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IMPRESSIONS:
SHOPFRONT DESIGN IDEAS II

商业店面设计 II



(意)斯特凡诺·陶迪利诺 / 编 张晨 / 译

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· 沈阳 ·

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斯特凡诺·陶迪利诺设计公司 创意总监

Stefano TordiglioneCreative Director
Stefano Tordiglione Design Ltd

Stefano was born in Napoli, Italy and he studied and worked in New York and London for over ten years. His first design experience started in London in 1991. Since then he has worked for internationally acclaimed Italian studios specialized in retail, luxury hotel and resorts, residential development and private yachts.

He is also an artist and his works are part of international private contemporary art collections. It's also worthy to mention the fact that he worked for UNICEF as Project and Art Director in several international events organized in Italy. His numerous artistic experiences have made him develop excellent intuition into aesthetics and design.

The design team at Stefano Tordiglione Design Ltd. has a strong international background with architects and designer. They have directed many commercial projects of the studio including Brooks Brothers Fashion Boutique, Dinh Van Jewellery boutique, Wellendorff jewellery boutique, apple & pie Child-shoe Boutique and Sal Curioso Spanish Restaurant etc.

Recent Awards:

- 2014 Golden Bund Awards: Certificate of Excellence of Best Commercial Design
- 2013 Perspective Awards: Certificate of Excellence of Restaurant – Interior design
- 2013 Asia Pacific Interior Design Awards: Best 10 Food Space
- 2013 Asia Pacific Interior Design Awards: Best 10 Shopping Space
- 2013 Global Design Awards: Certificate of Merit (Hospitality & Entertainment)

Stefano 在意大利的拿波里出生，并在纽约和伦敦留学和工作超过十年。他的设计经验可以追溯到 1991 年的伦敦。自此开始，Stefano 在享誉国际的意大利公司工作，擅长于高端商铺、酒店和会所、私人住所和游艇的设计。

他原来是一位艺术家，其创作是现代国际艺术私人收藏系列的重要组成部分。不得不提的是，Stefano 曾于联合国儿童基金会担任项目与艺术总监一职，在意大利统筹了不少大型的国际性活动。Stefano 的丰富艺术经验令他建立了独特的美感与设计触觉。

Stefano Tordiglione Design Ltd 的设计团队由拥有丰富国际经验的建筑师和设计师组成，他们承担了一系列商业项目的设计，包括 Brooks Brother 专卖店、Dinh Van 珠宝店、Wellendorff 珠宝店、apple & pie 童鞋专卖店和 Sal Curioso 西班牙餐厅等。

近期奖项：

- 2014 金外滩奖：最佳商业设计 - 优秀奖
- 2013 透视大奖：最佳餐厅设计 - 室内设计
- 2013 亚太区室内设计大奖 - 最佳 10 名（餐饮空间）
- 2013 亚太区室内设计大奖 - 最佳 10 名（购物空间）
- 2013 环球设计大奖：优异奖（消闲及娱乐场所）



World Shopfront Design: DNA of Brand Building

Shopfront design or façade design is getting more attention from brands nowadays. It is the 'skin' of the brand's DNA, should it be contemporary or traditional, sophisticated or casual. A simple glance of the shopfront tells us about the core values of a brand. In a business world that all brands are competing with each other, it is natural that brands are putting more effort on shopfront design to make itself stand out from the crowd.

Shopfront usually consists of a few consistent elements: the logo, the entrance, the window and the structure links up all these elements together. While the logo mainly belongs to the scope of the visual identity, the rest of the structure belongs to the work and imagination of the interior designer and architect. The position of the entrance is the first element to consider in the design process as the entrance will dictate the traffic and the flow of circulation. It has direct interaction with the customers, although most of the time it is not very obvious. Served mainly as a passageway, if handled well it creates the first contact with customers with fresh and new sensations. The window is the attraction of a brand. Intrinsically linked with the visual merchandising strategy, the window provides the first display opportunity of the products. It highlights the 'cream' of the collection and attracts customers to come in the shop. Located mostly at eye level or slightly higher than the height of our body, it is a human-scaled space that we can connect with, leaving an imaginary space for us to visualize the fantasy about how we will look like after we have put on the product. As for the structure that links up all of the above pieces, it occupies most of the space in the façade. Its massive scale makes it stand out from the surrounding environment, sending a strong and bold message to all passerby 'I am here!' Depending on the structural limitation of the building, all of these elements jointly form the design of the shopfront to tell a unique story of the brand before we have entered the boutique.

As an integral part of the shop image design, it is important to have the shopfront design link up with the interior of the boutique. The exterior and interior are like two sides of the same coin, while they may manifest different expression, they form the same brand and some elements should be consistent inside out. It is easier said than done since in most of the cases the shopfront design has to take in consideration of the limitation of the structure of the building while the interior can be changed relatively more flexibly. Many structural and engineering regulations pose an impact on the façade design, limiting and shaping the creativity of designer and architect. Paradoxically, as long as the interior does not affect the structure of the building, designers have carte blanche to unleash their dream. These are two interesting aspects in the design process that only designer and architect who incorporate both area - façade and interior design - under their scope of work can resonate with. The joys and tears in the process of creation and realization are valuable experiences in the career of designer and architect.

A new trend in the shop front design is the stress on the creation of identifiable motif or symbols that customers can easily recognize the brand. These motif can be the logo - which has to be handled well otherwise it will become too conspicuous - or can be a common pattern of the brand. All of these elements can reinforce the visual image and hence the identity. We have been designing for the American fashion brand Brooks Brothers for the third boutique now. We are particularly proud of the creation of the fleece on the grid pattern of its façade design. The fleece has been the icon of the brand since 1850 signifying its roots in fine woolen products. The grid pattern is reminiscent of a classic window pane design of a 20th century mansion situated in New York. Together they form a well blended decoration on the façade to symbolize its heritage, quality and service. This is a gentle message to all who pass by the boutique. Not everyone will know the brand of Brooks Brothers immediately, however, people passing by the boutique will notice this special ornament and associate this with the brand. The visual impact on customers is gradually taking place, forming a subtle stage

of brand education. This progressive manner of brand building is intrinsic to the values of the brand.

An eye catching shop front is the basic necessity for brands due to its strong linkage to sales performance. As the façade is the direct message of the service and products of the brand inside, it builds up the anticipation of customers before entering the boutique. Shop fronts sends out the welcoming message and encourage the impulsive buying behaviour. Many psychologists have researched about the shopping behaviour of people and the co-relation with the effect of an attractive window. This area is worth further studies to enhance the power of a successful shop front design. At the end of the day, an important function of façade design is to encourage sales. As commercial as it sounds, this is the key purpose from the client's perspective which we must address.

In short, a facade is a mask and the mask becomes the identity of the brand. It is a game of attraction and we need to create a desire of being and wanting to make a statement. This mask in general is to cover the appearance and have a new image. Similarly, the facade is the voice of the brand and the communication to the outside world. The final and ultimate goal of designer and architect is to unleash the imagination and maximize the practicality to create the 'mask'. This is an ultimate challenge to become the most attractive brand among all.

全球店面设计：品牌的建筑 DNA

如今的品牌越来越重视店面设计和外墙设计。无论呈现何种风格，现代或传统，复杂或随性，店面设计都是品牌 DNA 的“脸面”。店面会通过给人的第一印象传递品牌的核心价值。面临商业世界中的激烈竞争，品牌自然将更多的精力投入店面设计，力争在竞争者中脱颖而出。

店面通常由一些固定元素组成：标识、正门、橱窗和连接所有元素的整体结构。标识主要属于视觉形象的范畴，其余结构则属于室内设计和建筑设计的领域。正门的位置是设计中首先要考虑的问题，因为它会直接决定人员流动方向和模式。尽管大部分时间并不非常明显，正门的位置与顾客之间存在着直接互动。作为店面的主要通道，设计合理的正门会为顾客带来新鲜、惊喜的第一感觉。橱窗是品牌的吸引力所在，它与视觉营销策略存在内在联系，为产品提供第一手的展示机会。橱窗突出的是产品中最精华的部分，吸引顾客移步店中。橱窗的位置一般与视线高度相同或略高于身高，是一处互动空间，可以激发顾客发挥想象，幻想自己使用了产品以后的美妙效果。至于连接以上所有元素的结构，则占据了店面外墙的大部分空间，显著的风格从周围环境中脱颖而出，向路过行人传递强烈而直白的信号“我在这里！”在不同的建筑结构限制下，所有这些店面元素共同构成店面的设计，使得顾客在进店之前便可以了解到独特的品牌故事。

作为店铺形象设计中不可分割的一部分，将店面设计与室内设计紧密联系十分重要。外墙和内墙像一枚硬币的两面，即便可能展示不同的风格，却会共同构成一个品牌的品牌形象，室内外设计中还会使用到一些重复元素，保持一致。可这终究是说起来容易，做起来难，因为大多数情况下，店面设计必须考虑到建筑本身的结构限制，而室内设计就相对灵活一些，易于改变调整。许多建筑和工程规定都对店面设计构成影响，也对设计师和建筑师的创作过程构成限制和影响。与此矛盾的是，只要室内设计不对建筑结构产生影响，设计师就可以尽情发挥、设计。设计过程中的这两个有趣现象是只有同时涉及外墙和室内设计领域的设计师和建筑师才能体会得到。创意和施工过程中的快乐和苦涩都是设计师和建筑师的职业经历中的宝贵经验。

简而言之，店面外墙是一张面具，这张面具就是品牌的身份和形象。店面设计是一个关乎吸引的游戏，设计师需要创造出期待彰显个性的欲望。总的来说，这张面具会为店铺带来新的形象。外墙的效果与此类似，是品牌的形象代表，负责与外界沟通。设计师和建筑师的终极目标则是在“面具”的设计中解放想象力，强化实用性。而这也是使品牌变得出众而有吸引力的终极挑战。

斯特凡诺·陶迪利诺 (Stefano Tordiglione)