

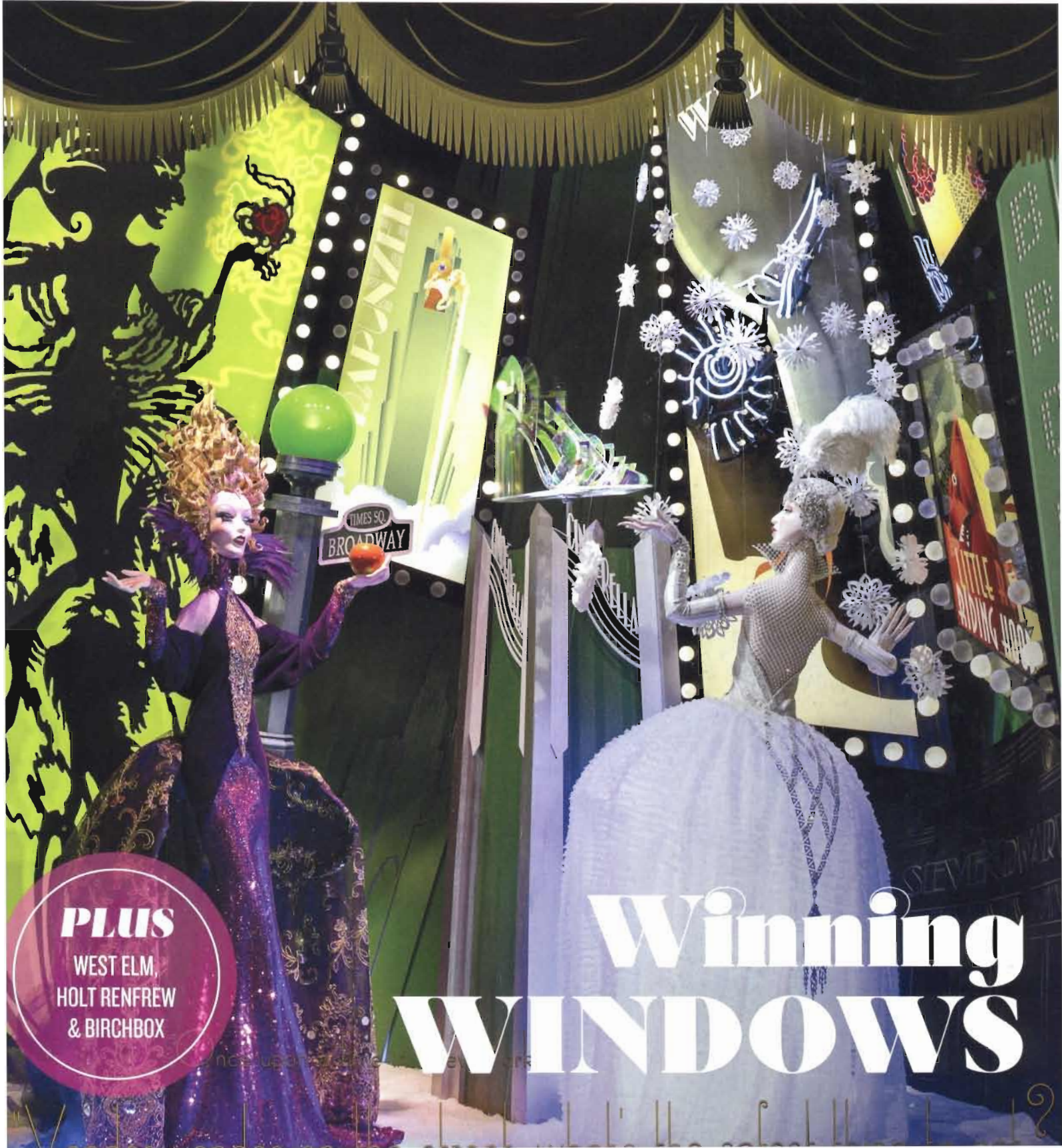
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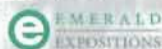
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design:retail, Volume 27, Number 1 (ISSN 2332-726X, USPS No. 004-972) publishes monthly, except bi-monthly April/May and November/December. It is published by Emerald Expositions, 85 Broad Street, New York, NY 10004. Subscription: one year, \$95.00 in U.S.; Mexico and Canada, \$110.00 (U.S. funds); all other countries, \$210.00 via Air Mail (U.S. funds); single copy, \$10.00; additional copies of the PORTFOLIO Issue (September issue) and BUYERS' GUIDE (November/December issue) \$25.00 in U.S.; all other countries \$30.00 (U.S. funds). Canadian Post Publications Mail Agreement number 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9. Printed in the USA. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to *design:retail*, P.O. Box 3601 Northbrook, IL 60063-3601.

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The Looking Glass



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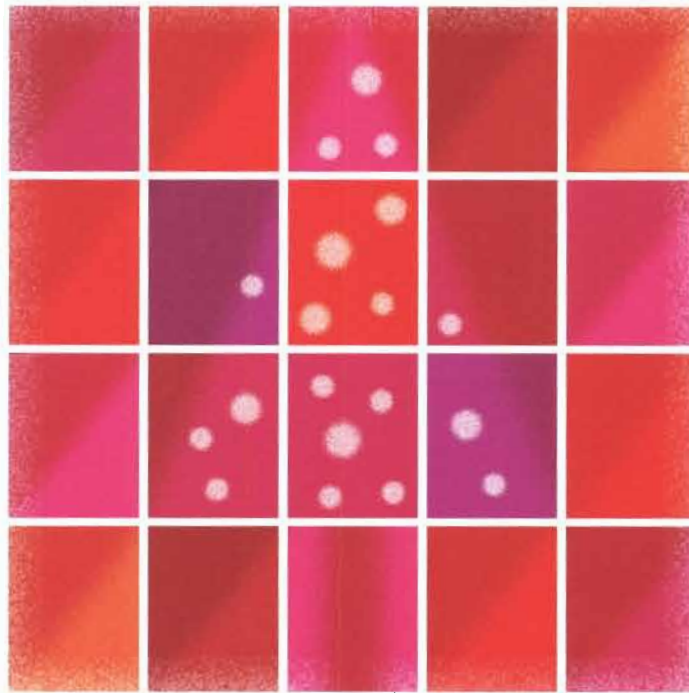
HAVE YOU seen the online video “Look Up” by Gary Turk that went viral last spring?

(If you haven't, take a moment to search and watch.) Told through a love story that might have been missed, it essentially is a spoken-word poem with the message that if we don't look up from our smartphones and experience the world, the world might pass us by.

It's a thought that has resonated with me often over the last year. How “connected” we all are today—not in touch or spirit, but through the confines of social media. At our recent *design:retail* panel at the Retail Design Collective this past December, Peter Levine from dash design shared an exquisite thought about how most things we view today come through the lens of a glass screen, whether it be through our phones, tablets, laptops or desktops. To combat that cold sleekness, that shiny reflective world, he suggests that color, texture and pattern will have a major push in retail store design in the coming years. It's as if we are all subconsciously craving a tactile experience, when so many of ours today are limited to a two-dimensional glass window.

Enter the retail store window display.

Turk's video and Levine's comment both rung loudly in my ears as we toured the streets of Manhattan this past holiday season, seeking the best and brightest holiday windows New York had



to offer. The standouts this year all had a similar vein running through them—texture, emotion and a nod to nostalgia. In a sense, they all had a very real human element that resonated with our judging panel and, ultimately, afforded them the top prize (see our selected winners and a few other favorites on page 48). Truthfully, I watched as would-be passersby stopped mid-text, looked up and paused, taking in all that the windows had to offer.

There was Saks, with its so cute and so clever fashionistas living out their fairytale dreams on the streets of Manhattan.

Anthropologie with the most life-like collection

of birds you can imagine, all crafted from—you guessed it—paper. (Even one from a New York subway map!)

Barneys with its real ice floor and live ice skaters twice an hour (granted, I walked by five times and never saw them). But have you ever seen ice skaters in a store window? Me either.

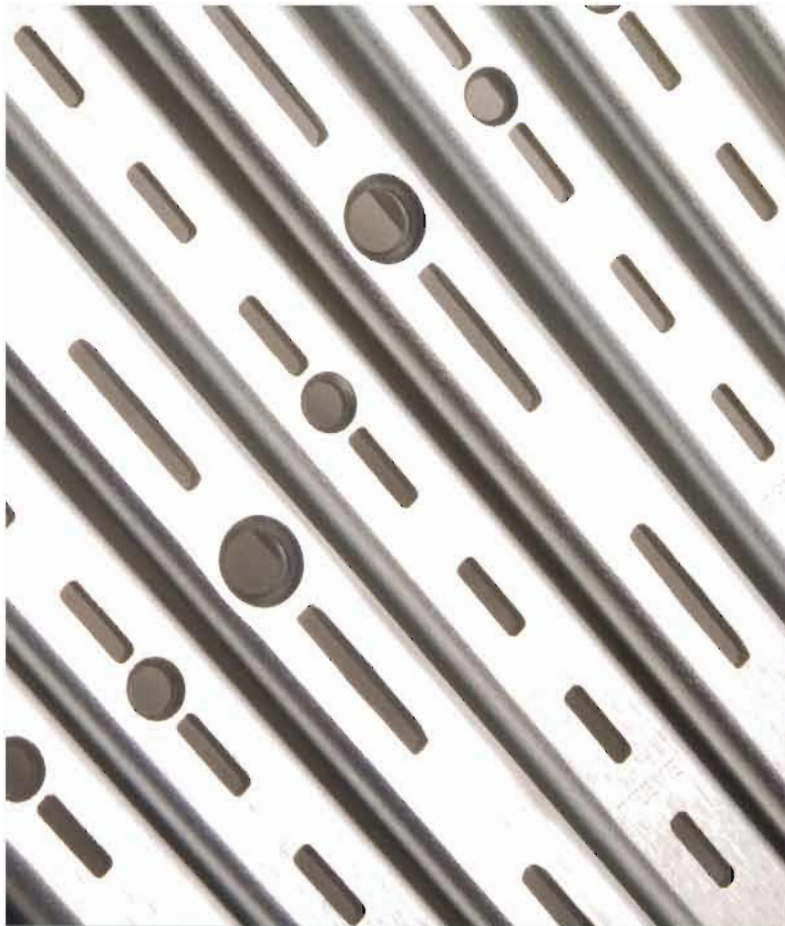
Bergdorf Goodman with its expected perfection, artfully reworked year in and year out.

Macy's with the “Santa's Sleigh Dash” Atari-style video game. I came. I played. I killed Santa (like ran-his-sleigh-into-a-building killed him). #nailedit

The miniaturized Tiffany windows with their cleverly played “New York in the 1950s” nostalgia meshed with a contemporary ode to the modern-day family (think two dads casually roasting marshmallows fireside with child in tow).

It was a year of connection and joy—and through a different kind of glass. I may have had a smartphone in my hand the entire time, but I wasn't texting. I was snapping copious amounts of pictures. ('Tis what we editors do.)

Windows, windows, loved them all—Happy New Year to you all!



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Asking the Right Question

DECADES BEFORE THE first iPod put thousands of songs in your pocket, Akio Morita, co-founder of Sony, was leading his company to innovate the Walkman, Trinitron Color TV, the CD player and the digital camera. Sony was admired for its creativity and culture, which could be attributed to Morita. He believed in making mistakes (although only once per goof), but perhaps the key that inspired the company's success was his mantra: "Curiosity is the key to creativity."

We've entered an era when creativity is needed to innovate and optimize the in-store retail landscape. If the analysts are right, the seamless integration of technology with the everyday shopping trip will happen quickly—faster in retail than in banking, hospitality or air travel. That means that countless solutions and capabilities will come your way in the months and years ahead. It becomes ever more vital to ask the right questions. Although C-Suite types may be involved in some of the vetting process of potential solutions and vendors, it is crucial that our industry's creative talent is fully engaged with in-store technology advancement.




As you evaluate apps, beacons, heat mapping, dynamic pricing, digital signage, interactive screens, in-store fulfillment solutions, social media and location awareness, the investigation doesn't stop with "What can this thing do?" The pivotal question should be: "What *else* can it do?"

That's the creative question—the one that opens possibility and enables dreaming, imagination and resourcefulness. It's a curiosity question. It's one that, asked without bias, removes the

preconceived notion of limitation, and ultimately leads to other searches and inquisitiveness—"I wonder if we can do this?" and "What if...?" In the curiosity business, those are the healthiest ones of all, not to mention the ones that this industry has answered so well during past challenges.

We're entering into the season of creativity, at the peak of which is GlobalShop, where more products, more resources and more ideas for retail businesses will be in one place at one time than any other. Beyond fixtures, flooring, lighting, displays, seasonal trim and mannequins, there's a digital/physical mash-up centerpiece loaded with smartphone/web-centric solutions called "Path to Purchase: Destination Bricks & Mortar."

That's the place where Morita would remind us that we're the experts at creating the answers. He didn't believe in waiting for demand, polls or focus groups. Because as he clearly stated: "The public does not know what is possible. We do." 



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Canine Couture



[1]

1.

Lord & Taylor's New York holiday windows featured this stunning video wall of dogs and other animals subtly moving inside clever picture frames.

Photo by RICHARD CADAN
Inset Photo by ALISON EMBREY MEDINA

2.

Manex/France Display's Liza mannequin is shown here with a fiberglass friend, Mustache—the perfect accessory for this cosmopolitan girl. manex-usa.com RS #151

3.

Genesis has launched a line of dog mannequins, including this fashion designer-inspired pup sporting Karl Lagerfeld's signature white hair, black glasses and tight, starched collar.

genesis-display.com RS #152

4.

From Goldsmith's extensive dog collection, meet Buster. Shown in a solid finish, Buster also is available in realistic finishes and a variety of breeds. goldsmith-inc.com RS #153

5.

This fiberglass French bulldog from Global Visual Group's Altman Lifestyle Trunko Vignette adds a playful element to any store environment and doubles as a handbag display.

globalvisualgroup.com RS #154



[2]



[3]



[5]



[4]



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Rx Renewal

IN 1945, SCOTTISH biologist and pharmacologist Dr. Alexander Fleming was awarded the Nobel Prize in medicine for the discovery of penicillin. Playing off the legacy of that famed name in the medical world, a family by the name of Bormino has commissioned a pharmacy concept that would transform the existing expectation of the pharmacist-client relationship. Based in Milan, Alexander Dr Fleming Srl is a franchising company specializing in the development of the new consumer pharmacy.

Designer Alessandro Luciani's concept for the interior, implemented by Grottini Srl, draws inspiration from traditional European pharmacies,

where the emphasis was placed on establishing long-term pharmacist-to-client relationships, rather than on product merchandising (although we think that's done quite well here, too!). Products are displayed within lit circular wall cases in an open 860-sq.-ft. space. The pharmacist's consulting area is located separately, reached through an opening in the rear.

Walls feature white printed methacrylate with a floor-to-ceiling circular pattern. Products are displayed within recessed white circles of three different sizes, rimmed with LEDs. Green-ringed open circles also are lit with LEDs, with smaller unlit circles in solid white and



black serving as visual punctuation points along the surface. Freestanding white circular display tables are attached to organic green-colored bases and stems.

To fill a customer's prescription or provide the suggested product, the pharmacist uses a tablet linked to a central storage area, which then transfers the product to the cash desk. The objective is to maintain the pharmacist's in-person relationship with the customer until he or she is ready to leave.

International expansion of the concept is planned. Could a revival of client-focused service be the future of pharmacy? These Italians seem to think so.

— Vilma Barr



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we love this!



↑ Vivianne is a new plus-sized mannequin from Manex USA.
manex-usa.com RS #221

ON THE PLUS SIDE

MEET MANEX USA'S new plus-sized "it" girl, Vivianne. This fiberglass, full-figured, size 14-plus mannequin will be modeling body-conscious fashions in stores in 2015.

Vivianne reflects an exciting industry shift, representing proud plus-sized shoppers who are comfortable flaunting their figures in curve-conscious jeans and hip-hugging dresses, a far cry from the shapeless layers of tented fabric once marketed to bigger girls. After all, newcomer Meghan Trainor's "All About That Bass" has earned two Grammy nods, and fast-fashion retailers like H&M and Forever21 have continued to expand their plus-size selections.

Picking up on this momentum, Manex procured its *au courant* mannequin after an extensive search for a feminine, shapely and energetic body to sculpt, rather than seeking a specific size. "The sizes 14, 16 and 18 have such variety of shape. The model we chose (Danika Brysha) reflected a youthful, fashionable proportion," notes Manex's Vice President Lisa Maurer.

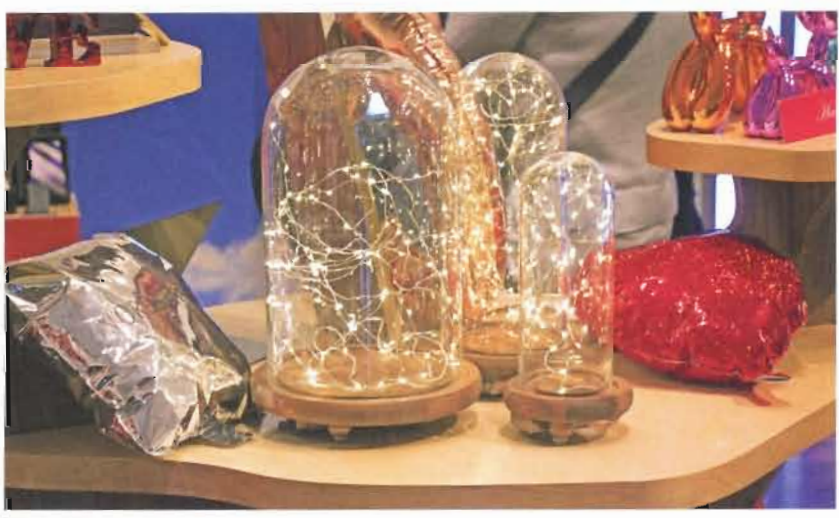
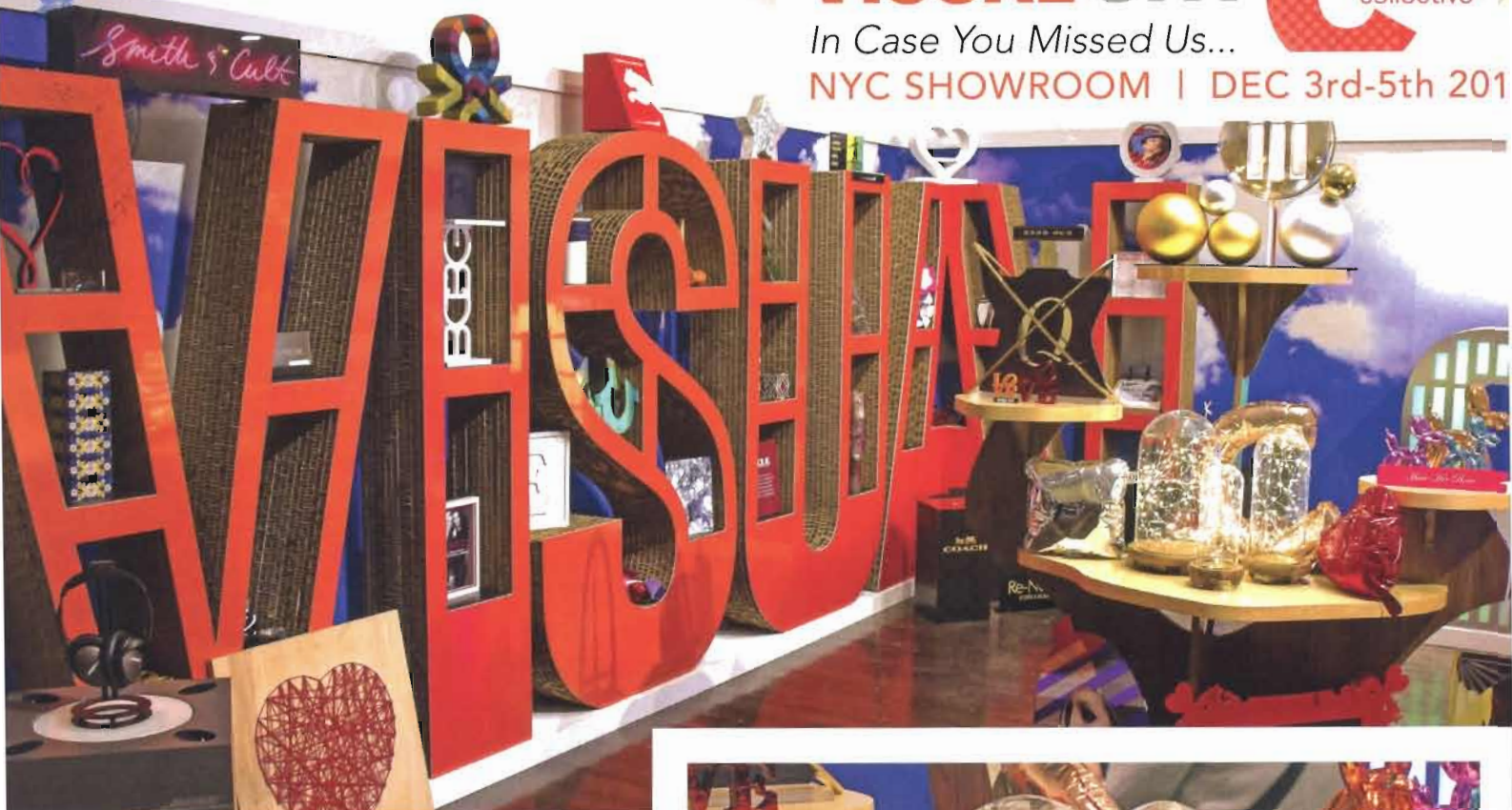
The mannequin's well-defined legs and fit abs mirror a positive exhibit of plus-sized, fashion-forward women who balance sexy curves with bicep curls.

Welcome, Vivianne. We're all about that bass, too. - Zoë Zellers

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The Power of Play



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VISUAL MERCHANDISING
& STORE DESIGN MANAGER
MATTTEL INC.
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[1]



[2]



[3]



[4]

LET'S FACE IT—we all like to play. Being playful engages the brain and brings out happy emotions. Play puts us in an altered state and opens us up to try something new and different. Sight, sound and touch—components of the play scene—evoke curiosity and exploration. Whether interactive or implied, including one or more aspect of play in a retail setting increases customer interest and dwell time. No matter the type of retail business, play is an important component to gaining happy, satisfied customers.

As we usher in the New Year, let's think *inside* the sandbox and make a resolution to include an aspect of play in every store environment.

1. Immersive Play

The Erarta is a contemporary art museum in St. Petersburg, Russia. Interactive opportunities exist almost everywhere in the museum, so visitors can create their own meaningful connection to the art. Large touchscreens allow patrons to create drawings, while QR codes next to the artwork enable guests to suggest alternative titles. A "showcase yourself at Erarta day" allows guests to create their own work of art to adorn a museum wall.

2. Imaginative Play

Often, we become totally engrossed and lose track of time. UNIQLO fosters dwell time with a custom T-shirt station at the Beverly Center in Los Angeles. Using an iPad, customers can type a sentence, draw a design or upload a photo. Shaking the device randomly places additional design effects. Imaginative play at retail promotes a longer shopping experience.

3. Tactile Play

Touching causes an emotional reaction. Designal weaves whimsical elements into the retail environment that support a playful element of surprise. A backboard made of jeans or carpet arouses curiosity and encourages touching. How can you incorporate tactile, playful elements into your store?

4. Interactive Play

The "Corrugated Dancers" by James Grashow at the Camron Art Museum in Wilmington, N.C., are huge cardboard figures mounted on wheels. As patrons push them around, their shadows cast an ensemble of dancers twirling on a ballroom floor. The art invites people to experience how a space can change as the sculpture and audience interact.

KIM HELGESON IS AN AWARD-WINNING DESIGNER OF RETAIL STORES, POP DISPLAYS AND VISUAL PROGRAMS FOR MAJOR RETAILERS SUCH AS WALMART, TARGET, TDYS "R" US AND FAO SCHWARZ. FOR THE PAST 10 YEARS, SHE HAS BEEN AN INSTRUCTOR AT THE FASHION INSTITUTE OF DESIGN AND MERCHANDISING.




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Bright Lights, Big Pretty

THERE IS NO QUESTION spirits are bright in New York during the holidays, especially on Fifth Avenue. Window spectaculars from Lord & Taylor, Bergdorf Goodman and Saks are decades-old traditions attracting residents and tourists alike to “ooh” and “aah.”

This past Christmas, Saks Fifth Avenue’s 1924-era landmark flagship shined a bit brighter than before. On Nov. 24, the venerable retailer threw the switch on “An Enchanted Experience,” the first holiday event for new Saks President Marigay McKee (who also is transforming the interior), and unveiled its six show-stopping holiday windows with an illuminating twist. “Holiday windows are meant to be a source of entertainment,” says Mark Briggs, Saks’ chief marketing and creative officer.

“For An Enchanted Experience, we blended old-fashioned techniques with the latest technology.”

Six state-of-the-art, 3-D projectors with 26,000 lumens enabled Saks to amp up its exterior lighting display to encompass the original nine-story building, incorporating 71,000 lights and 11,000 linear feet of garland stretching 30 ft. high. The animated program played six times per hour, daily, until Jan. 4, 2015.

Saks collaborator American Christmas integrated garland, swags, uprights and strobes into a video projection mapping show synchronized to music. “Enchanted” is the first video projection mapping display to incorporate hard (fixes) lighting into the programming, notes Fred Schwam, president of American Christmas. Video projection mapping has the capacity to transform any object into a screen without

distortion. Mount Vernon, N.Y.-based American Christmas has worked steadily with Saks since 2004 with “Snowflake Spectacular,” a custom exterior light show featuring 50 giant snowflakes lit with LEDs synchronized to music. “The display was the first of its kind, and was quite popular from its debut until being retired in 2009,” Schwam says.

The latest project took shape in early 2014 with Briggs and Christopher Wieliczko, Saks’ senior design director. “An Enchanted Experience rediscovers the enchantment of Saks Fifth Avenue’s Art Deco past and fuses it with renditions of classic fairytales staged within prominent New York landmarks,” Briggs explains. “[It’s] two worlds, both full of wonder and enchantment [that] are merged, creating not only this fantastical ride through New York, but also through the history of Saks Fifth Avenue.”

—Janet Groeber



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NATURAL BEAUTY

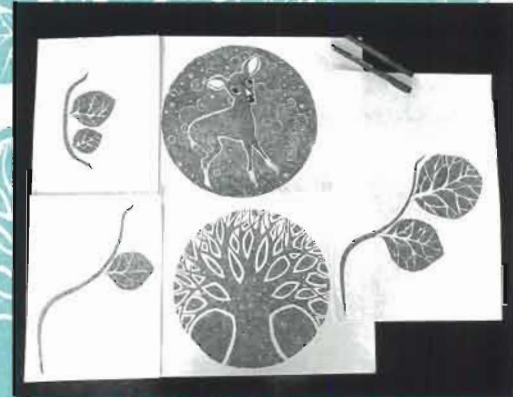
EVER SINCE THE Impressionists abandoned their studios and ventured into the countryside to better capture natural sunlight, drawing and painting *en plein air* has been a beloved artistic exercise. Transcending art periods, the practice is key to Swedish-born, London-based contemporary surface pattern designer Camilla Meijer's work. Spending her days sketching outdoors in local gardens and parks, Meijer reinterprets nature's patterns into bold, lush motifs for wallpaper, textiles and homegoods.

One of her newest wallpaper collections, A Woodland Story, is the product of a summer spent in an English cottage. "Beautiful weather allowed me to sit in the garden quietly and draw," Meijer says. "At times, I just sat taking notice of all that

was happening around me, seeing all the little insects on their daily missions crossing each other's paths from flower to flower, spotting a deer in the distance eating."

The sights inspired her to put ink to paper—initial sketches of the deer and a nearby tree budding into a larger, intricate repeating pattern. She scanned the drawings, transferring them into a digital format that could later be reproduced into the non-woven paper wallpaper product. From there, Meijer used Adobe Illustrator to manually build the finished repeats, arranging the artwork to fit the wallpaper format.

Offered in four colorways—aqua blue, charcoal, peach red and porcelain blue—the final digital printed product is articulate and alive, bringing the beauty of nature indoors. —*Lauren Mitchell*



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Milwaukee's Best

MILWAUKEE IS POISED for a retail resurgence. Shopping is on the brain and in the news, as Nordstrom Rack, The Container Store and Saks Fifth Avenue OFF 5TH are entering the market. While numerous developers and a variety of national brands are recognizing the potential of the suburbs, local leaders are looking for ways to reinvigorate retail in the downtown area in order to create a unified urban retail destination. Pockets of the city, such as the Third Ward, have made great strides over the years. Locals and visitors can feel the energy in the Third Ward as innovative entrepreneurs, artists and Milwaukee's creative culture continue to find ways to invest in this vital part of the city. Milwaukee has seen this drive and determination work before, as the foodie culture successfully penetrated the entire city. Local coffee roasters, breweries, distilleries, food trucks, restaurateurs and bar owners are building names for themselves and even delivering distinct architectural experiences.

"Retail development is vital to the health and growth of any community," says Lyn Falk, founder of Retailworks Inc., a Milwaukee-based commercial interior design firm. "Metro Milwaukee and its seven-county area have more than 1.7 million sq. ft. of combined recent and planned retail development. We helped initiate educational and networking events, called Retail Rallies, several years ago to celebrate, support and grow local retail. It's exciting to see retail back in the spotlight in Milwaukee." — *Jenny Schrank*



The Ruby Tap

Located in The Village of Wauwatosa, a charming area just west of downtown Milwaukee, The Ruby Tap is a neighborhood bar featuring wines on tap, self-service wine machines, and local Wisconsin beers, cheeses, charcuterie and desserts. This sister-owned establishment already is expanding and will soon open a second location in a suburb north of the city.

Photo by JEFF MARINI



Colectivo Coffee

Colectivo Coffee offers more than quality coffee; it provides a unique customer experience. Formerly Alterra Coffee, the company has been part of the Milwaukee scene since 1993. With each new location, Colectivo makes a distinct architectural mark on the Milwaukee area landscape. Great coffee and inspiring design—what more can you ask for?

Photo courtesy of COLECTIVO COFFEE



The Third Ward

The Historic Third Ward is considered Milwaukee's Arts and Fashion District. Located just south of downtown, this historic warehouse setting provides the backdrop for a variety of restaurants, spas, theaters, galleries and boutiques. National retailers, such as lululemon athletica and Anthropologie, are some of the latest to call this vibrant pocket of the city home.

Photo by CINDY LESKY

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CITYSCENE
NEW YORK

RETURNING TO THE Big Apple, *design:retail* hosted its CitySCENE New York event on Dec. 2. Held at Aveune Nightclub, the evening kicked off with a presentation called, "What Are the Technologies That Will Drive Retail Experiences in the Store of the Future?" by Paul Price, CEO of Creative Realities. The night was one to remember, full of great conversation, drinks and hors d'oeuvres.



[1]



[2]



[3]



[4]



[5]



[6]

→ [ALL PERSONS LISTED FROM LEFT TO RIGHT]

1. Heather Dietrichson, *Wolverine Worldwide*; Lora Child and Cindi Kato, *Callison* 2. Emily Limage, *Foot Locker*; Destiny Jackson, *Kenneth Cole Productions* 3. Maureen Farrell, *Maureen Farrell Design Associates*; Lindsay Henningfeld, *Best Buy*; Michelle Ferrara and Gaia DiLoreto, *By Brooklyn* 4. Mike Naujumas and Charisse Butler, *Foot Locker* 5. Savanna Soffer, Laura Verdugo, Cynthia Patino, Madeline Blitz and Stephen Lorhan, *FIDM* 6. Isabelle Paez, *IPNY Architectural Sales*; Leo Forrest, *Chemetal*





[7]



[8]



[9]



[10]



[11]

→ [ALL PERSONS LISTED FROM LEFT TO RIGHT]
 7. Orit Toledano, *Media Graph*; Denny Gerdeman, *Chute Gerdeman*; Alison Embrey Medina, *design:retail*; David Sellam, *Media Graph* 8. Alica Veny and Nicole Gustafson, *H&M* 9. Chris Love, *BCBGMAXAZRIA*; Karoline Huber and Anna Berner, *FIDM*; Orlando Llerandi, *design:retail* 10. Amrei Schmitt-Fumian, *Visual Marketing Partners*; Diana Revkin, *TPG Architecture*; Lee Henderson and Gene Wu, *C3 Architecture and Design* 11. Taylor Alford and Ally Williams, *Charming Charlie*

Photos by PHILIP MAURO

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New Store Watch

1.

Naturiste, Rosemère, Quebec, Canada
Opened: July 2014
Photo by YVES LEFEBVRE



[1]

2.

Sloan's Ice Cream, San Diego
Opened: November 2014
Photo courtesy of SLOAN'S ICE CREAM



[2]

3.

Gatsby, St. James, Barbados
Opened: January 2014
Photo by CARLOS PEREZ LOPEZ,
CHROMATICA GROUP INC.



[3]

4.

Glassons, Sydney
Opened: November 2014
Photo by SHARRIN REES



[4]

Check out additional images of these stores and more at designretailonline.com/projectgallery.

HOINTER CEO
TO KEYNOTE
GLOBALSHOP 2015



GLOBALSHOP has announced that Nadia Shouraboura, CEO and founder of Hointer, is the keynote speaker for GlobalShop 2015, to be held March 24-26 at the Mandalay Bay Convention Center in Las Vegas. Offering a practical keynote to help retailers implement the best practices of e-commerce in a bricks-and-mortar environment, the industry visionary will explain what's next, what's after that, where to invest and why. The keynote presentation will take place the first day of the show from 8:30 a.m.-10 a.m. For additional show and conference schedule information, check out the February Pre-Show Issue of *design:retail* or visit globalshop.org.

RETAIL DESIGN EXPO HITS LONDON THIS MARCH

RETAIL DESIGN EXPO, a new venture from Legend Exhibitions, will launch at London's Olympia this spring. The event, to be held March 10-11, will bring the retail industry together for a series of high-profile events and activities designed to generate debate about retail issues, followed by a major show consisting of an exhibition, conference program, theaters, workshops, store tours and more. Additionally, Retail Design Expo will host a competition for design students, the winners of which will be involved in next year's inaugural show, and will be awarded placements in client and consultancy teams.

The expo is supported by an advisory panel that includes the likes of Peter Williams, former CEO of Selfridges and non-executive director of ASOS; Paul Porral, head of brand creative, John Lewis; Kim Morris, head of retail design, John Lewis;



Ab Rogers and David Dalziel of Dalziel & Pow; FITCH London Chairman Tim Greenhalgh; and more.

The main event also will coincide with the Retail Business Technology Expo (RBTE), which also is staged by Legend. The juxtaposition will bring

together all elements of omnichannel retailing under one roof, according to the company.

"Customers don't differentiate different channels when dealing with a retail brand," says Legend Founder John Bednall. "Stores also are increasingly incorporating more technological solutions as part of the customer experience. This makes the collocation of RBTE and Retail Design Expo a logical extension of the event to offer all customer engagement and retail operations solutions under one roof."

Register now at retaildesignexpo.com. - Lauren Mitchell

Photo courtesy of FITCH



[1st Place Store Design]



[1st Place Visual Merchandising]

DESIGN STUDENTS HONORED

THE WINNERS OF PAVE'S 20th annual Student Design Competition were recognized at the 18th Annual PAVE Gala in New York on Dec. 3. The competition, which was sponsored by REI, challenged college-level students involved in retail planning, visual merchandising and interior design programs, and garnered more than 500 entries. Congrats to this year's winners!

- Lauren Mitchell

STORE DESIGN CATEGORY

- 1ST PLACE** (\$5,000)
Katie Costa, *University of Cincinnati*
- 2ND PLACE** (\$2,500)
Jessica Li, *Fashion Institute of Technology*
- 3RD PLACE** (\$1,500)
Asa Bollvik, *Fashion Institute of Technology*
- HONORABLE MENTION** (\$500)
Lora Child, *University of Cincinnati*

VISUAL MERCHANDISING CATEGORY

- 1ST PLACE** (\$5,000)
Kylie O'Keefe, *University of Cincinnati*
- 2ND PLACE** (\$2,500)
Samantha Moscarino, *University of Cincinnati*
- 3RD PLACE** (\$1,500)
Hannah Clark, *University of Cincinnati*
- HONORABLE MENTION** (\$500)
Camilla Hassvik, *Santa Monica College*



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The Great Cover-Up

HOLDING MY BREATH, while carefully peeling the glossy backing off an oversized vinyl wall graphic during a recent store promo installation, I got to thinking about how it was that we were adding another large visual message to an already crowded and competitive graphic universe.

It's impossible not to notice the growing number of vinyl graphics being applied on every imaginable surface—within retail interiors, on store exteriors, around buses and beneath our feet in the aisle at the local grocers. Along with more standard attention-getting devices, such as backlights, oversized posters and banners, no surface seems to be off limits, with many retailers using entire building façades as a canvas with which to express the current brand message.

Not surprisingly for retail designers and visual merchandisers, the impulse to use vinyl graphics is driven by the same factors that always push retail design into new creative directions—a combination of new technology, improved manufacturing techniques and market demands.

It was not that long ago that the use of vinyl in retail environments was quite limited; perhaps simple, cut-vinyl on the front door posting the store hours. For many retailers, anything beyond this was not readily available, awkward to install or too expensive. And while humans have been adorning their markets and streets for centuries, from Egyptian papyrus wall posters to Victorian billboards, it only is recently that we have the capacity to cover and color our world with the range inherent in today's vinyl graphics.



Vinyl itself was a surprise development in the early 1920s by a rubber scientist named Waldo Semon while he was researching synthetic

and signage company based near New York's Times Square. He notes that while the material costs have not dropped, the cost savings related to faster



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adhesives. A mixture of chlorine and ethylene, with a few other ingredients, the material was called polyvinyl chloride (PVC), or simply "vinyl." It quickly became a popular material for an array of industrial and home products.

Improved vinyl coating techniques and new colors provided more options for a growing demand for graphics throughout the 1940s. In the early 1950s, mass-produced die-cut letters made vinyl a more acceptable alternative to traditional hand-painted signage, while pressure-sensitive vinyl films arrived later in that decade, followed by silicone-release liner paper that has changed little since. The '60s and '70s brought about fluorescent film, short-term vinyl adhesives, embossed effects, faux wood and metallics.

Translucent films appeared in the '80s, and their wider widths ignited a huge demand for backlit graphics. In the 1990s, innovations in film came via "self-healing" micro-replicated air channels and air-egress technology, which reduced issues with air bubbles during installation. The electrostatic printer appeared on the scene, noted as a first in successful, large-scale digital printers, soon to be replaced by a more advanced direct-printing process. The new century ushered in advanced inkjet printers that allowed for even more durable graphics and excellent color.

Today, improvements in print speed, size and resolution are driving vinyl graphic usage, according to Omar Mejias of King Displays, an innovative display



print time and easier installation have had the greatest impact on making large-scale graphics more affordable, as have advances in durable, outdoor grade inks and adhesives—including new vinyl films capable of being installed in 20°F temps and on compound curves.

It's been a fast-paced history since Semon cooked up the first batch of vinyl 90 years ago. Yet, as we continue to wrap our world in more commanding and ever-present visual graphics, are we in a better place because of it—living within a thin plastic coating of urban graffiti exploding with colorful words and patterns? Are we just having fun with the newest technology and architecture as retail always has done, or is it really uncontrolled visual pollution?

There is a healthy industry debate regarding the idea of “ad creep” and the hyper-commercialism of our everyday lives in continuously new ways. From an environmental, social and sustainability point of view, the vinyl industry cites recent benefits that have come via advances in lead-free inks, and notes that many vinyl products are recyclable and can be reused to make a range of new products. Vinyl



film is not recyclable due in part to the heavy metal inks and adhesives used, but take heart, that glossy, silicon-coated release paper is.

As with any good design decision, striking the right balance between using vinyl thoughtfully and using it out of habit is the key; being conscious of why you use it and how you dispose of it. There are alternatives to vinyl film—from painting a mural to using new eco-sensitive direct print textiles and recyclable rigid board, or

using a vendor that offers newer, environmentally sensitive products and processes. Or, how about supporting one of those rare hand sign painters?

There is a fantastic range of beautiful and powerful retail visual graphics, and vinyl film readily provides an efficient way to share information and promote a product or brand; a good tool in the toolbox. Vinyl appears to be here to stay—keep an eye on it. **der**

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The Dinner Club



ROBERT HOCKING

RETALE MATTERS

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WHEN STUART LANGLEY found a woman in distress outside his dining club, he was worried. A compact man with big ideas for a food business built entirely on word of mouth, he knew an unhappy customer had broad implications on his success.

"Is something wrong?"

"Yes, I feel ill." [Food poisoning can be deadly, literally for the patron and figuratively for the restaurateur.]

"I'm the owner, I'm sorry..."

She cut him off: *"This is entirely your fault."*

This wasn't going to go well.

"I was at one of your events two years ago. I came on my own and ended up meeting the man who'd become my fiancé. I've just found out I'm pregnant and my morning sickness is kicking off!"

One more surprise in a surprising business.

I met Langley at an event where he shared how he got his start. He explained that he set out with a dream to be in the food business, but with almost no money to make it happen; circumstances he described as making all the difference for his success.

The approach taken by many budding restaurateurs is to find a location, sink tons of money into it—\$225,000 according to RestaurantOwner.com—and hope the customers come in. Langley had \$7,500, no location, and needed to find customers who'd be willing to pay *before* knowing what they'd eat or *where*, for him to get his business started.

Langley's business, The Disappearing Dining Club, is essentially about creating experiences centered on food, and those experiences literally can happen anywhere. Starting out, he had access to a kitchen but nowhere for people to eat, so he needed to improvise—and that's when retail spaces came to mind.



Walking past shops one day, he wondered what went on after they closed and thought: "Why can't dining and retail live together? Shops are nice places to be, the clothes make an incredible backdrop, retailers need exposure and they're closed at night—and I need underused space, so there's a direct benefit to the both of us." His first foray began by negotiating the set-up of a dining table at the back of a clothing shop and inviting people in.

As he puts it, "Customers don't think about shops the way most retailers do, simply as rails, change rooms and a cash till. They see fantastic spaces they're attracted to, because they come in hoping to find a different and better version of themselves. Eating in a shop makes sense because they already go there with a mind to hanging out. I simply give people a reason to come and spend time."

He said he marvels at retail's common complaint about getting customers. "You don't need more money, you need better ideas," he says. "It's easy to do things if you've got the money, but what do you do when you don't have it? This was what faced me when I started out: I had the same end

in mind, but I couldn't sacrifice, so I needed a different approach. The only capital I had was 'creative capital,' and that outlook made me think differently about creating reasons for people to pay attention. And it has colored everything I do. Our view of 'better' isn't about being more efficient, it's about being more creative."

There are many fascinating things about Langley's philosophy, but most of all is his fervent belief that necessity truly is the mother of invention. And few have demonstrated the truth of this more than he has: to take retail environments and make them spaces

people want to hang out in? Four years after his first "dinner club," he's hosted dinner parties in stores (among other venues) all over London and counts 40,000 happy customers on his database. And retailers now turn to him asking if he can add to their spaces.

His business today still is about surprise settings, dining with strangers and creativity. Although his success has given him the freedom to be "less creative," he explains that having to dig deep, to think through what will ultimately make people choose the unfamiliar over the familiar lies in figuring out what moves people.

Over the years, Langley has had numerous business-types tell him his concept will never work. But, his history of no money and no space has morphed into a growing reputation and his first permanent location—located in the back of a clothing shop.

ROBERT HOCKING IS A LONDON-BASED RETAIL BRAND CONSULTANT WHO LOVES RETAIL BUT HATES SHOPPING—AND CONTINUES TO SEARCH FOR STORES THAT WILL CHANGE HIS MIND.

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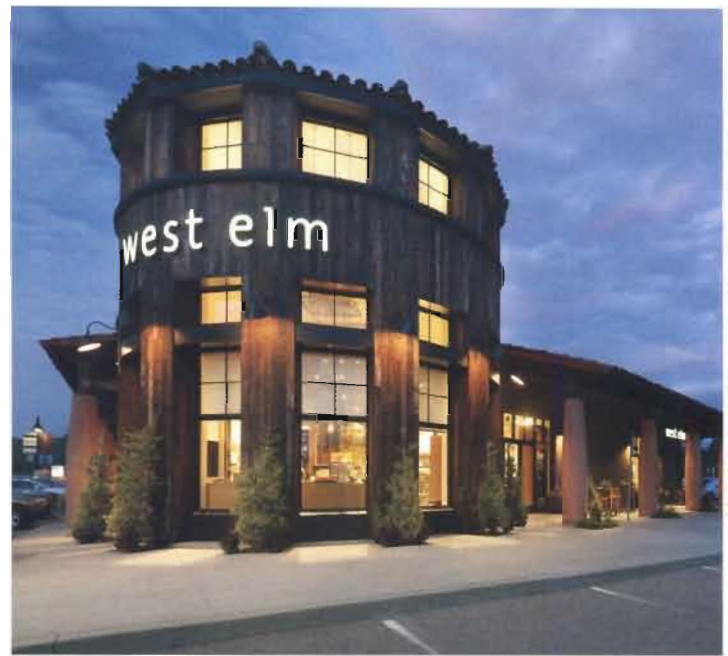
West Elm infuses a local NoCal charm into its newest concept store north of San Francisco

By ERIN M. LOEWE
Photos by MISHA BRUK



“We always try to find inspiration where we develop our stores.”

—JOSH GEURTSSEN, WILLIAMS-SONOMA



When it first opened its doors in 2003, West Elm was known for minimalist, modern home furnishings—and it had the stores to match. Headquartered in Brooklyn, N.Y., the once staid stylings of this Williams-Sonoma subsidiary have given way to more curated, artisan-inspired pieces infusing its stores. As the brand has evolved over the years, so, too, have its store designs. The latest effort is seen in its Strawberry Village store in Mill Valley, Calif., where West Elm debuted a new 10,000-sq.-ft. concept.

To transform the Bay Area space, which was formerly occupied by Bliss Home & Design, West Elm’s design team turned to Alameda, Calif.-based MBH Architects, which had partnered with Williams-Sonoma many times on other projects, but not on any West Elm stores until this one.

“Williams-Sonoma Store Development works closely with our brand partners at West Elm, as well as our third-party design consultants on all West Elm projects,” says Josh Geurtsen, director of store design at Williams-Sonoma Store Development. “MBH was our architect on the project and a huge part of the project’s success, but the design details and features are all proprietary to our store design team.”

Lena Hamlin, project manager at MBH, says Mill Valley is technically a concept store and that customers will see many of its features rolled out in other stores that the companies are working on right now. Additionally, both West Elm and MBH strive to be environmentally aware when rolling out stores, so they always try to use locally sourced finishes and reclaimed wood from the immediate location they’re working in, Hamlin says.

For the Mill Valley location, the team looked to the natural surroundings of Northern California for design ideas. “We always try to find inspiration where we develop our stores and had no shortage of inspiration in southern Marin County, with its amazing redwood groves and history of artisans,” Geurtsen says.

↑ A nod to Northern California architecture informed the store’s exterior rotunda.

→ Fixed pendant lights are used throughout, highlighting the cozy vignettes.



← A skylight in the store's center maximizes the natural light.



One feature unique to this store and a nod to the surrounding area is the exterior rotunda, which also serves as the store's entrance. Since the tower is lined in reclaimed-redwood planks, Geurtsen says the design team had to work closely with the city for approval.

"It was an interesting design challenge, but we embraced it as an opportunity to ground the store, and to be connected with the site in a meaningful way, considering Mill Valley's history," Geurtsen explains. "Our team was able to source salvaged planks from a cherry juice plant on the Northern California-Oregon border. The beauty of the material and the natural patina makes for a striking façade. You definitely know where you are."

Inside the rotunda area is the Design Studio, a feature found in every West Elm store, where customers consult with trained associates to incorporate the perfect furnishings and accessories to customize their own homes.

Along with the rotunda windows, the design team kept an existing skylight in the center of the store to maximize the natural light streaming into the space.

Fabiola Lozoya, another project manager from MBH, says the team used exposed track lighting to follow the geometry of the space. As in all West Elm stores, fixed pendant lights are used for display in certain areas. "On the outside, West Elm used its own lighting, like gooseneck sconces and pendant lighting along the corridor in front of the space," she adds.

Most of the flooring is a light-colored solid wood that further lightens the space. Tile, along with a wooden joice and steel-framed wall, demarcate a separate loft display area beneath the skylight, while splashes of color from West Elm throw rugs create cozy vignette room displays.

Perhaps the most standout example of the outdoors being brought inside is the "living wall" that greets people from behind the cashwrap. The 157-sq.-ft. Versa Wall is maintained by a hidden irrigation system and the indoor plants can be changed according to color trends or seasons.

With this latest store concept, West Elm has demonstrated its commitment to local communities and the environment while still maintaining a mainstream retail presence. It will be interesting to see how it translates into other communities in the next few years.

dar

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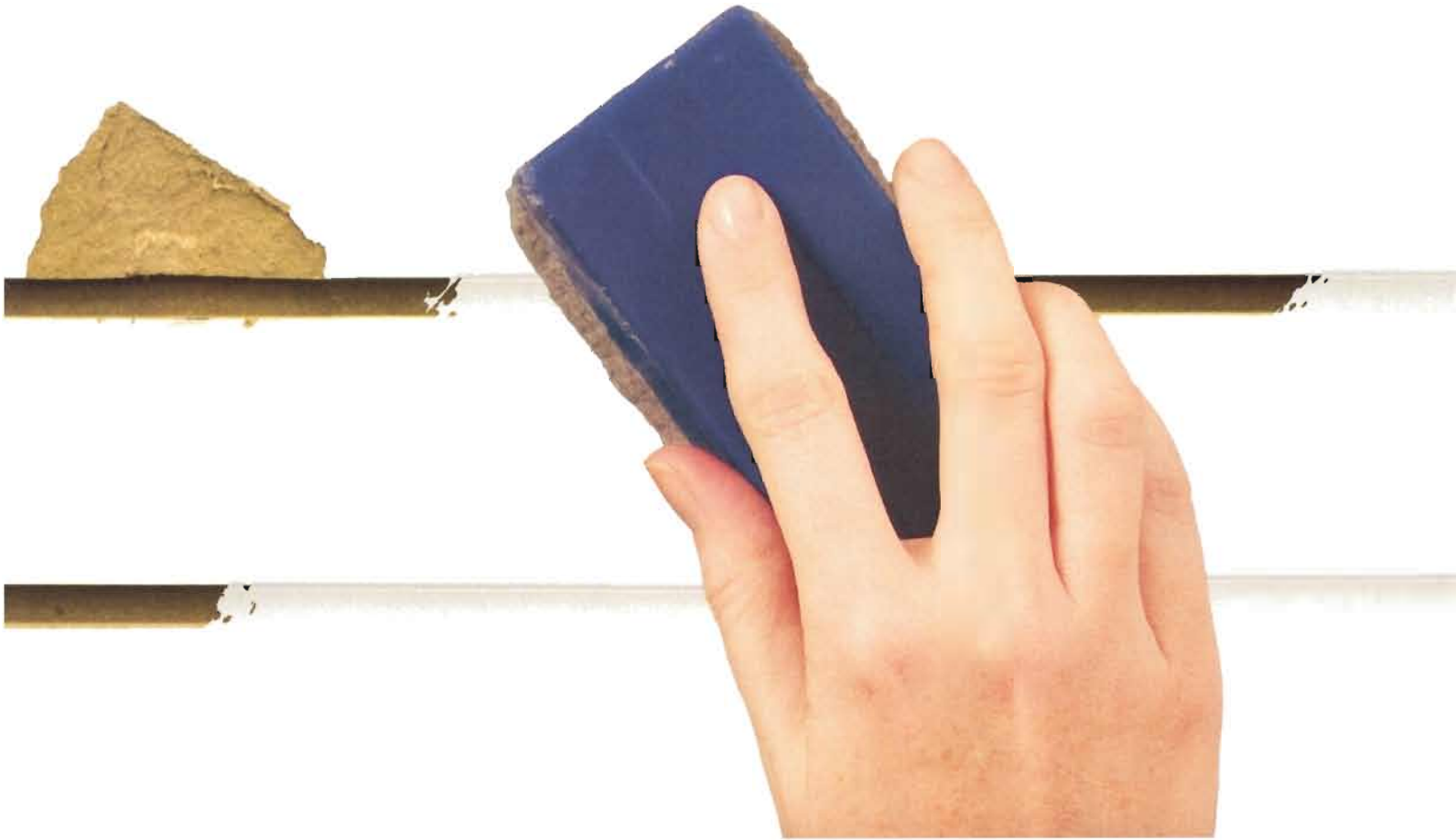


← A 157-sq.-ft. "living wall" serves as a verdant backdrop for the cashwrap.

↑ [Top] The flooring is light-colored wood, which helps to brighten the space.

↑ Customers can consult with store associates in the Design Lab.

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PROJECT FILE

**West Elm at
Strawberry Village
Shopping Center**
Mill Valley, Calif.

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MBH Architects

DESIGN CONSULTANT

Wade Design Architects

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GSky Plant Systems Inc.
(greenwall), Jared's Pottery
(custom ceramic installation)

Information in the project file is
provided by the retailer and/or
design firm.

So when can I get this order?

K *When do you need it?*

Would next Thursday be out of the question?

K *Yeah, that's not going to happen.*

Ok, when can I get it?

K *You'll have it all tomorrow.*

What?

K *Hey, everything you need is in stock and ready to ship.*

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K *That's just how we do it.*

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Winning Windows

SAKS FIFTH AVENUE STEALS THE SPOTLIGHT

For the 15th year running, the Winning Windows awards honored the three best Manhattan retail stores for excellence in holiday window design. Judging was based on three criteria: originality and creativity, spirit of the season and technical aspects of execution. (Hint hint: it's all in the details!) This year's judges included Alison Embrey Medina, executive editor, *design:retail*; Lauren Mitchell, associate editor, *design:retail*; and Peter-Tolin Baker, principal, P-T B Design Services. The three winning retailers were presented their awards at the PAVE Gala, held Dec. 3 at Cipriani Wall Street in New York, in front of 850-plus industry colleagues. And the winners are...



URANUS AND NEPTUNE ARE THE COLDEST OF ALL, AND THEIR 'ICE GIANTS' SHARE HOLIDAY CHEER BY THROWING HUMOR



Platinum Award Saks Fifth Avenue

Saks Fifth Avenue's six animated windows were transformed into scenes from classic fairytales rendered in an Art Deco style, with iconic New York locations providing the backdrop. Each window depicts a different fantasy moment in the city, with Rumpelstiltskin spinning straw into gold in the subway tunnels, Rapunzel using her hair to swing from the Empire State Building, Cinderella arriving at the Saks Fifth Avenue Ball, Sleeping Beauty (shown here) adjusting to the city that never sleeps and Snow White being tempted by an evil apple merchant in the heart of Times Square. Photo by RICHARD CADAN



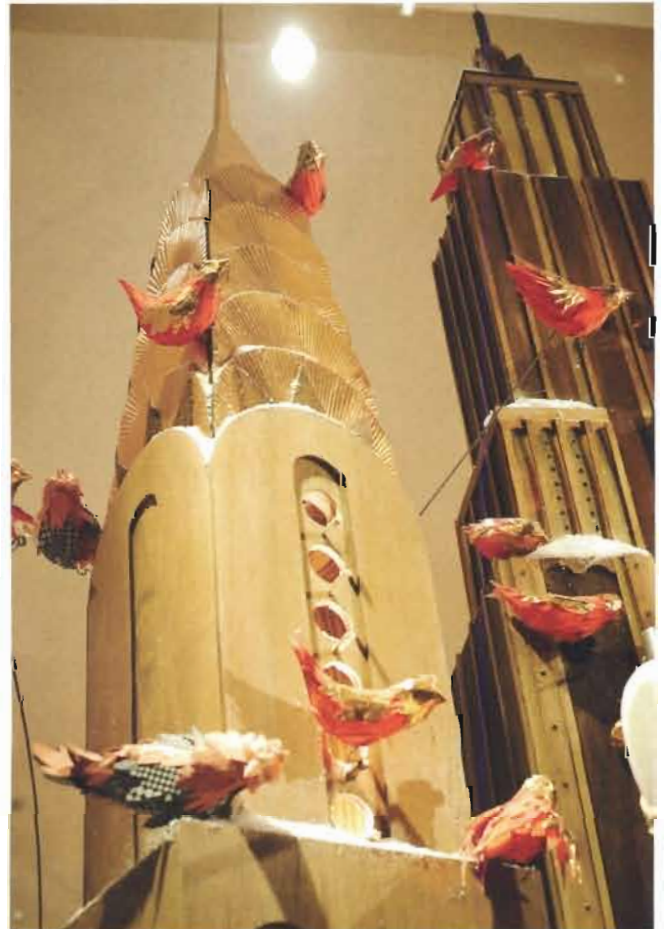
Once upon

Sleeping beauty had trouble an



New York

to the city that never sleeps



Gold Award Anthropologie Rockefeller Center

Through the manipulation of ordinary materials into extraordinary artwork, Anthropologie Rockefeller Center transformed its windows into abstract winter scenes highlighting a wide variety of colorful roosting birds. This theme culminates in the two largest windows, which showcase birdhouses built to mimic the New York skyline.

Photos courtesy of ANTHROPOLOGIE



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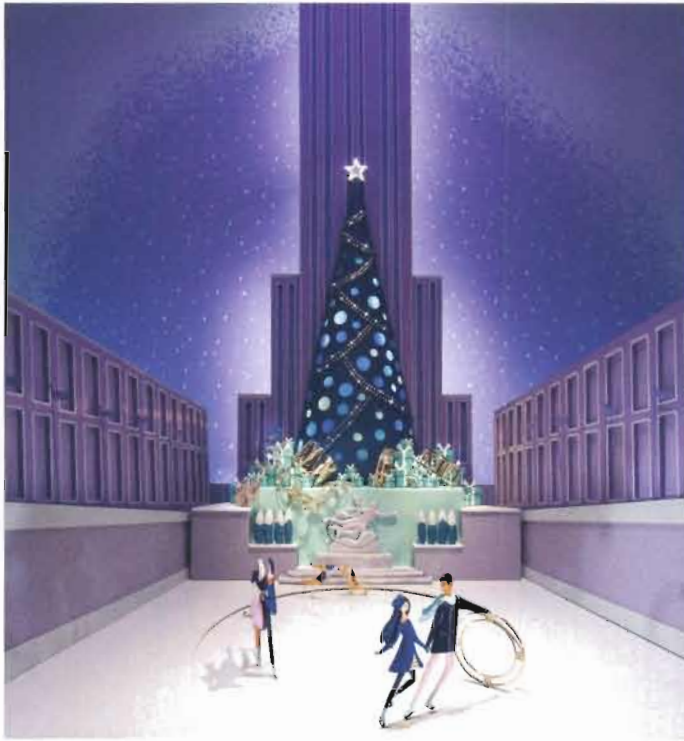
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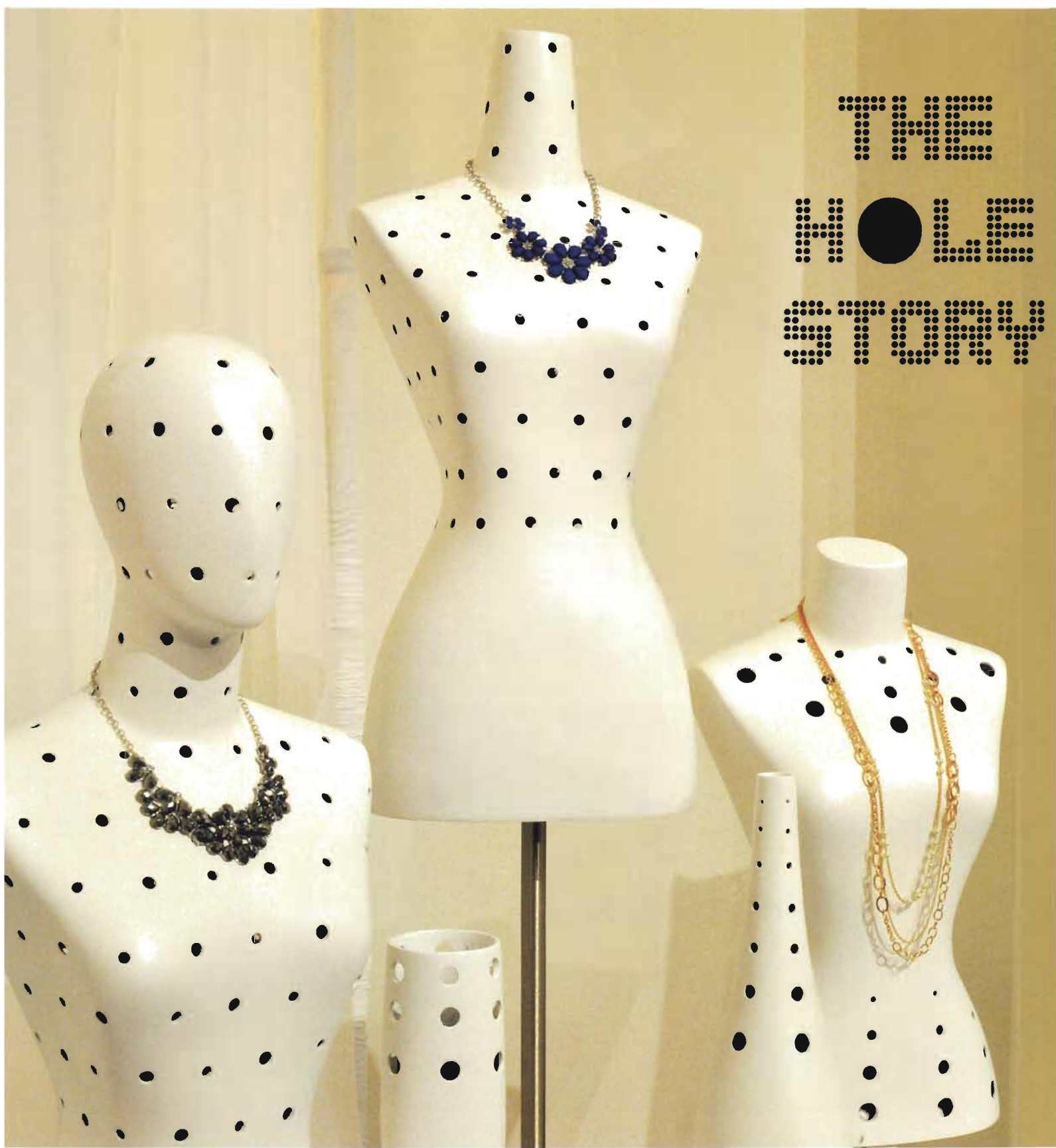
**Silver Award
Tiffany & Co.**

Tiffany & Co.'s Fifth Avenue flagship holiday windows focus on the energy and sophistication of New York in the 1950s and '60s. Each window tells a story through witty illustrations created in a palette of vibrant blues, lavender and pops of color, with Tiffany jewelry and the Tiffany Blue box artfully incorporated into each scene.

Photos by RICKY ZEHAVI



CNL *mannequins*



THE
HOLE
STORY



And a few
others
we loved...

1

Bergdorf
Goodman

Photo by RICKY ZEHAVI

2

Macy's Herald
Square

Photo by KENT MILLER STUDIOS
FOR MACY'S INC.

3

Lord & Taylor

Left Photo by RICHARD CADAN

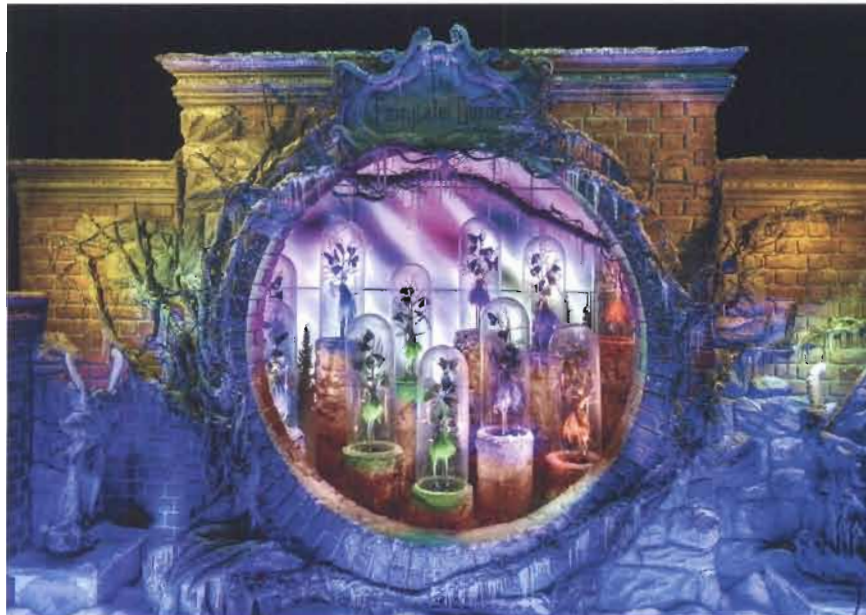
Right Photo by ALISON
EMBREY MEDINA



[1]



[2]



[3]



URANUS & NEPTUNE

URANUS AND NEPTUNE ARE THE COLDEST OF ALL, AND THEIR 'ICE GIANTS' SHARE HOLIDAY CHEER BY THROWING HUMONGOUS SNOWBALLS.



[4]



[5]

4

Ralph Lauren

Photo by PATE ENG
FOR RALPH LAUREN

5

The Container Store

Photo by ALISON
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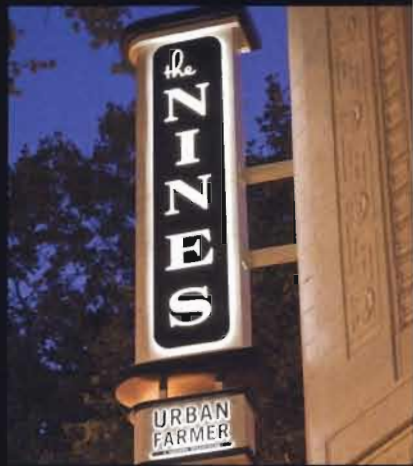


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Thinking

INS

The company that shook up the beauty industry with a concept that had customers not just buying cosmetics online, but paying for freebie-sized samples, is reworking its once web-only style

By LAUREN MITCHELL, ASSOCIATE EDITOR

Photos courtesy of BIRCHBOX

IDDLE

the Box



Birchbox has gone bricks and mortar—and it's a good look for the Internet-born beauty retailer.



Harvard Business School grads Katia Beauchamp and Hayley Barna hit the beauty retailing mark in 2010 when they introduced their web-based “try, learn, buy” business model, Birchbox, to an almost exclusively offline industry. Sending pink cardboard boxes of samples that allowed subscribers to test out a handful of high-end products each month—sans a trip to the department store beauty counter—the trailblazing concept quickly became an e-commerce phenomenon.

Millions of shipped boxes later, the now four-year-old company is taking the non-traditional but increasingly common path from clicks to bricks, opening its first-ever physical store in New York’s SoHo neighborhood. “The vision was to take the Birchbox experience and re-create it offline,” says Beauchamp, co-founder and co-CEO of Birchbox. “We tested our findings and theories time and time again with five successful pop-up shops over the past two years, and had a clear idea of what consumers responded well to. We wanted the store to feel curated, uncluttered and approachable.”

Beauchamp and Barna brought in New York-based RPG to develop the concept, which the duo hoped would allow and encourage customers to

discover beauty in a personal, individual way—like their online experience. “The great challenge was validating that the first physical experience and touchpoints were translated from the e-commerce experience, which already had a great following and extremely high consumer engagement and satisfaction,” says Bruce E. Teitelbaum, CEO of RPG.

Blurring the lines between cyber and cement retailing, the store’s more than 2,500 products are organized by category, not brand, making the shopping experience feel more like searching the web, where customers might browse by keywords like “lipstick” or “mascara.” The straightforward merchandising is supported by a clean, modern design with neon signs that add a pop of light and partition each area of the space.

Suggestive design elements, such as the pink, white and tan color scheme and birch-wood material details, combined with the prominent use of technology, make the space feel as if it were a simulated 3-D version of birchbox.com. Special sections of the store create portal-like moments where touchscreens feature editorial with a tone in line with the website, and iPads allow customers to access their online accounts in-store. Immediately upon entering the 4,200-sq.-ft. space, customers have access to a “Shop the Top” section, which features birchbox.com’s current top-selling products.

BYOB



- ← In the BYOB section, customers can handpick five sample products.
- ↓ A "try bar" area rotates monthly with new products.





The store is a physical
manifestation of its
web retail home.



↑ Here at the cashwrap, payments are all run through iPads.

↓ Personalized services are the centerpiece of the store's lower level.



and a "This Month's Box" area, where the full-size versions of subscribers' most recent samples are showcased for purchase.

The primary merchandising wall runs the length of the expansive loft space, offering testers that encourage customers to explore and compare. "There is great opportunity for self-play throughout the store," Teitelbaum says. "Play stations allow the customer to experiment with individual products, as well as fully curated looks." This theme of interactivity is underlined with a try bar area located across from the dominant wall that rotates monthly with new products, and features accompanying editorial content with fun tips and suggestions.

A large marquee designates the "BYOB"—that's Build Your Own Birchbox—section at the back of the main level. Here, shoppers can handpick five sample-size products of their choice for \$15 (or try the men's products for \$25 per box). Counters showcase items (which also rotate monthly) across each product category, and a discovery specialist helps customers create a box catered to their needs. "The store has a strong focus on personalization," Beauchamp says. "The retail experience, similar to the monthly sample allocation process, takes into consideration each individual customer's beauty profile—skin tone and type, hair color, style, etc.—to curate a selection of products that are targeted to users' profiles, present new brands they might not have tried yet, and continue to surprise and delight."

A standout wall feature with a bold, colorful diamond motif directs visitors down to the lower level, where personalized services are the centerpiece. RPG integrated service stations, including makeup, nail and hair, which consumers can visit for personal advice, quick beauty fixes and master classes. The lower level also houses the Birchbox Man section, which also is organized by product and offers test products for the male shopper, or female shoppers looking to purchase gifts.

"The Birchbox store was designed to create a robust shopping experience for our customers and any woman or man who may not be as comfortable shopping in a traditional beauty counter atmosphere," Beauchamp says. "We are bringing our tried-and-true 'try, learn, buy' model to our store to deliver the same custom-fit, accessible and convenient experience customers already enjoy through our other channels." The store is a physical manifestation of its web retail home, with an easy-to-navigate, cheerful design, interactive shopping experience and catered-to-you approach—proof that every so often, great things come from thinking *inside* the box. 

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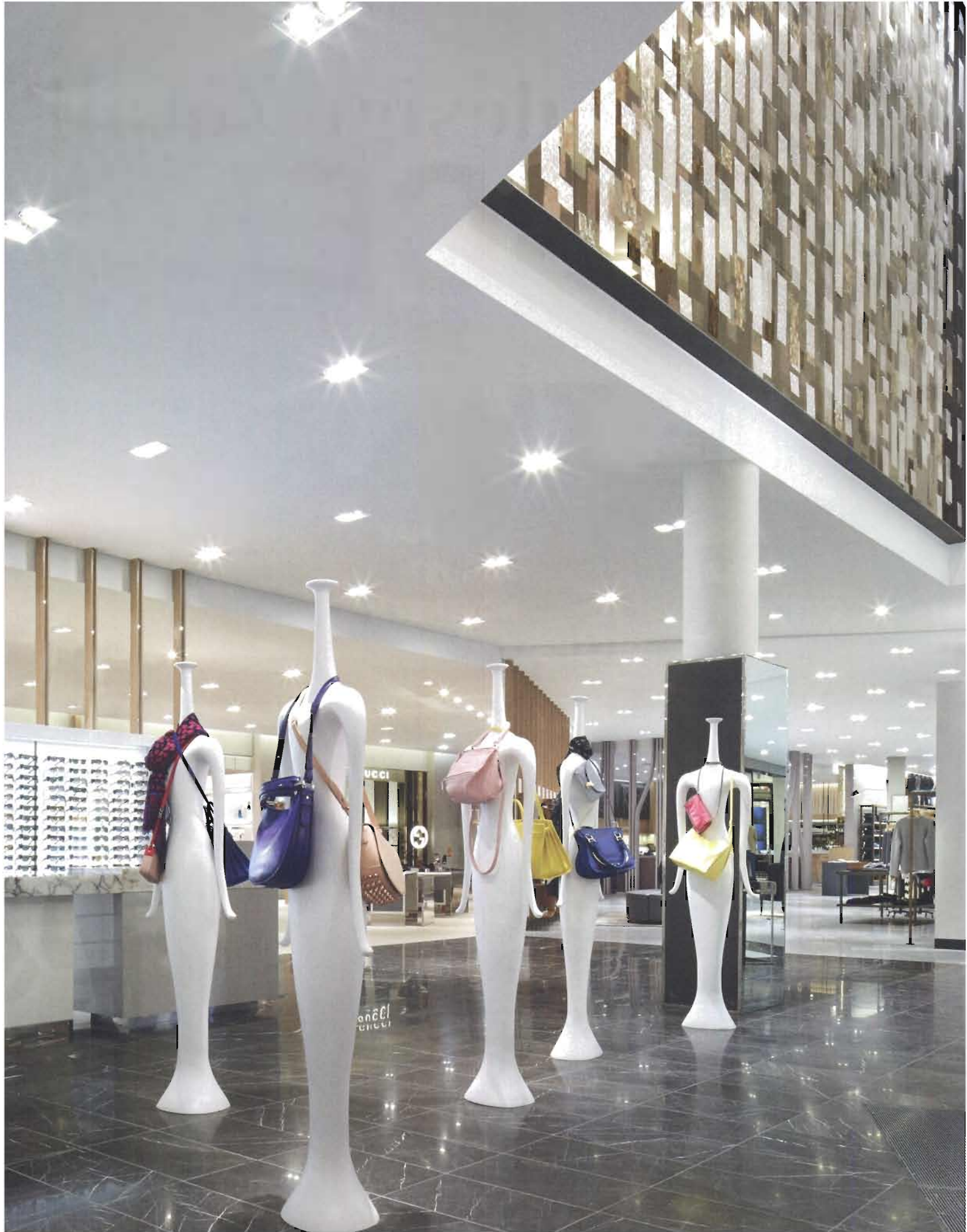
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Northern Exposure



What do you get when you
infuse a Canadian retail experience
with a jolt of tech-savvy modern luxury?

Why, Holt Renfrew, of course.

By JENNY SCHRANK

Photos by MIKIKO KIKUYAMA

In today's competitive retail market, even those recognized for luxury shopping are challenged to innovate in order to surprise and elevate the customer experience.

The transformation of Canadian retailer Holt Renfrew at its newly expanded Yorkdale Shopping Centre location in Toronto has redefined the brand in size, shape and style. The store more than doubled in size, altered its shopping diagram and added a collection of unique amenities in order to become a destination of discovery.

"Holt Renfrew is focused on a specialty luxury business model, and we're continually evolving our brands and experiences, making major investments to extraordinary, new, architecturally iconic stores," says Nat Penno, Holt Renfrew's vice president of network planning and design. "With a unique global lens, we had a clear vision for our new Yorkdale store." The concept, Penno says, was driven by President Mark Derbyshire, and the team's united vision to create the specialty store of the future. Holt Renfrew undertook

a comprehensive strategic analysis of the Canadian marketplace and prospects for its luxury business model. "We identified a growing demand for an enhanced Holt Renfrew experience with exclusive product, exceptional services and a rich assortment of the leading brands—underpinned by first-of-its-kind store design," Penno adds.

Holt Renfrew and New York-based architecture and design firm Janson Goldstein LLP have been partners in design since 2000. "As an anchor store, we wanted the new look to be a unique architectural presence within the mall," describes Steven Scuro, partner at Janson Goldstein.

The now 120,000-sq.-ft. department store offers a welcoming two-story atrium with a transparent glass façade providing

a full view of what the store has to offer, including a view of the new grand staircase that advertises the addition of a second level. Digital panels flank the sides of the fritted glass ribbon façade. Towering more than 30 ft. high, the LED fashion imagery displays command attention and beckon customers to the side entry points where the retail journey begins.

"The 600-ft.-long interior mall façade is the terminus of the main axis of the mall," says Mark Janson, founding partner of Janson Goldstein. "The ribbon façade morphs into its surrounding as it creates a grand entry—a point of differentiation and distinct identity among the visual noise of the mall."

From a space planning perspective, the store departs from a traditional organization where Beauty is located at the front. Beauty and Men's now serve as anchors, connected by a central spine that spans across the entire



length of the store. A circulation path to Leather and Women's Shoes bisects this spine with Leather positioned prominently, front and center at the mall entrance.

"It is a big change for a department store," Janson says. "This new approach is a fresh response to the marketplace."

Materials complement the circulation spine to create intuitive wayfinding paths. A series of interconnected marbles are used throughout the entire floorscape, interwoven and used in different ways to signify a sense of arrival and punctuate the journey. Likewise, ceiling details support wayfinding. A wooden planked ceiling hooks into the spine at the Men's entry and then guides visitors deep within that section of the store.

"The palette in each area is unique, yet complementary."

➤ Digital panels, towering 30-ft. high, flank the entry staircase.



- ← Women's Shoes features a luxurious, lounge-like design.
- ✓ Gray marble and reddish wood make up the masculine palette in Men's.
- ↓ [Top] The Apartment is nestled between the Personal Shopping Suites.
- ↓ The Contemporary Area has a residential feel, with a vintage mid-century rug and the denim display resembling a bookcase.



Janson explains. “A gray marble and deep reddish wood in Men’s offers a masculine palette, while Women’s Shoes provides a softer, more feminine palette. Beauty is bright and white to let the product stand out and enables the vendors to make individual brand statements.”

The overall lighting strategy is based off a grid with metal halide and LED-based fixtures. However, the design team took a residential-inspired, dimmable and controllable approach to light unique destination spaces within the store, such as the Café and The Apartment.

Janson Goldstein worked closely with the Holt Renfrew sales and merchandising team to develop the fixture plan for the store. Similar to the lighting strategy, the fixturing responds to the product within an area, as well as the intention of the experience. A more residential approach was used in Shoes, while a focus on displays made from green products, such as reclaimed wood, was a priority in the H Project.

H Project is one of the many distinct experiences within the Yorkdale location. The shop-in-shop concept showcases “extraordinary products with extraordinary stories.” This area highlights culture, crafts and artisans from around the world through an assortment of products ranging from apparel and accessories to home décor items and beauty.

Several amenity spaces within the store, including The Apartment, Men’s Lounge and Beauty Hall, set Holt Renfrew apart from the competition by providing a full-body experience for customers.

The Apartment, a 1,100-sq.-ft. space nestled within the Personal Shopping suites, was custom designed to resemble a living room. From unique works of art to elegant fabrics and finishing touches, the décor creates a lavish and serene environment. This private, luxurious experience can be tailored to appeal to the whim and request of any patron. From personal styling consultations, hair and make-up services and spa treatments to intimate trunk shows or meetings with top designers, The Apartment is a completely customized deluxe shopping experience.

The Men’s Lounge provides a 1,500-sq.-ft. inner sanctum at the heart of the men’s department. The space highlights a curated collection of skincare, fragrance, accessory and leathers goods, while providing a signature experience that includes a grooming area with a shaving station, monthly collections highlighting “must-haves,” a complimentary shoe shine service, a made-to-measure area and a Men’s Personal Shopping Suite. The sleek design includes a floor-to-ceiling digital wall and provides ample room



↑ [Top] The Beauty Hall is open and airy, letting the products stand out.

↑ Leather goods are front and center at the store entrance.

to host man-focused events, such as Scotch and whisky tastings, or cigar rolling.

The Holt Renfrew beauty experience is redefined with a 10,000-sq.-ft. Beauty Hall, a space that is double in size and offers a new level of amenities, including touchscreens at counters that allow customers to discover trends and product details. “Our new Beauty Hall was designed open, airy and easy to navigate—where customers can explore and interact,” Penno says.

A primp-and-polish bar for blowouts, manicures, facial waxing, lash and brow services, and a beauty bar for skincare consultations elevate the level of personalized customer service. The beauty bar includes services such as make-up brush cleaning. After a make-up application customers can have their own photo shoot and share their photos with friends online. Four private skincare

suites add a spa touch to this retail experience as customers can enjoy customized facials or other skincare treatments using the store’s leading skincare lines.

“Holt Renfrew has been Canada’s destination for style since 1837, and we’re currently undergoing a network revitalization, increasing square footage nationally by 40 percent from approximately 800,000 to more than 1.2 million sq. ft. over the next five years,” Penno says. “More than a store, Holt’s is an inspirational experience for our customers, fusing the worlds of fashion, luxury and culture. Our stores have a personality and a soul, and our customers come to us for a curated journey of discovery. Holt Renfrew Yorkdale was designed as a spectacular jewel box, a showcase for the latest in style, fashion trends, designer brands and unique customer experiences.”



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Suzanne Pawadiuk

FLOORING

Moruzzi (stone), Sullivan Source
(wood, carpet), Artistic Tile
(terrazzo tile)

MILLWORK

Caritec (Leather Goods,
H Project), Erik Cabinets (Men's
wear), Salzburg Interiors &
Furniture Ltd. (Beauty, Women's
Footwear), Louis Interiors
(Furniture), LUXE Agencement
D'Interieur (Jewelry), Unique
Store Fixtures (Men's Footwear)

FABRIC

The Romo Group, Pierre Frey,
Dart Helpem, Osborne + Little,
Jerry Pair, Edelman Leather,
Cortina Leather

GLASS

Ferguson Neudorff Glass Inc.
(façade)

SPECIAL FINISHES

Lush Baytor

Information in the project file is
provided by the retailer and/or
design firm.



↑ The Men's Lounge
features a video
wall that sets the
mood. In this case,
a library setting.

← Custom fixtures,
like this marble
and mirror display
table, commu-
nicate a sense of
luxury and style.



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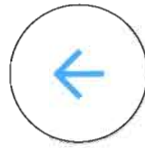
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[1] The abstract version of Atrezzo's "The It Girl" is shown here in a concrete finish with a dramatic eye treatment. atrezzobarcelona.com RS #222

[2] Bernstein Displays' Retail Design Collective showroom boasted an eclectic "artists and models" theme. This standout wall featured bright, glossy torso forms. bernsteindisplay.com RS #223

[3] This vignette by Gargoyles Ltd. showcases the company's décor and prop capabilities with throwback suitcases and sporting equipment. gargoylesltd.com RS #224

[4] The front room of Global Visual Group's showroom, which featured mannequins from Almax, boasted a "bohemian vintage" theme with elements like paper flowers, birch poles and patchwork details. globalvisualgroup.com RS #225



[1]



[2]



[3]



[4]

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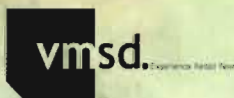
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[6]



[7]



[5]

[5] Kendu's Smartframe System is an easily replaceable image display system based on textile printed visuals, with no tools needed. Here, a polka dot print featured on circular wall frames creates a fun merchandising moment. kendu.net RS #225

[6] Silvestri California's Retail Design Collective showroom showcased a collection of abstract mannequins and decorative pieces, including this Aztec-inspired mannequin head. silvestricalifornia.com RS #227

[7] These perforated forms by CNL mannequins provide visual interest and offer a unique way to showcase accessories, including scarves, jewelry and more. cnlmannequins.com RS #228

[8] This imaginative creature was part of Holiday Image's Retail Design Collective showroom, which featured playful, colorful wildlife that popped against neutral, oversized florals. holidayimage.com RS #229



[8]

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[9]

[9] Goldsmith's new line, Kinky Girls, offers a younger look with just a little bit of face. Full of attitude, these mannequins come in seven different poses. goldsmith-inc.com RS #230

[10] Ace Designs highlighted its décor and display offering at Retail Design Collection with a bright, textural showroom. This vignette wall featured unique merchandising frames, and a fun mix of patterns and materials. acedesigns.com RS #231

[11] Studio M by Mondo Mannequins is available in 15 poses, including sitters, leaners and recliners. Four new heads also are available for the line. mondomannequins.com RS #232

[12] Visual Citi highlights its display capabilities with this bold orange cardboard graphic that doubles as shelving for custom decorative items. visualciti.com RS #233



[10]



[11]



[12]

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SOMETIMES THE RIGHT shot requires a big flash. German camera maker Leica has been around for a century, but recently, it's been on a roll of opening retail stores across Asia, Europe and the United States to better engage both dedicated fans and potential customers with its luxury product offerings.

So far, at least one of its larger flagships has made quite a splash. Designed by the Los Angeles team of San Francisco-based global firm IA Interior Architects, Leica's Store and Gallery in Los Angeles

has won multiple interiors awards. The West Hollywood flagship gleams with a glass façade, giving passersby a spectacular view of the sweeping illuminated staircase and, until recently, a larger-than-life "Fake Leica" sculpture by Chinese artist Liao Yibai. One aficionado reportedly offered the \$1 million asking price for the 1,000-pound stainless steel camera that was originally commissioned for the store.

"Our focus was on Leica's legacy, cameras, service and future," says Kirk Stewart, senior associate and project director at IA Interior Architects, Los Angeles. "We wanted the interior to be simple and

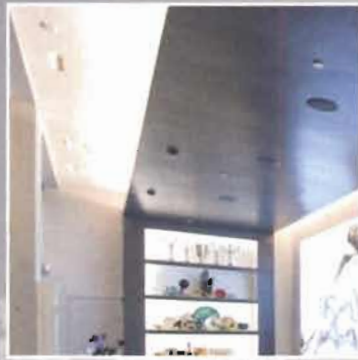
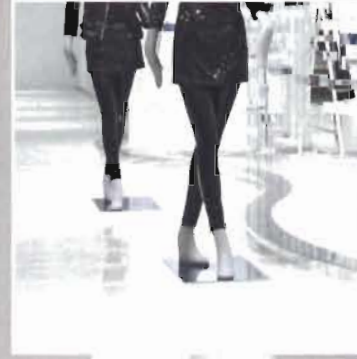
elegant, to support the brand and to be authentic."

Practically a megastore when it comes to Leica shops, the 8,000-sq.-ft. space spans three levels and boasts a gallery, library, retail showroom, video presentation room and a VIP lounge. In addition, there is an exterior terrace facing historic Beverly Boulevard that is used for events.

Finally, since it is Los Angeles after all, everything but the third-level offices can be used as a studio for shooting print or TV ads. Seems like a natural fit for a company dedicated to the art of film and photography. Say cheese! - Erin M. Loewe

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