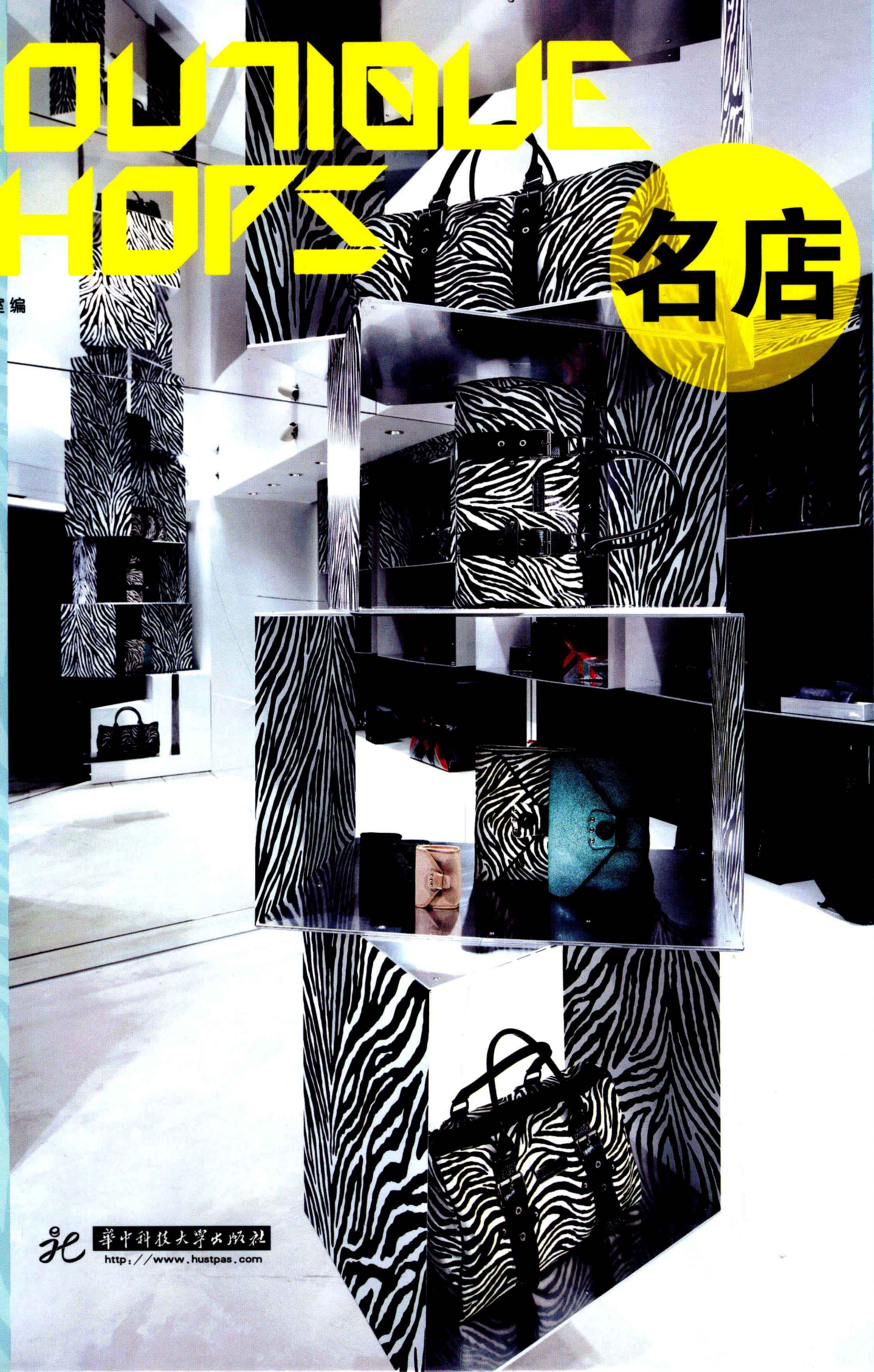


ZOUTIQUE SHOPS

ID book工作室 编

名店



华中科技大学出版社

<http://www.hustpas.com>



ZOUTIQUE SHOPS 名店

ID book工作室 编

preface·序言 I

In view of the current understanding “shopping” is the site of business activity. But consider of development trend in recent years, I will define “shopping” as a place to reflect social communication.

The future development of the shop will not be confined to the traditional store management concept; instead of it will be the cohesion between people, so-called social hot. As social hotspot, primary condition is to have social function, and must be changeable, can use different forms to reflect, it can be children's amusement centers, art gallery, art gallery, etc.

With developed information, people's aesthetic standard also promote, the future shop will attract more different kinds of guests. The use of shop window may be less and less in design, this frame design will increasingly unpopular in the future. Open, liquidity, no boundary are mainstream concept of design shops. My experience is that people's design direction is enlightened. I always have this idea: stores ‘food plaza like museum, contain every countries’ dishes, in their concomitant space, everybody wants to show and express is different, some of them like advanced while the other like what close to the window. The harmonious competition is the reason that people stop to view, also prove that art is not appreciate only by one person.

In the background of the environmental protection, we emphasis on the incorporation of art and environment. In the future shop design may add more interactive facilities between human being and natural environment, for example outdoor relaxation area, the observatory, etc. while environmental protection material will continue to popular materials of construction. In the future, shop will not enough to describe, the word of “shopping” also will be eliminated

Alex Choi(Alexchoi Design Company)

June 1, 2010

(Oral account of Alex Choi, Write by Kaye Chan)

以现行的观点理解，“Shopping”一词是进行商业活动的场所。但随着近年商场发展的趋势，我会把“Shopping”理解为一个体现社交功能的场所。

商店在未来的发展将不会仅局限于传统的店铺管理上，它将会发展成为一个“社交空间”。作为“社交空间”，首要的条件是要具备社交功能，而且是多变的，可以用不同的形态出现，它可以同时是儿童游乐中心、艺术展览厅、画廊等。

随着资讯的发达，人们的审美标准也有所提升，未来的商店将会吸引更多不同类型的客户。在设计上，橱窗的运用可能会越来越少，这种给自己下框框的设计渐渐地不合时宜，开放性、流动性、无边界概念才是店铺设计的主流。我的经验是，人们对这种设计方向是认同的。我常会有这样的想法：商场中的美食广场就像艺术馆，各式各样的菜式都有，在它们共存的空间内，所要展示、表达的内容都不同，有高档的，也有大众的。这种和谐的竞争是人们驻足的理由，它也印证了艺术不仅仅是供个别人欣赏的。

在越来越强调人与自然的和谐共处的背景下，我们强调的是将艺术与环境相结合。在未来的商店设计中，会加入很多可以让与大自然互动的区域，比如说露天休憩区、瞭望台等，而环保物料将会继续成为建筑中的热门材料。在不久的将来，“商店”一词已不足以表达它所承载的内容，也许“Shopping”一词有一天会被淘汰。

Alex Choi (蔡明治设计有限公司)

2010年6月1日

(Alex Choi口述,Kaye Chan代笔)

preface·序言Ⅱ

Audience and owners are of greatest concern in commercial design.

In costume shop design, on one hand, terminal consumer is audience, so designers need to form of target customers in order to think about their consumption customs, minds and demands to consumer environment, then create an environment which could satisfy their demands through design so that to guide their consumption. This will needs designer to collect amounts of information and materials, books and periodicals, magazines, field survey and travels. Being active or passive, designers need to seek for the most updated information, frontline messages from various sources, and classifying them. This is a huge challenge and test for designers, not only great amount of energy needs to be put in, but also penetrating observation and wide inclusiveness are needed.

Now, stores are not only the place to reveal and sale, and shop and client are not traditionally buyer-seller-relationship any more. A pluralist society needs interaction, exaggerating and building proper atmosphere of sales field will bring clients strong experiences, and attract clients' desires to be involved, hanging around and finally consume. After finishing consuming behavior, it would be a successful case if clients feel pleased with themselves and then contende.

On the other hand, branding operational owners have raised their demands to construction time for stores and generalizability of stage property, convenience of transportation and cost control of complete construction while facing rapid expansion of stores and high frequency plot shifting of markets. When designers communicate with owners, the owners will often put forward a range of rough cost, which is another test for designers. Designers need to look for elements correspond to brand culture, and conceive a distinctive space, full consideration for budget is needed as well, striking the balance between beauty and economy, and create the most beautiful and most proper space within limited budget, which is the biggest difference between commercial design and pure art.

Paying attention to design, environmental protection will be a permanent theme in the future. With earth's environment getting worse, focusing on environmental protection is equivalent to paying attention to the future of human beings. Works of commercial space lead by designers will be on display to the public after being done, and therefore the works itself would become the best medium of environmental protection, which will help publicizing and proposing environmental protection concept among the public to the largest extent. This requires designers to remind themselves all the time of sticking to environment protection, which is regarded as their responsibilities, throughout the whole process of design for the sake of the public and human beings. Fortunately, we could see that designers have adopted recycled and waste substitute materials to replace on more and more products. It is not only a trend but also a method, a healthy lifestyle and idea as well. Paying close attention on environment, starting from ourselves, and do everything in our power to protect the homeland for all human beings.

Zhang Jian

Hangzhou Guantang Interior Design Co.,Ltd.

Nov. 2010

商业空间设计中最受关注的有两点，一、受众，二、业主。

服装店铺的设计中，一方面要关注的是终端消费者，即受众，因此设计师需要化身为目标客户群，去琢磨他们的消费习惯、心理及对消费环境的需求，继而以设计的手段营造一个能够满足消费者诉求的环境，从而引导他们的消费。这就需要设计师在平时收集大量的信息与素材，包括书刊、杂志、实地考察、旅行等。通过各种渠道，寻找最新鲜的资讯、最前沿的讯息，并将它们分类整理，这对设计师是一个非常大的挑战与考验，不仅需要投入大量的精力，还需要设计师具有敏锐的观察力和广阔的包容性。

而今，店铺已不仅仅是展示与销售的场所，店家与客人也不再是传统意义上“卖”与“买”的简单关系。多元化的社会需要互动，渲染并营造恰当的卖场氛围，这会带给客人强烈的体验感，吸引客人的参与欲望，流连其间并最终消费。在完成消费行为后，客人若对自己的选择感到满意，这便是一个成功的设计。

另一方面，面对快速扩张的店铺，业主对店铺施工的时间要求、运输的便捷性、以及整体施工的成本控制都有了更高的要求。设计师在与业主沟通的过程中，业主往往会提出一个成本概算范围，这对设计师则是另一种考验。设计师的设计不仅要契合品牌文化元素，而且在构思上要别具一格。同时，还要充分考虑预算的要求，在美与经济之间寻找平衡点，要在有限的预算范围内，创造出最美最合适的空间，这就是商业设计与纯艺术设计的最大区别。

关注环保的设计将是未来不变的主题。地球的环境越来越恶化，关注环保也就是关注人类自身的未来。以设计师为主导的商业空间的设计完成之后，将出现在公众的视野中，因此，作为最佳的环保载体，它会最大程度地向公众展示环保的理念。这就要求设计师在设计的过程中，时刻提醒自己，为了公众、为了人类，一定要坚持环保的理念，这是设计师所肩负的责任。所幸的是，在越来越多的设计成品中，我们看到设计师都采用了回收材料与废弃物品，这不仅是一种时尚，而且也是一种生活方式，是一种健康的生活方式与理念。关注环境，从自身做起，以我们绵薄的力量，为人类共同的家园做些努力！

张健

杭州观堂室内设计有限公司

2010年11月

contents·目录

008	The Room at The Bay	104	Sole Town
016	Stella McCartney Flagship Store ,Milan	114	YIGUE Dress Life Hall
022	Stella McCartney Flagship Store ,Paris	120	EVISU
026	Ashley Isham Boutique	122	Quicksilver Chain Store
030	Zeferino Store at Oscar Freire	124	IZREEL
034	Comptoir des Cotonniers	126	Geometry
040	Longchamp"Flash"Shop	132	Irma Mahnel
046	Wirschke, Düsseldorf,Germany	138	Le Ciel Bleu GINZA Boutique
052	Büse Gentlemen's Outfitters	144	Josep Font
056	迪赛尼斯杭州武林路旗舰店	150	Atil Kutoglu Boutique
062	迪赛尼斯文一店	154	Giuseppe Zanotti
068	Barbie Shanghai	158	Romanticism
076	Luisa via Roma Boutique	164	See by Chloé
082	Galaxie Lafayette	168	Showroom Céline
088	s.Oliver	170	Designice Brand Shop in Wulin Road, Hangzhou
094	RAPA 男装专卖店	176	La Perla Roma
098	港澳名品	182	EQIQ-Venetian
		186	EQIQ-Flagship Store in Beijing
		192	EQIQ-Nam Wan
		196	EQIQ-Wellington

- 
- 200 EIQI-PCD
 - 204 EIQI-Sole Town
 - 208 Carlino Agency
 - 214 MFG 三里屯店
 - 218 MFG 银泰店
 - 222 MFG 巴黎
 - 228 3S (三思) 2010年形象
 - 232 太平鸟宁波银泰国际店
 - 240 Gnious专卖店
 - 246 INBOX Fashion Gallery
 - 254 太平鸟杭州武林路店
 - 262 EOOENNOON
 - 268 Oilily
 - 274 Oilily SOHO-New York
 - 278 Magistral Loncept Store

- 282 dal baule di MYA
- 286 Stel Lee Bespoke
- 290 Cadidal VIP Shop
- 294 大家武林路店
- 300 MOD-Actually
- 304 Paris-Texas
- 308 辛Shop
- 312 azona a02 香港铜锣湾旗舰店
- 316 azona a02 上海新天地旗舰店
- 322 Semir Chain Store Revamp
- 330 真维斯六代专卖店
- 334 Traditional Natural Fashion
- 342 REBECCA
- 348 Aveda + Xenses Lifestyle Spa & Salon

The Room at The Bay



01

Design Company Yabu Pushelberg
Photographer Evan Dion
Project Area 1858 m²

设计公司 Yabu Pushelberg
摄影 Evan Dion
项目面积 1858 m²

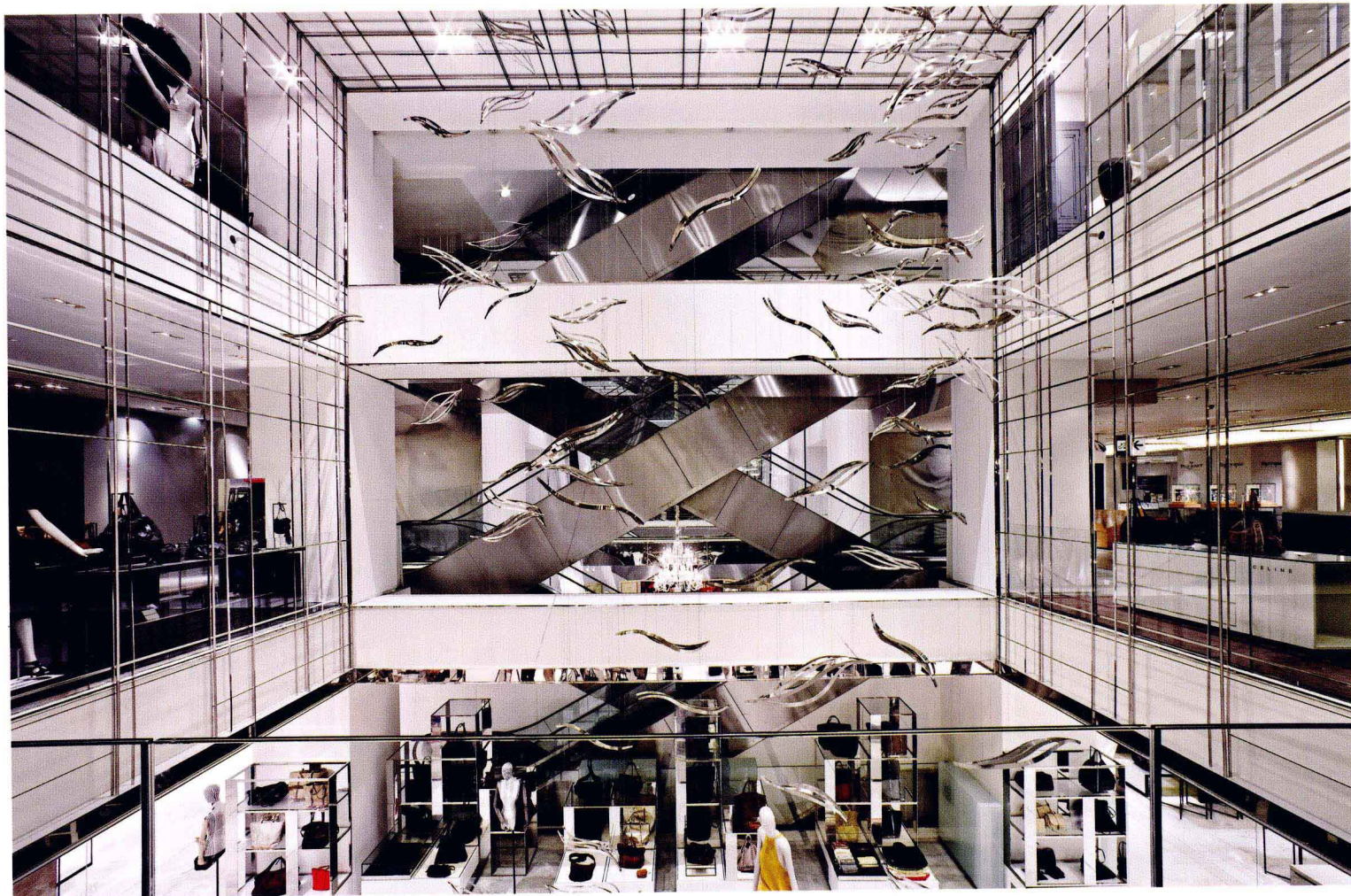
Under the direction of retail visionary Bonnie Brooks, now CEO and President of The Bay department store in Toronto, Yabu Pushelberg recently set out to reinvent the iconic 1858 m² store, making it more relevant and responsive to the needs of today's fashion-forward clientele.

Capitalizing on the fact that modern consumers aren't afraid to mix and match designer brands, the firm was able to unify the large space by giving it a cohesive point of view, and not necessarily one that reflects the identity of each individual retail brand. Each room flows seamlessly into the next, and guests will find a restored sense of intimacy in The Room, thanks to the design team's residential floor plan and familiar design aesthetic.

By transforming the store into a gracious residential home with multiple rooms and increased natural light, the firm was able to create a more personal environment as opposed to a typical one-big-room-department store. Artistic elements such as decorative screens, hand-painted wall treatments and wooden chandeliers enhance the space's ethereal appeal, as does the use of natural materials and sculptural elements throughout.

Texture – and the illusion of texture – is repeated throughout the design plan, in wall and floor finishes, a prime example being the hand-painted crown moldings. And unlike traditional retail layouts where the cash register is exposed and centrally-located, the firm opted to separate out the point of sale stations, giving them their own space – with mauve and citrus color palettes – so as to add to reinforce the residential feel of the store. Also new to the store is the Platinum Suite – a modern, chic space that will cater to VIP clientele and in-store events.





By commissioning revered Canadian artists such as Deborah Moss and Edward Lam (of Moss & Lam) and Teresa Leung to contribute to the space, the firm was able to recapture The Room's fantastic pedigree, bringing back to life the glamorous glory days via quintessential Canadian style elements.

The Room was revealed in October 2009, only three months after the concept was developed, providing consumers with an intimate and polished department store experience – equally suited to the international shopper as to the fashionable Canadian consumer. The sophistication of the space speaks to the fashions and the future of The Bay brand.

在Bonnie Brooks零售设计理念的指导下，多伦多Bay百货的CEO和董事长Yabu Pushelberg打算重新改造1 858 m²的商店，旨在让它更好地满足时尚前沿客户的需求。

利用现代消费者喜欢混搭的事实，公司会通过有结合力的观点统一这个大空间，而不是必须要反映出每个独立零售品牌的特性。每一个房间都相互贯通，宾客在房间里会有一种亲密感。

通过把商店变成雅致的住宅式格局，同时拥有多个房间和增强了的自然光线，设计师营造了一个更加个性化的环境，与典型的一个大房间式的百货公司截然相反。像装饰用屏幕、手工漆墙处理和木制的枝型吊灯增强了空间的吸引力，多处运用的自然材料和雕刻元素同样起到了这样的作用。

质地——质地的错觉——在设计方案中一再地被重复，在墙壁和地板的成品中，最好的范例就是手工漆的顶冠饰条。

不像传统的零售布局，收银机暴露在中心部位，公司选择将销售区域分开，给他们独立的空间，配以淡紫色和柑橘色的以便加强商店的亲切感。商店另外的亮点是白金套房——一个现代且时髦的服务于VIP客户的空间。

该项目仅在概念确立后的三个月，即2009年10月建成给顾客一种亲密且优美的体验，像对加拿大时尚消费者一样，同样适合于国际顾客。空间的精致使人感受到时尚以及Bay Brand的未来。









