

# Shopfront Design 店面设计

(意) 塞尔吉奥·曼尼诺 编 李 婵 译



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# PREFACE

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One of my most vivid memories growing up in Sicily is receiving crates of oranges, each fruit individually wrapped in a square thin tissue paper. They were ordinary oranges, but we treated them like precious candies or special gifts. Each wrapper, soft to the touch, bore a colourful drawing representing views of Sicily: seas, gardens, saints, the Mt. Etna, etc. Without the tissue all oranges looked, smelled and tasted more or less the same but when wrapped in paper, all of a sudden each fruit became precious, one that should be treated like a specialty.

Storefronts today are like those images on tissue paper: they cover stores and make them stand out in our cities; they turn shops into special places and they do so in the same way all over the world. Brands have crossed borders without adapting to the local culture: Prada, Zara, Uniqlo, Armani sell the same image in Miami or in Milan, in Shanghai or in Moscow. They probably best represent the contemporary society in which we live today, along with the flickering screens, the signage, the gigantic billboards and all this never-ending ebb and flow of information that reaches us like a strong wind and quickly moves behind. It is not architecture that represents society because our culture evolves at a speed that passes the life of the buildings by many folds. The Parthenon and the Acropolis were for the ancient Greeks a mirror of their society and they were so for centuries; for us architecture is obsolete before it is even built. Buildings are like ruins whose presence in the city becomes more and more mysterious with the passage of time, whose links with society, with the people, their anxiety, their excitements, their fears, their passions or political views are quickly lost.

我的童年在意大利西西里岛度过，童年最生动的记忆之一就是收到一箱箱橘子。这种橘子，每一个都用一张方形薄纸包着。橘子是普通的橘子，但我们却视之为特殊的糖果或者珍贵的礼物。包装纸摸起来非常柔软，上面印有西西里风情的彩色图案——大海、花园、圣徒、埃特纳火山……如果没有这种包装的话，这些橘子看着、闻着、吃着都差不多，可一旦用包装纸包起来，顷刻间每个橘子就变得不一样了，变得珍贵而独特。

如今的店面，就像橘子的包装纸一样：店面的形象是店铺的包装，让店铺在城市中脱颖而出；独特的店面让一家店铺显得与众不同，全世界都是如此。国际知名品牌跨越了国界线，进入不同的文化，普拉达、飒拉、优衣库、阿玛尼等品牌，不论是在迈阿密、米兰、上海，还是莫斯科，都延续着一致的店面形象。店面可能最能够代表如今我们这个现代社会了：闪烁的荧光屏、各式各样的标识、巨大的广告牌……这一切仿佛都在提醒我们，这是一个信息时代，一波波信息像阵阵狂风向我们袭来，又快速消退。能够代表当今社会的，不是建筑，因为如今我们文化的演变速度已经远远超过建筑的生命周期。对古希腊人来说，帕特农神庙和雅典卫城是他们社会的一面镜子，数百年来都是如此；而对我们来说，现在一栋建筑甚至还没竣工就已经过时了。建筑就像我们城市中保留的历史遗址，随着时间的流逝，这些遗址对我们来说越来越神秘，它们不能反映我们的焦虑、兴奋、恐惧、激情、政治观点等，变得与当代社会和当代人彻底无关。

# 前言

So is it the rapidly changing but flat façade of the building that mirrors our zeitgeist? Is it the seduction of millions of ads winking at us at every corner? Seducing us to buy, to consume, to convince us that whatever we purchased the day before is not good anymore? It is like our cities have become a series of snapshots, a never-ending sequence of static images. Susan Sontag even argues that our eyes are becoming so used to the photographic images that reality is turning itself into a series of "potential photographs".

The images have multiplied so greatly that their power is losing strength, as pornography removes the mystery from sex, from the body and from seduction. So if the excess of seduction is killing seduction itself, maybe it is visual silence that will save us. Maybe it is a blank image, a non-image. Or maybe it is the fragile, thin tissue paper wrapping the oranges of my youth that will come back and will bring with it a new set of senses and qualities.

Sergio Mannino

那么，是瞬息万变的建筑外立面反映了我们的“时代精神”吗？是大街小巷诱惑着我们的那数以百万计的广告牌吗？它们诱惑我们购物、消费，告诉我们昨天买的东西今天已经不够好了。我们的城市似乎已经变成一组快照，一系列静态形象的永无止境的排列。美国著名女作家苏珊·桑塔格甚至说，我们的眼睛已经适应了摄影图像，现实不过是一系列的“潜在照片”。

图像的泛滥已经使其失去了力量，正如色情作品让“性”、“身体”和“诱惑”失去了神秘感。所以，如果说对“诱惑”的滥用正在“杀死诱惑”，那么也许能挽救我们的是“视觉沉默”——空白的图像，没有图像的图像。或者，在我童年记忆中那包裹着橘子的柔软的包装纸可以回归，为店面设计带来新的感觉、新的思路。

塞尔吉奥·曼尼诺

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# PREFACE



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Storefronts today are like those images on tissue paper: they cover stores and make them stand out in our cities; they turn shops into special places and they do so in the same way all over the world. Brands have crossed borders without adapting to the local culture: Prada, Zara, Uniqlo, Armani sell the same image in Miami or in Milan, in Shanghai or in Moscow. They probably best represent the contemporary society in which we live today, along with the flickering screens, the signage, the gigantic billboards and all this never-ending ebb and flow of information that reaches us like a strong wind and quickly moves behind. It is not architecture that represents society because our culture evolves at a speed that passes the life of the buildings by many folds. The Parthenon and the Acropolis were for the ancient Greeks a mirror of their society and they were so for centuries; for us architecture is obsolete before it is even built. Buildings are like ruins whose presence in the city becomes more and more mysterious with the passage of time, whose links with society, with the people, their anxiety, their excitements, their fears, their passions or political views are quickly lost.

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The images have multiplied so greatly that their power is losing strength, as pornography removes the mystery from sex, from the body and from seduction. So if the excess of seduction is killing seduction itself, maybe it is visual silence that will save us. Maybe it is a blank image, a non-image. Or maybe it is the fragile, thin tissue paper wrapping the oranges of my youth that will come back and will bring with it a new set of senses and qualities.

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塞尔吉奥·曼尼诺





# CHAPTER 1 INTRODUCTION

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## 第一章 店面设计的概念

## 1.1 Importance of Shopfronts

Shopfronts are one of the most important elements in determining the character, quality and perception of retail streets. Traditional shopfronts and well-designed contemporary shopfronts complement the varied architectural character of the city's retail buildings. Shopfront design aims to promote good-quality shopfronts and streetscape for a city.

These guidelines were developed to assist designers as well as shop owners in making smart design decisions about designing shopfronts and investing in the exterior image of a commercial or retail property.

## 1.2 Functions of Shopfronts

The shopfront has a number of important functions in a streetscape, and these need to be borne in mind when approaching shopfront design. The primary function

## 1.1 店面设计的意义

店面是决定商业街的外观、特色、环境质量及其带给人的感官体验的最重要的因素之一。一般来说，城市中的商业街区既有历史悠久的传统店面，也有凸显先锋设计的现代店面。店面设计能够提升店铺的整体质量，同时也装点了城市的公共环境。

本书中总结的有关店面的设计准则旨在帮助设计师在店面设计中做出更明智的决定，也希望能帮助店主在店面装修的投资中产生更好的店面形象。

## 1.2 店面设计的功能

店面设计对于一家店铺乃至一条商业街来说，具有许多重要的功能。这些功能在着手进行设计时就要考虑清楚。店



Christian Koban Jewellery Shop & Showroom, Berlin, Germany, 2011, design by Studio Kattentidt, photo by Marcus Zumbansen

克里斯汀·寇班珠宝店（德国，柏林），2011年。设计：卡滕蒂特设计工作室；摄影：马库斯·祖姆班森

of a shopfront is to identify a retail premises within a street using a combination of name sign and window display. The shopfront also has an important role in expressing the architectural character of the building at ground-floor level. Both the commercial and architectural functions should be addressed in the design process.

An exciting shopfront makes your business a difference. A good shopfront design should help attract new customers and sales. Variety of design adds value and is the key to making business more noticeable and exciting. While some uniformity may be helpful in reducing overall construction costs, business owners are encouraged to imaginatively explore the relationship of their type of business (i.e. restaurant, bookshop, cosmetic shop, flower shop, etc.) and how that type translates into a unique shopfront treatment within the business district. For example, an insurance office is clearly not a jazz bar, and is clearly not a laundromat. Their purposes and operations (peak periods, business hours, etc.) are different. They need not look the same.

面的首要功能就是赋予一家店铺独特的个性外观，不论是运用特色的店招设计还是创意的橱窗展示，总之，要让店铺在整条商业街上脱颖而出。店面的另外一大功能是表现出其所在大楼的建筑特色。在店面的设计中，商业功能和建筑功能两个方面都需要考虑周到。

令人眼前一亮的店面会对店铺的生意大有裨益。优秀的店面设计应该能够帮助店铺吸引新的顾客、创造新的效益。店面设计的多样性能让店铺增值，是让店铺更加吸引眼球的关键。简单一律的店面设计可能会节约成本，但是，店主还是应该更多地考虑到：你的店铺是哪种类型？比如是餐饮店、书店、化妆品店，还是花店？如何让店面设计与特定的店铺类型巧妙结合，打造出让人耳目一新的店面形象，进而在一条商业街上脱颖而出？比如说，比萨店的门面设计肯定和保险公司的不同，也肯定跟洗衣店不一样。它们的目的是经营（如营业高峰期、营业时间等）都不相





ROUGE, Taipei, Taiwan, China, 2009, design by Shichieh Lu, photo by Marc Gerritsen  
ROUGE配饰店（中国，台湾，台北），2009年。设计：陆希杰；摄影：马克·格里森

A shopfront image is critical to advertising quality and diversity in both a business and neighbourhood district. Shopfronts are highly visible components of the city's historic streetscape, with a rich variety of architectural styles and treatments. Good shopfronts work together to enhance the district's retail climate. "Places" derive their identity from shopfronts.

同。所以不用，也不可能，看上去相同。

店面对于一家店铺在一条商业街上乃至在整个街区中的形象至关重要。店面是店铺最直接的广告。在历史悠久的街区中，店面的形象还会对街区环境产生更重要的影响，在建筑风格和设计的处理手法上都要格外小心。优秀的店面设计会促进整个商业街区的商业繁荣。商业街区凭借许多出色的店面设计才拥有自身的独特性。