

# Portugal SERIP Lighting Exhibition Hall

## 葡萄牙 SERIP 燈具展廳

設計者 | 寸設計 / 崔樹  
攝影者 | 王騰 王瑾  
空間性質 | 燈具展廳與零售店  
坐落位置 | 中國北京  
主要材料 | 塗料 (黑色和白色)、木作、特殊磚  
面積 | 130 坪  
設計時間 | 2017 年  
完工日期 | 2017 年

Designer | CUN Design / Cui Shu  
Photographer | Wang Ting, Wang Jin  
Category | Lighting Showroom and Retail Store  
Location | Beijing, China  
Materials | paint (black and white), wood, custom brick  
Size | 430m<sup>2</sup>  
Design period | 2017  
Completion period | 2017



靈感自一束光的劃入而啟迪，  
藉著明與暗、光與影的交相輝映，  
共構曼妙情境，每一旋身無不驚喜。

此作為葡萄牙品牌 SERIP 燈具在北京設立的首座展示廳。最初，設計師崔樹回顧品牌在 80 年代早期，就率先以自然有機的藝術吊燈為創舉，那些靈感取源自然界的形狀、線條，姿態靈動，飽富生氣，精巧融合了現代極簡與古典華麗，令燈飾跨出單純的照明領域，成為似若藝術的夢幻收藏。他懷抱深切期待勘察品牌在北京設立的展示廳，卻訝異建築位在一處空曠的廠區裡，原型素簡，造價便宜，施工粗糙，與品牌印象的巨大落差不免內心些許失落。然而，當他步入其中，一束光線自天窗投入室內，彷彿為它劃下俐落切線，將腹地一分為二，此情此景讓崔樹讀出了空間氣質，他想，燈具展示理應有白天與黑夜兩種效果，於是便利用這束光將展廳切割出黑白兩區，再以詩意童話彰顯品牌底蘊，因此將全作喻為「遇見一束光的設計」。

在建築外觀上，崔樹隱藏原有的建築輪廓，運用高低排序的切片賦予雕塑意趣，為平淡的園區景立下亮點，也令入口有了迂迴遮飾，助於維繫裡外意象的整體性。白色切片的另層用意在於操弄光影，起伏梳線令日照無法直射入室，線影會隨著時序悠緩遊移，令自然光與人造光的明暗消長顯得鮮明，從而襯托燈飾細膩的光色質感。

縱觀室內，空間淨簡雅致，散發獨特氣息。崔樹透過黑白對比、灰色斜牆與童話性等三項元素串構裡部。黑、白兩域的分界悉心與天窗射入的光束相齊，再各自襯托不同燈具，例如，從黝黑背景襯水晶燈的璀璨與折射效果，也因背景的消光作用，使剔透水晶瑩燦卻不刺眼，便於細賞之餘，更容易聯想它在入夜後的光感體現；特別的藝術燈款，則安排入白色背景自明其線條及手作細節。

在空間佈局上，崔樹以多道灰色斜牆作為獨立展牆，兼作中介黑白兩域的過渡空間。斜牆排除一眼望透長型腹地的呆版，交錯的視域角度予人放大展廳之錯覺，並且利於情境分區效果。順著展牆衍生的迴繞動線而行，參觀者能自由穿梭其中，展牆一端嵌入大型的動物燈箱，歌頌品牌崇尚自然的創作精神，同時濃重整體童話氛圍。遊逛其中，燈飾無疑是空間裡最明亮的焦點，它們刻意拉開布署間距，散佈位置高低錯落，也透過管線配電的精確性，因應日後各種展示高度、角度之需求。

Cui Shu



寸設計 / 崔樹  
重要得獎紀錄  
CUN DESIGN 寸品牌創始人  
2015 中國設計星全國總冠軍  
中國設計星執行導師  
中裝協陳設藝術專家委員會專家委員  
重要得獎紀錄：2015 年中國金堂獎年度新銳人物 · 2016 年中國金堂獎最佳辦公空間設計獎 · 2016 年 Andrew Martin 大獎 · 2016 年美國 IIDA 全球卓越設計大獎 · 2016 年 40 UNDER 40 中國設計傑出青年 · 2017 年同時獲得紅點與 iF 雙項德國設計大獎 · 2017 年全球 Architizer A+ 設計獎 · 2017 年義大利 A'Design 獎 · 2017 年台灣 TID 空間設計大獎

Cui Shu  
CUN Design firm founder  
2015 China Design Star National champion  
China Design Star Executive mentor  
Chinese display art association committee member  
National champion of Chinese Design Elites of 2015  
Executive advisor of Chinese Design Elites  
Member of The Art Display & Decoration Committee of China of CBDA  
Awards: 2015 China Jintang Prize, person of the year · 2016 China Jintang Prize, the best office space design award · 2016 The youngest Asian new face who wins the "Andrew Marin" award · 2016 IIDA Global Excellence Awards, USA · 2016 China outstanding youth designer of 40 under 40 · 2017 Germany Red Dot Award and iF Design Award of 2017 · 2017 Global Architizer A+ Design Award · 2017 Italy A'Design Award · 2017 Taiwan TID Space Design Award

1. 斜牆創造交錯的視域角度，予人放大展廳的錯覺。  
1. Angled wall creates the visual illusion of the space.

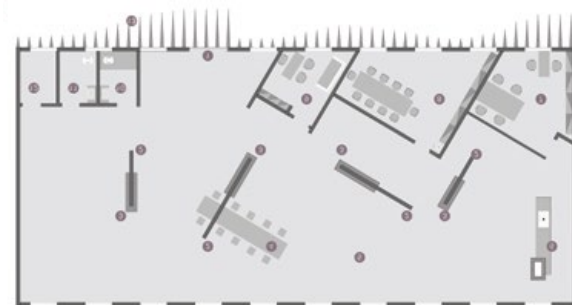




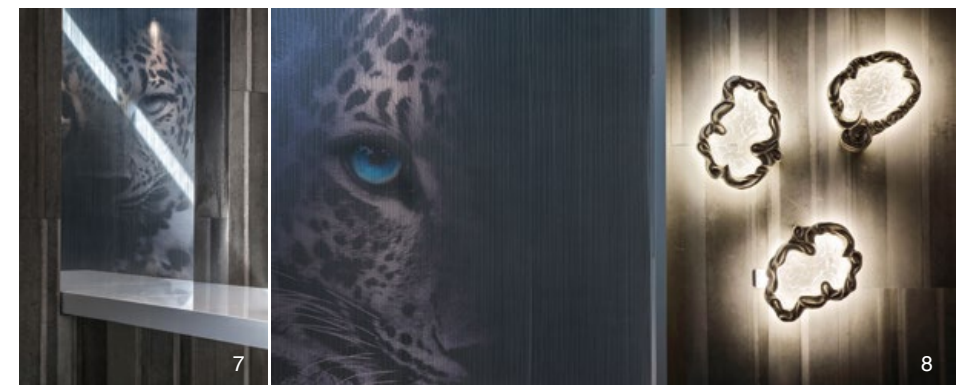
2. 白色切片令日光無法直射入室，光影變化將隨著時序而遞變。3. 外立面用白色切片將建築隱藏起來，同時迂迴入口動線。4. 在黑白對比之中，燈具的日夜光感同時並現。5. 天窗透入的一束光仿佛為空間劃下俐落切線，黑白場地也順其一分為二。6. 平面圖。7. 透過天窗的一束光，導出空間戲劇性。8. 展廳細部。

2. Sunlight filters through the white panels creating shadows that gradually change with time's passing. 3. Exterior white panels conceal the building entrance. 4. Light fixtures interpret the contrast between day and night. 5. The light beam from the skylight cuts through dividing the space into two distinct areas. 6. Floor plan. 7. Dramatic light beam from the Skylight. 8. Details.

崔樹認為，好的設計必屬定製，因為每座空間都自懷氣質，設計師必須走入其中，才能切身感受，並依據其氣質構思整體。全作靈感自一束光的劃入而啟迪，藉著明與暗、光與影的交相輝映，共構曼妙情境，將人猶若沉浸在童話幻境裡，每一旋身無不驚喜。撰文 | 劉惠蘋



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This project is for the first Portuguese lighting company SERIP showroom in Beijing. Initially, the designer Cui Shu recalled the brand pioneered the natural organic chandelier in the early 1980s. Those were inspired by natural shapes, lines and smart gestures. They were full of vitality, a sophisticated blend of modern minimalism and classical gorgeousness. The fixture went beyond the simple function of providing lighting and was more like a collectible art object. However, he was surprised that the original company showroom in Beijing was located in a factory campus. A rather simple, low cost rough construction that was a disappointment from the products' image. During the initial building visit as he first stepped into the building, a beam of light was thrown into the space from the skylight. It was neat and tangential dividing the space into two. The scene inspired Cui Shu into thinking the lighting display should have both day and night effects. Therefore, he used this light to cut out the black-and-white areas of the exhibition hall and then demonstrate the brand heritage with poetic fairy tales. The whole work became a "meeting a beam of light design." From the exterior, Cui Shu disguised the existing building outline, using a series of planes to compose a sculptural appearance. That create a focal point in the plain factory campus. the screen obscured the entrance to help t maintain the interior versus exterior separation. The other purpose of the white panels is to manipulate light and shade. Not only do they screen out the direct sunlight they also create shadows that change with time. The distinction between the natural and artificial light brings out the delicate light fixture's color texture. Throughout the interior, an elegant simplicity exudes a unique atmosphere. Cui Shu constructed the interior through black, white and gray oblique walls creating a fairy tale like novelty as a key elements. The black and white display zones are carefully aligned with the beam of light from the skylight, each sets up as different background different lighting fixture displays. For example, a dark background makes the crystal type dazzling fixtures appearing clearer and easier to imagine the fixture's embodiment of performance at night. On the other hand, the white background allows the detailing of the sculptural type of fixture be observed. As a transition between the black and white spaces, Cui Shu placed multiple gray walls as independent display walls. Oblique walls break up the direct views into the space as the staggered perspective enlarges the exhibition hall with various display zones. Visitors can freely stroll along the revolving circulation between the display walls. At the end of the exhibition wall is an embedded light box projecting animal image that echo the company's creative spirit of a brand advocating nature while maintaining a strong overall fairy tale atmosphere. Deliberately placed lighting fixtures undoubtedly are the brightest foci in the space. Carefully distributed utility connections provide flexibility and met the needs of various display requirements of the future.

9.12. 白色吧檯穿過灰牆，構成兩處洽談小區。10. 可自由穿梭的動線，每一轉身都是驚喜。11. 灰牆作為黑白兩區的過渡。  
 9.12. White bar counter penetrates through the gray wall to frame out a private conversation area. 10. Free flowing circulation allows one to experience the light magic from various angles. 11. The transitional zone gray wall.





13. 考量各種燈飾特色，予以高低、吊掛或壁掛等相應規劃，方便參觀者從不同角度欣賞細節。14. 動物燈箱強化展廳的童話氛圍。  
13. Various fixture display methods allow visitors to observe the design of each fixture. 14. Novelty animal light box.

Cui Shu believes that a good design must be custom designed, because each space has its own temperament. A designer must step in, fully embrace the character of the space then design the whole experience accordingly. The introduction of a beam of light as enlightenment, composing elegant experiences through light and shadow, contrasting bright and dark, all immerse the visitor into the novelty of fairy tales surrounded by pleasant surprises.

#### 建材分析 Material Analysis

1. 塗料：為展廳劃分黑區與白區背景。2. 木作：建築外觀切片造型。  
3. 特殊磚：鋪覆灰色展示牆。4. 燈箱：顯現動物圖騰，強化展廳童話氛圍。

1. Paint: separate the display space with black and white backgrounds. 2. Woodwork: building exterior display art. 3. Custom buck: gray display wall. 4. Light box: project animal patterns to emphasize the novelty atmosphere.

#### 溝通重點 Communication Note

1. 建築外立面用切片造型創造醒目效果，同時維繫內部展廳的獨立性。2. 空間劃分黑白兩區，讓 SERIP 燈具在白天與夜晚的魅力能同時展示。3. 除了展呈 SERIP 燈具的實用性，也必需鮮明其藝術、自然精神，令情境氛圍有別於一般燈飾展廳，給予參觀者深刻印象。

1. Building facades has a strong visual impression by its layering skin, which is independent from interior furnishing. 2. SERIP lighting fixtures give prominent impression in daytime and evening. 3. SERIP lighting fixtures is both visually strong and functionally accessible to all public.