

◎ 国际室内设计年鉴 2009

INTERNATIONAL INTERIOR DESIGN

2009

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主编

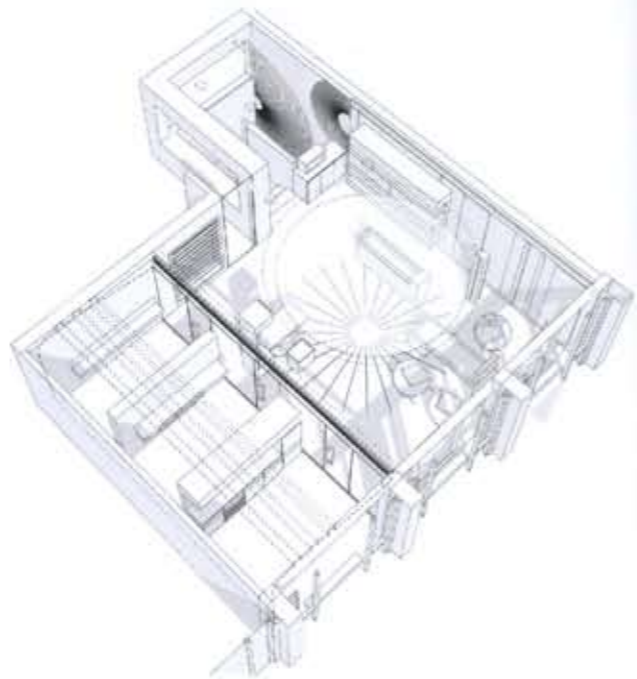
商店
SHOP

KASTNER OPTIK 眼镜店

KASTNER OPTIK

项目资料:
 设计单位: 斯图加特 Ippolito Fleitz Group
 合作者: Stefan Gabel (Farbberatung) Bruno Nagel (Textkunst)
 设计团队: Peter Ippolito Gunter Fleitz Vincent Gabriel Fabian Greiner Axel Knapp Andreas Bloedow
 摄影师: Zoëy Braun
 客户: Kastner Optik
 项目位置: Königstraße 28, 70173 Stuttgart, Germany
 面积: 79 平方米

Project Information:
 Design Unit: Ippolito Fleitz Group, Stuttgart
 Partners: Stefan Gabel (Farbberatung) Bruno Nagel (Textkunst)
 Design Team: Peter Ippolito Gunter Fleitz Vincent Gabriel Fabian Greiner Axel Knapp Andreas Bloedow
 Photographer: Zoëy Braun
 Client: Kastner Optik
 Project Address: Königstraße 28, 70173 Stuttgart, Germany
 Size: 79 m²



项目说明:

整个空间分为两个视觉方向。在房间四个弯角和凸面，光面模型制造了一种地下隧道的效果。它将外面的视野转变为中心。视野包括位于窗户前面的两部分。它们用于给房子制造遮蔽效果。从楼梯延伸的鸡冠形架子和其后面经过布置的长墙都增强了它的移动效果。同时，房间被它对面墙的玻璃长墙定向包围。这面墙挡住了技术性更强的屈光区和后方的隐形眼镜配置区。

主层分为四个区域，里面放置着立式家具。在楼梯的左边，一排眼镜按照产品分类井然有序地陈列着：双筒望远镜、放大透镜和其他视觉辅助器。在楼梯的右边，墙上嵌了一个展示柜，里面摆着博物馆里展出珍贵展品的一类物品，这是业主汉尼·胡帕夫的个人收藏。隔壁是为眼镜制造模拟度数的试验区，有可以垂直调整的工作台。最后，实际配镜区就在靠近外墙的地方，里面气氛比较轻松，一根视频管记录顾客新眼镜的配戴情况。通过这个方法可以很容易查出眼睛的度数，顾客也能看清影像，或者可以从屏幕上看到自身配戴眼镜的情况。新技术的应用表明了其合格化和专业化的品质。经由和眼镜商的沟通交流，设计师在室内设置了一面装饰精致的白色墙来展示他们的产品。在这面墙的后面有三个视频装置，不同年龄、不同性别的人凝视着这个房子，或者向窗外，表情平静或静静沉思，或和其他人友好交谈。

实质上，光线决定了整个房间的色调，楼梯引导顾客从一楼销售区走到二楼光学中心。装修用了两种米黄色的油漆。结构的正面边缘有一条绿色的条纹，再次强调了这些元素的冲突感。条纹引导眼睛看向绿色的地方，在强调整体氛围的同时也让人感觉放松。

玻璃墙的正面贴有柏林艺术家布鲁诺·内戈的文字。文字用诗意的、科学的、历史性和理论性的观点阐明了验光师的工作。这些文本框在作为区分每个房间的标记的同时，也为那些等待朋友或家人的人提供了一种消磨时间的方法。

采光房里的气氛比较凝重。房间色调减弱为白色和灰色，地板也采用了和后墙与天花板颜色协调的地毯，一方面营造了一种舒适安全的感觉，另一方面又清楚地将重点设置在整面墙上。



Project Description:

The space is taken in two visual directions. The curved upper corners of the room and the convex, molded iris create a kind of tunnel effect, which shifts the view out of the window to center stage. The view is also contained by two frames positioned in front of the windows, which serve to give the room closure. A comb-shaped, back-lit shelf running from the stairway and the upholstered long wall that lies behind it also supports this movement. At the same time, the room is oriented around the long glass wall on the opposite side of the room, which screens the more technical refraction rooms and contacts lens-fitting area that lies behind it.

The main room is divided into four areas, which are occupied by cubic furniture. To the immediate left of the stairway, the range of glasses is displayed together with the optometrist's traditional product range: binoculars, magnifying lenses and other visual aids. To the right of the stairway, a display case set into the wall contains a kind of museum displaying unusual spectacle frames from the owner, Henning Huppauß's personal collection. Immediately adjacent is an area for making analog measurements of the eye at a vertically-adjustable table. And finally, close to the exterior wall, the actual fitting area is situated in an almost lounge-like atmosphere. A video stele records the customer wearing his new glasses. In this way, the eye can be immediately measured and customers can view an image or video of themselves with their new glasses on the screen. Here new technology is used to demonstratively underscore competence and expertise. During the dialog with the optician, the customer is presented with a view of the white, upholstered wall and, behind the optician, a video installation on three screens. The eyes of different people of different ages and gender gaze into the room, out of the window, appear peaceful and contemplative, or communicate with each other in an animated manner.

In essence, the iris determines the color climate of the room. The blue of the iris is reciprocated by the water-blue epoxy resin floor. The circular form on the ceiling corresponds with a corona of aluminum strips set into the floor. This motif first appears on the stairway and guides the customer from the ground floor sales area up to the Optical Center on the first floor. All furnishings are varnished in two different beige tones: a green stripe along the edge of the frames on the facade side once again reinforces the impact of these elements and guides the eye towards the greenery on the Schlossplatz. The whole atmosphere is simultaneously focused and still relaxed.

The glass facade screening the refraction rooms is inscribed with a text installation by the Berlin artist, Bruno Nagel. A fragmented stream of words illuminates the work of the optometrist from a poetic, scientific, historic and theoretical perspective. The text area serves as a screen to mask the rooms that lie behind it, while at the same time providing a fascinating way to pass the time for waiting friends or family.

The focused atmosphere becomes even stronger in the refraction rooms. The color climate is reduced to the colors of white and gray. The flooring becomes linoleum that merges seamlessly into the rear wall and ceiling, thereby creating a feeling of comfort and security on one hand, and simultaneously establishing a clear focus on the projection wall on the other.

