

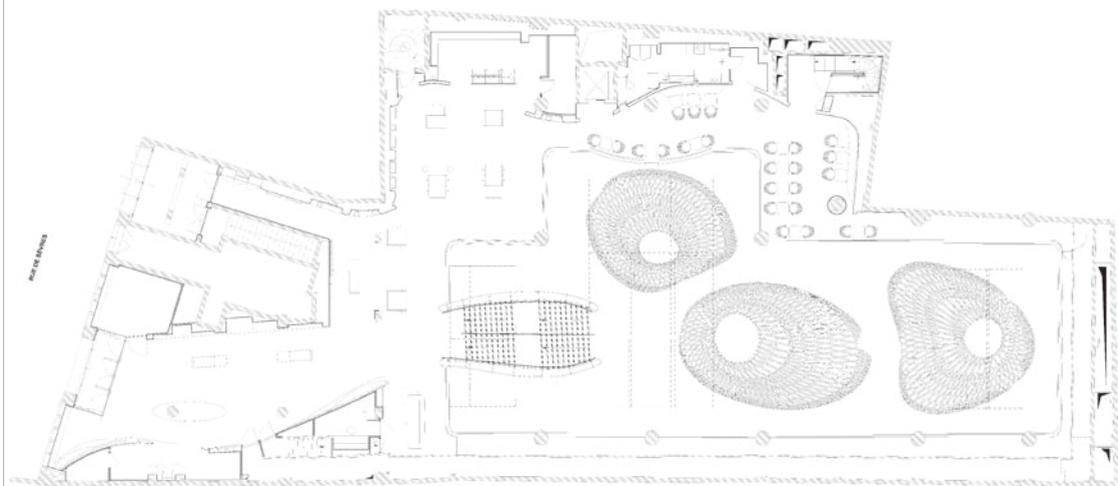


## 爱马仕巴黎左岸店

### Hermès Rive Gauche

设计: RDAI 建筑设计事务所  
 项目地点: 法国巴黎  
 总面积: 2,155 平方米  
 零售空间: 1,470 平方米  
 开放时间: 2010 年 11 月 19 日  
 摄影: Michel Denancé, Bruno Clergue  
 Architects: RDAI  
 Location: Paris  
 Total Area: 2,155 sq.m.  
 Retail Area: 1,470 sq.m.  
 Opening: 19 November 2010  
 Photos: Michel Denancé, Bruno Clergue

RDAI 设计公司担任爱马仕全球店面的设计，在巴黎市 Saint-Germaindes-Prés 区的一座废弃已久游泳池内，设计了一个充满爱马仕独特魅力与极具创意的精品店。新的巴黎精品店选址在名为 Lutetia 的泳池，建于上个世纪三十年代。由于泳池规模很大，强烈的装饰艺术 (Art Deco) 特征代表了一个时代的建筑特色，因此在 2005 年，Lutetia 泳池被政府列为保护建筑，不能够随意改变其结构。Lutetia 泳池关闭之后，进行了多元化的新功能转化。慧眼识珠的爱马仕公司选中了这里，将其彻底改造翻新。于是，设计师面临的挑战是，如何将爱马仕的核心价值：传统与现代，灵活与创新，融入精品店空间的设计中。



设计师们设定了两个设计目标：一是对传统建筑的充分尊重、保护以及在此前提下的重新诠释。游泳池原有的建筑结构被充分保留，泳池也被保留下来，建筑的立面也保持了原貌。二是对当代设计精神的充分表达——设计师用轻型结构支撑着的混凝土复合材料覆盖游泳池，从而完整地保护了泳池；并设计了三个新的展示空间，以白蜡木为材料，有自我支撑的体系，几何形体复杂，与原有的空间交错、相融，侵入原有完整的巨大空间，改变了空间与人的尺度对比，对空间的氛围进行了全新的演绎与创造。

店面设计  
奢侈品

LUXURY STORES



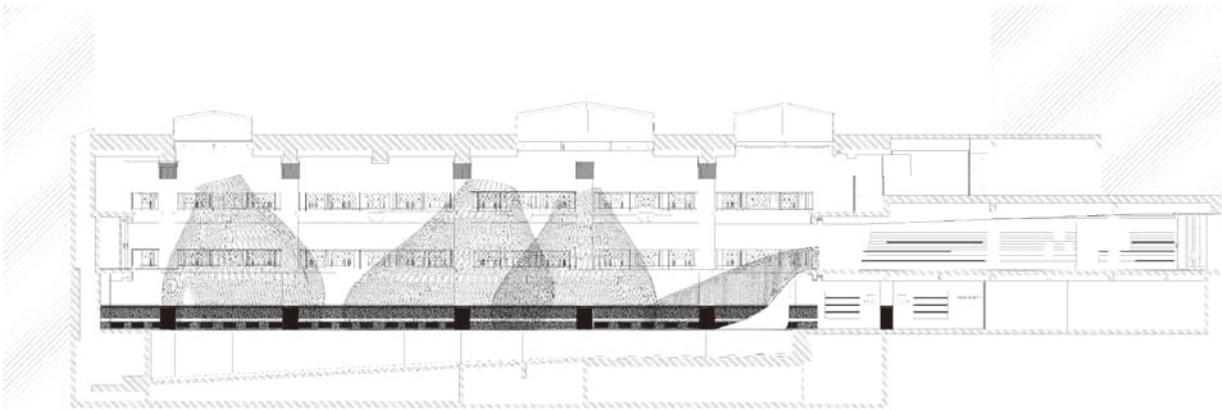
整体的改变以及细节处理所带来的自然流畅，如同潺潺流水一样寂静中带着一种优雅。地板上铺设的马赛克在灯光的映衬下，如同波光粼粼的流水一样。新的空间与旧的空间形成了令人兴奋的对比的同时，和谐地统一成为一体，产生了微妙的呼应与对话，而流动感强烈的造型无疑也加强了这一点。

由具有上个世纪三十年代风格装饰的典雅入口进入，一个位于中心的木制楼梯由入口通向精品店内部，将顾客引导进来。整个入口如同一个与地面平行的颠覆性的天井，吸引着顾客朝向光线充足的中心，即位于中央的 Lutétia 游泳池。楼梯栏杆由木制板条编制而成，扶手上以上等牛皮装饰。楼梯踏步与室内地面相同，采用人造花岗石（水泥加石块，大理石块和珍珠质）铺面。





店内部设计了四座九米高的木质板条组合而成的类似草屋的空间，用于展示爱马仕的产品，身在其中会联想到植物的影子，或者动物的世界，又或者童年的感觉，草屋占据了整个泳池的空间，像个鸟巢。这些草屋由白蜡木制成，有着不同的形状。这些双曲线形的木质板条组合结构经由电脑计算实现，它们在靠近屋顶的地方逐渐倾斜并聚拢在一起，仿佛被天光所吸引。建筑结构轻盈，空间宽敞。穿梭在店内，展品若隐若现。在如此巨大规模的室内空间里，照明的设计无疑是至关重要的。整个空间都沐浴在天庭带来的充足自然光中，在夜晚，环绕天窗、两侧通廊的灯光均匀散布在空间内。需要特别指出的是，设计师在三个木质的展示空间内的横梁上设置了一排光源，使得店内的三个展示空间在夜晚不至于看起来像三座“黑洞”一般。展示商品处也特别加强了点状灯光，创造了令人愉悦的购物氛围。中庭通过三块巨大的玻璃天幕进行自然采光，周围通廊则有 12 根巨柱支撑，这里凹进的空间也用于展示产品。店内同样也为顾客提供了舒适的环境——店内二楼设有若干组木质桌椅，供顾客休息。



Hermès has entrusted the RDAI agency, which is responsible for designing all the Hermès stores worldwide, with the design of a new space, singular and unexpected in Paris. Hermès is setting up shop in a swimming pool...

Listed as a Historic Monument since 2005, the swimming pool built in 1935 has a strong architectonic character and a compelling identity, that of Art Deco—it is in the spirit of its age. After its closure, the swimming pool underwent varied and diverse uses and was transformed. The challenge was to translate some of the values intrinsic to Hermès into space: heritage and modernity, savoir-faire and creation.

The project has a double aim. First of all to respect, conserve and reinterpret the architecture of the swimming pool. The only important modification was the covering of the pool by means of a light structure. Underneath, the pool has been integrally preserved. The facade, giving onto the rue de Sèvres, has kept its original appearance. Then, to tell another story, one that is resolutely contemporary. This takes form through the appearance of three monumental ash huts which both disrupt the existing volumes and converse with them. The invasion of what was once the pool by these huts, flexible, light and nomadic, suggests the creation of houses within the house.

Everywhere the movements seem natural, they are fluid, rippling. The shimmering of the water that was once here is evoked in a subtle way in the tones of the mosaics, in the effects of the lights. What existed and what has been added converse in a strange harmony.

They are whole, they are complementary. At the foot of an elegant apartment building from the mid 1930s, the facade of the Hermès store is discreet, with an entrance portico in the centre between two windows. The entrance is like a lightwell overturned, horizontal, which attracts one irrevocably towards the light at the back, towards what was the Lutétia swimming pool. The lightly inclined ceiling, the walls curved and leaning inwards, covered with oak laths that leave recesses open as if floating in matter. An introduction full of mysteries inciting one to plunge into this new Hermès house.

Four pavilions with an organic design, in which some will recognize familiar forms from the plant or animal world, or from childhood...Others will liken these huts, which occupy the volume of the swimming pool, to the nests of tisserin birds. These pavilions of different form and dimensions are constructed in ash

wood. They are self-supporting structures that rest on a system of woven wooden laths with a double radius of curves. The documentation and three-dimensional drawing of the complex geometry of each hut was made possible by the computer script written for each one of them. Rising to more than 9m in height, they lean progressively, as if attracted by the skylights.

In such a volume, the lighting is crucial. The entire space is bathed in natural light that penetrates through the three large skylights above the atrium, softened only by a metal screen. At night the skylights are lit to avoid a "black hole" effect.

In order to avoid putting the spaces overlooking the pool that previously housed the changing rooms, in the shade, the effects had to be measured out, the contrasts that would otherwise have been too harsh attenuated. All the vertical panels are therefore also lightly illuminated.

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