also be injected to shopping centers that has emerged to be an important gathering place for the community.

I would like to Thanks all contributing designers in this book. Working through emails we have bypass regional boundaries. This book is a demonstration of the "brick and click" concept very CHIC nowadays in the retail world.

Amy Liu
Editor

Telling a story

Design must be of its time to meet market demands, but it must also reach beyond trends to address customers' deeper aspirations. If it doesn't, it can't hope to last or resonate across subcultures and different generations.

Authenticity is an enduring core value of the emerging culture, so we use it as a litmus test in the selection of programs, projects, sites, materials, finishes and merchandising.

Customers are not one-dimensional and so the spaces we create must speak to all their senses and interests, and must respond to their desire to learn and grow. Execution is the key to achieving these goals - our insights mean little unless they can be integrated and implemented with real artistry. Story-telling is also an essential ingredient - design and merchandising must tell stories or risk being short-lived and irrelevant.

In addition, customers today are increasingly co-authors of their own interactive experiences, establishing the possibility of new forms of participation. To meet the demands of the emerging culture designers must create personalized journeys and immersive, narrative encounters. Brimming with rich content, services, products and amenities, environments must invite the customer in for a personal transformational experience.

Ron Pompei
Principal, Pompei A.D.

故事技巧

设计必须富有时代感以满足市场需求，同时又需超越时代趋势以激发顾客更深层次的渴望，否则就不能持久，不能在各种文化和不同年代间引起共鸣。

真实性是新兴文化持久的核心价值，因此，我们将它看作计划选择、项目、场所、材料、终饰以及销售规划的试金石。

顾客的需求不是单方面的，因此我们设计的空间必须满足他们的感受和兴趣，符合顾客想要学习和成长的渴求。实现这些目标的关键是把设计付诸于实践——有灵感又如何呢，如果不能整合它并与真正的技术相结合！故事性是设计必不可少的要素——设计和销售规划必须有故事渊源，否则只能昙花一现或令人感到风马牛不相及。

此外，现在参加互动活动的顾客越来越多，为新的参与形式提供了可能性。为满足新兴文化的要求，设计师必须设计出富有个性、故事性强、顾客能完全投入的奇遇和旅程。丰富多彩的内容、质量上乘的服务、种类繁多的商品和舒适宜人的环境一定会使顾客驻足，亲身前往体验前所未有的感受。

罗恩·庞贝
庞贝 A.D 主管

商场的通达艺术

The Art of Mall Circulation

今天的购物商场是人的聚会之所，提供购物、聚餐、娱乐的空间，还满足人的基本需要：社交。商场设计的基本原则是通达，但在过道和公共空间设计上也可发挥创造性和灵活性，为商户和消费群体强化或削弱商场的社交职能。有时候，还可以制造出让人爱戴的聚集中心。

随着商场空间日益扩大和复杂，如何让人轻松舒畅穿梭于商场就显得尤为重要。成功的规划包括“跑道型”设计，店面两边设，顾客中间走；“小城市，市中心”设计，聚会场所设在中央，人们逛商场宛如散步于城市步行街。

一些重点店面占据着商场要点，如磁铁一般吸引着来往商场的人。与直线型步行街设计不同，商场布局要有层次感，顾客要能对所有出租店面一览无遗。设计元素包括建筑特征、艺术品、植物、喷泉、座位、活动区和咖啡厅，这些独特宜人的社交背景场所吸引并指引着顾客。

灯光也有重要角色。走道的光线得让顾客总有白天的感觉，从而隐藏真实的时间，这也带出安全与舒适的氛围。更显著的灯光则集中在商店的形象和橱窗的陈设，还有就是那些引领顾客进入店铺的富有动感的通道。

Shopping malls function as today's gathering places, providing a venue for shopping, dining, entertainment and the basic human need to socialize. The fundamental rule of malls is circulation, but there is creative play and freedom in designing pathways and public spaces that enervate and vitalize these social spaces for both their commercial and consumer populations. Some even become beloved community centers.

Circulating people easily and happily through the shopping center is essential, particularly with the growing size and complexity of these environments. Successful plans include a race track design, where people circulate along a walking path with tenants on both sides of the track; and a mini-city, town-center layout, where people enjoy a pleasant city-style pedestrian experience with a central gathering place.

Strategically placed anchor stores serve as magnets, drawing people to and through the mall. As opposed to a linear pedestrian track, it is helpful to create vistas, where people can observe a panorama of tenant offerings. Design elements including architectural features, art, plantings, fountains, seating, event areas and cafés create social backdrops and unique, desirable spaces that draw and help orient guests.

Lighting too plays an important role. Illuminating the walking path creates a constant sense of daylight that suspends the guests' sense of natural time and also promotes a safe, comfortable atmosphere. A more conspicuous level of lighting attracts attention to merchant identity and window displays, and the dynamic paths that lead into the individual tenant spaces.

奇库·欧巴塔

奇库欧巴塔公司

Kiku Obata
Kiku Obata & Company

Throughout history, in all cultures, theater and entertainment have been used in classic story telling, stimulating the imagination, and evoking human activity and experiences. Over the past 10-20 years, not only have we seen entertainment in the theater and art settings but now in the design industry. In entertainment design, whether in hospitality, restaurant, and / or retail settings, architects and designers are creating special environments, redefining spaces and triggering the human emotional response. Design has become more playful, energetic and dimensional as these venues are becoming multi-cultural, more consumer driven and interactive. Dramatic entrances are created to entice, dynamic processions are designed to draw, and spaces are shaped for the consumer experience. The vision becomes the language, and design concepts and spaces become theatrical scenes of fantasy environments, all designed to give attention to the characters and audience- the consumer.

So I challenge you, what is entertainment design? Is it an experience? Is it a place? Is it a culture? How do we as designers define it? And how do we as consumers experience it? To entertain is obviously to provide amusement or enjoyment. To design is the art of producing a concept, a space or a structure supporting a specific experience. As designers we have the responsibility to create venues for cities, social cultures, and spaces involving entertainment. But more importantly we as designers become the set designer, the artist, the creator of a vision, the narrator and narrative to the story.

Wendy Wright
Pavlik Design Team

设计娱乐

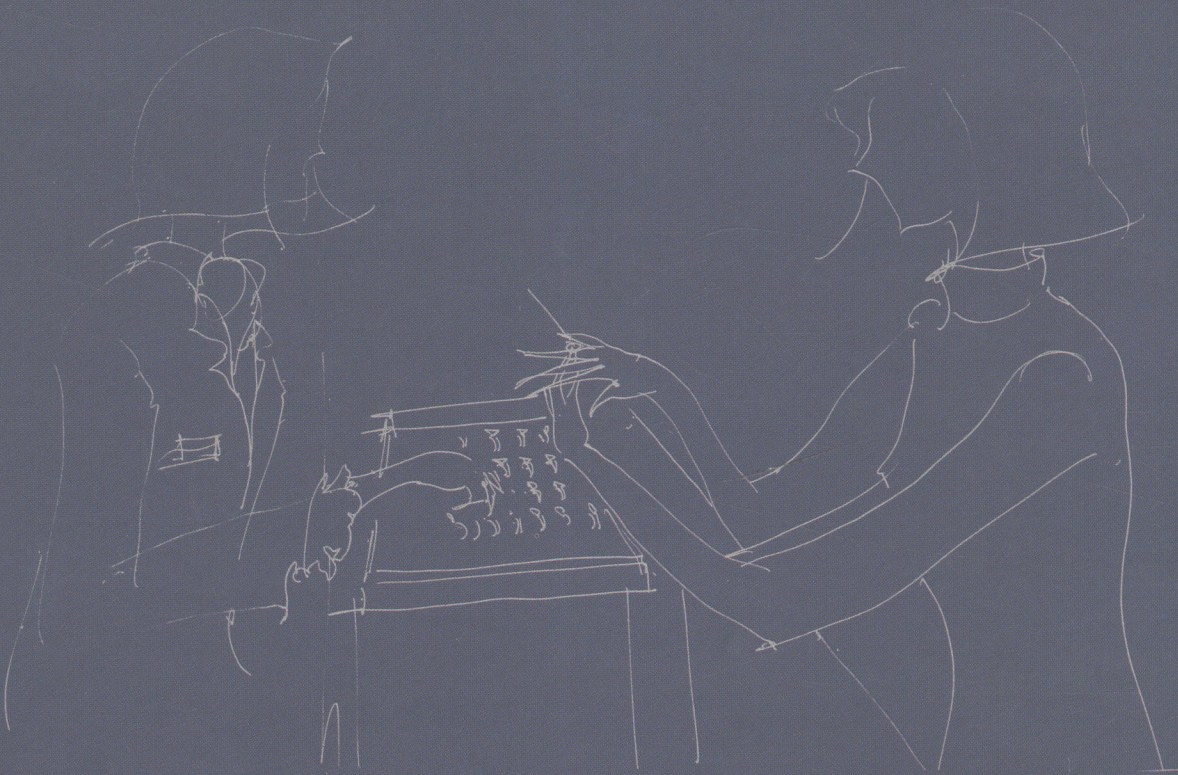
在人类整个历史的各种文化中，戏剧和娱乐一直用于经典故事叙述，启发想像，激发人类活动体验。但在过去 10 至 20 年，娱乐不再仅限于剧院和艺术场所，亦涉及设计领域。娱乐设计指的就是建筑师和设计师在招待、饭店和（或）零售场所，打造特殊氛围，重新布局空间，以触动大家的情绪。而由于上述场所正朝文化多元，以客为本和交流互动的方向发展，设计也相应变得更活泼，更富动感和层次。场所入口要能引君入店，动态陈列要能使君流连，空间设计要能让君忘返。假设把远景目标看作台词，设计理念和空间布局当作幻想戏剧之场景，则重中之重就是同为演员和观众的顾客。

试问，何谓娱乐设计？是一种阅历？是某个场所？亦或是一种文化？我们作为设计师该如何为其下定义？我们作为消费者该如何感同身受？娱乐显然是为了提供消遣或享受，设计则是一种艺术，创立一种理念、场景或是框架，满足他人的某种特定需要。作为设计师，我们显然有责任在城市和社会文化领域建立娱乐场所，但更重要的是，我们也要成为布景师、艺术家、远景设计者和故事的讲述人。

温蒂·怀特
帕弗利克设计组

You are familiar with these brands, or, you just pass by, caught by their interiors...from window-shopping, you actually buy.....

逛





COACH

COACH
EST. 1941

COACH

←
侧面晨景：在别开生面的悬垂拱腹下是一个16米的高陈列窗，用的是一整块的高清晰陈列玻璃，这在东京是有史以来最大的一块玻璃，它给人提供了极大的视觉冲击，让人更清楚的看到这里的产品和景象。

Side Facade from Street at Dawn: A dramatic overhanging soffit sets off a 16' high display window of ultra-clear museum glass - the largest panels ever installed in Tokyo- providing maximum visual impact, and access to the product and the image.

↙
正面夜景：在入口上方，桃花心木的边框中白色背光陈列玻璃特写了公司的传统标识（使人联想起这个品牌的礼物盒），下面紧挨着就是该店最新的标识，显示了这一品牌的发展演变。

Front Facade Night: Over the entry, back-lit white museum glass in a mahogany frame features the traditional company logo (evoking Coach's gift boxes) in proximity to the updated logo below signaling evolution of the brand.

↘
角落夜景：位于东京最主要的购物区最显眼的一角，这座两层楼的商场本身就是一座不朽的石灰岩陈列柜，陈列柜内白得耀眼，展示着美国货。

Corner Facade Night: On a prominent corner in Tokyo's premier shopping district, this two-story store is in itself a monumental limestone display box with white glowing interior which showcases an American product.



- 日本东京银座
- 五百零三平方米
- Coach, Inc
- 迈克·努曼建筑有限责任公司

对于 Coach 在日本的第一家旗舰店，面对一个时尚，对款式极其熟悉的消费群体，它所面临的挑战是如何在建筑风格上突出这一经典美国品牌的特色，同时又提供一种令人觉得宾至如归的购物环境，在材料、细节、外观上进行一些创新，而不至于过于花哨和考究。设计的色调和精神——正如厄闻·潘的时尚照一样——激发了纽约战后的现代主义和这个品牌的根基。布局简单的展示间，白得耀眼的内墙与产品的织物和丰富的色彩形成强烈的对比。美国木、黑胡桃木、漆成乳色的白枫木给商场带来了新鲜而又熟悉的温馨感。石灰华地板，石灰石墙面形成了经典而持久的潜台词。

商店位于大楼一角，拥有一个双层高度的落地玻璃窗，内有一宏伟的背景墙。石灰华的平台既作为顾客的落脚点也作为放置模特的地方，因而当顾客到此，他们会觉得是他们在主宰这个窗户。街上行人，窗中模特，店内顾客都在同一视觉空间里互动。传统的分界消失了，更体现了设计意图，即创造一种开放的互动的空间，使人们觉得商品丰富多彩，又并非遥不可及。



- Ginza District, Tokyo, Japan
- 503 sq. m.
- Coach, Inc
- Michael Neumann Architecture LLC

For Coach's first Flagship store in Japan, the challenge was to architecturally reinforce this classic American brand within a more inviting environment for a modern, style-savvy audience, introducing innovation in materials, details, and presentation without becoming tricky or overwrought. The resulting palette and spirit - like the fashion photography of Irving Penn - evokes New York's postwar modernism and Coach's roots. Simple display boxes with glowing white interiors provide striking high contrast to the rich color and texture of the product. American woods, dark walnut and white milk-painted maple, add warmth that is both fresh and familiar. Travertine flooring and limestone walls establish the classic and lasting subtext.

The double-height corner window with monumental display wall creates the impression that customers occupy the window, as they step up on a grand travertine platform that serves as both landing and mannequin platform. The pedestrian in the street, the mannequins in the front window and the customers in the store all interact within the same visual space. Traditional boundaries are dissolved, reinforcing the design goal of an open inviting space with collections both varied and accessible.

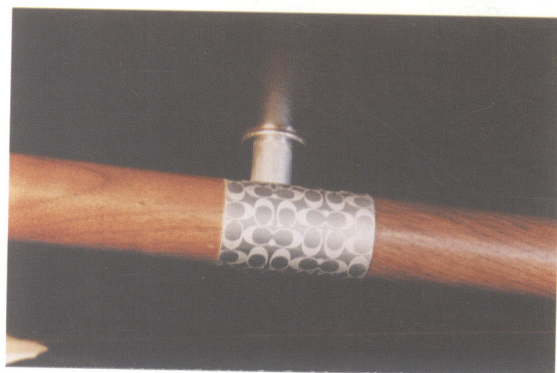
consumers oriented

透明的设计与全新的销售概念有共同的目标，那就是把这个美国品牌用最简洁的方式传达给行色匆匆的路人。

Side Facade Dawn: Design clarity in collaboration with a new merchandising concept, intended to communicate the American brand succinctly to the rushing passers-by.

→
扶手：扶手由坚硬的胡桃木和不锈钢花纹盾盾构成。上有突起的C形签名，醒目的Coach标志。
Custom Handrail: Handrails are solid walnut held by stainless steel escutcheons that are embossed with a contrasting Coach "Signature C" pattern.

↘
楼梯处墙面的木材：石灰岩楼梯绕着一堵胡桃木墙面的高墙而上。
Stair wall wood: The limestone stair rises along a monumental wall paneled in walnut.



以客为本

