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MARCH 2015 VOLUME 27 NO 3

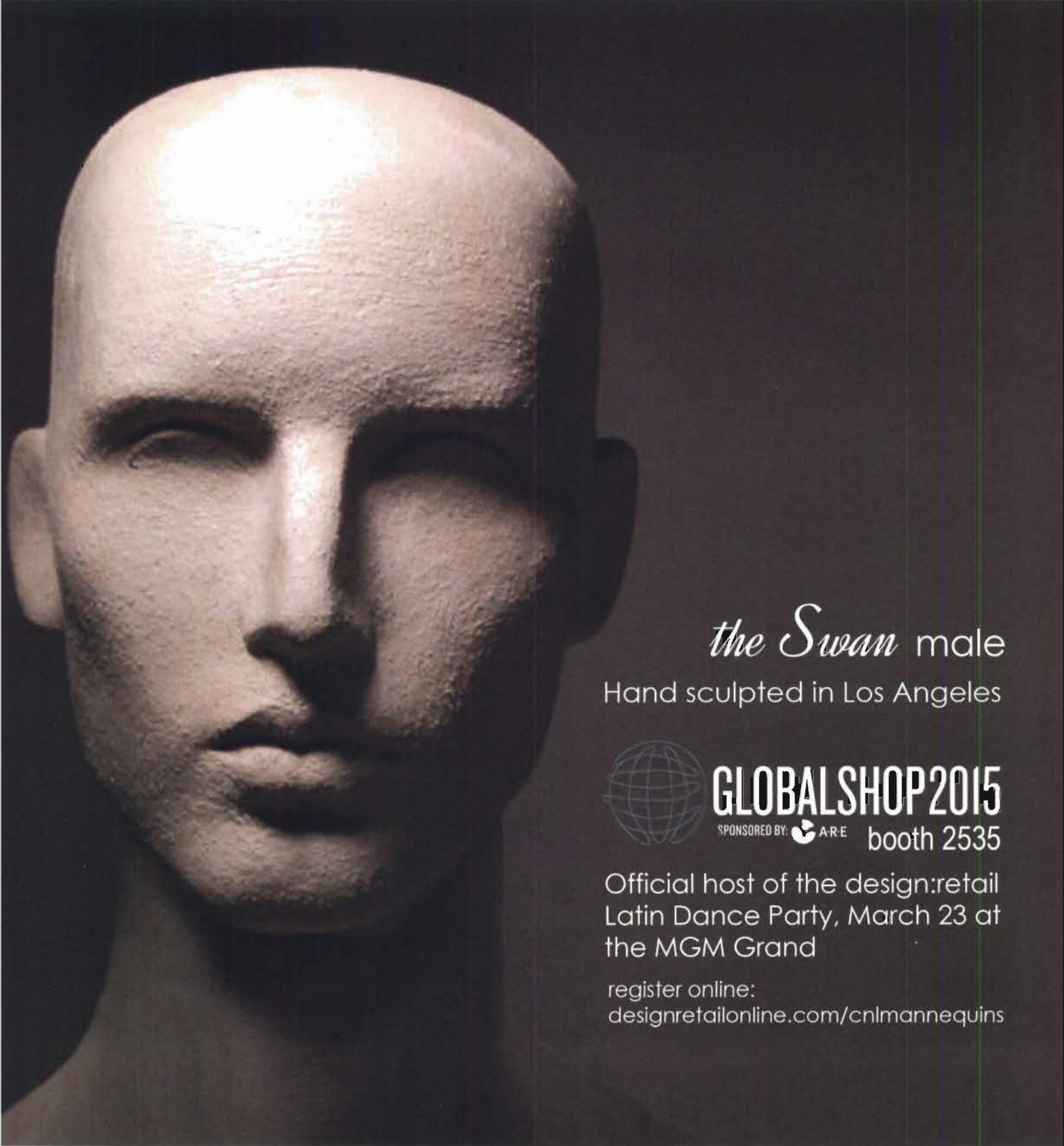
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# 23 55

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**Fleetwood ...**  
we're talking about  
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Welcome  
to GlobalShop!

What's new?

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Let's talk...

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supports first fixture  
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What's important  
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# 2

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## Features

46

**Markopoulos Award 2015**

*design:retail* presents this year's winner. Ken Smart

50

**GlobalShop 2015: The Ultimate Show Guide**

It's showtime! Our guide to all things retail, GlobalShop and Vegas, baby!

70

**McMillanDoolittle**

A look at new and innovative retail concepts around the world

80

**PIRCH**

The home retailer offers a new spin on appliance shopping

88

**WH|BM**

White House | Black Market presents its new Resort concept

96

**T2**

A tea shop for a new generation of sippers

104

**Verizon**

A new flagship store opens on Chicago's Magnificent Mile

114

**Hedonism**

The one-off British wine dealer's impressive emporium

124

**Design Leaders Listing**

Our annual list of the industry's top companies

56

**Las Vegas Retail**

A look at the new, the fun and the interesting, both on and off The Strip.

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## Columns

- 12 **Editor's Note**  
Connect the dots
- 14 **Show Talk**  
Make it count
- 40 **Perspectives**  
Design thinking
- 42 **Visual Eye**  
Touching on texture
- 44 **Searching for Steve Jobs**  
Remembering Rodney Fitch

## Departments

- 16 **On Trend**
- 20 **We Love This!**
- 24 **Designer Picks**
- 26 **Innovation**
- 30 **Postcard**
- 32 **Before & After**
- 34 **How'd They Do That?**
- 36 **Have You Heard?**
- 138 **Products**
- 144 **Backstory**

## On the Web

- **Downloads** Download a PDF of this month's Design Leaders Listing at [designretailonline.com/magazine](http://designretailonline.com/magazine)
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008

on the cover

THE COVER OF the March issue you are holding is one of four different retail projects we have highlighted on various copies shipped to our readers worldwide, especially for our annual GlobalShop issue. Isn't four covers four times the fun?



[1]



[2]



[3]



[4]

1.

T2

Photo by PAUL BARBERA

2.

White House | Black Market

Photo by JEFFREY TOTARO

3.

OVS

Photo courtesy of EBELTOFT PARTNERS

4.

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# Connect the Dots



ALISON EMBREY MEDINA

EXECUTIVE EDITOR

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I REMEMBER THE FIRST networking event I ever attended. I was just a few months out of college, attending a happy hour at a swanky little bar in downtown Atlanta for a group called “ED2010,” a social group of up-and-coming junior magazine editors and freelance writers with the common goal of wanting to land our “dream editing job by the year 2010.” (For the record, I did!)

I arrived alone, ordered a drink and mingled with a few semi-interesting people, chatting about their semi-interesting jobs. Thinking this whole networking thing was a huge bust, I asked for my tab and started to put on my coat. That’s when it happened.

“You’re Alison Embrey,” I heard a voice say. I turned around and saw a girl about my age, looking at me like she was trying to figure out my middle name.

“Excuse me?” I replied. I had no clue who this girl was.

“You’re Alison Embrey from ‘The Red & Black,’ right?,” she asked.

“Yesss...”

Turns out she recognized my face from a column I used to write for my college newspaper. We attended journalism school together at The University of Georgia, but never crossed paths. She had all my columns cut out and still kept them in a folder in her desk (in a non-creepy, word-nerd-appreciating kind of way). We shared the same

apartment complex our sophomore year. She had just started a new job. I had just started a new job. We both liked white wine.

Four years later, that girl stood beside me as a bridesmaid at my wedding. And nearly nine years after that—just yesterday, in fact—I gave her name to another magazine friend looking for a strong senior editor. We’ve passed each other’s names out back and forth several times throughout our careers, in fact. And still have yet to actually ever work together. (Except on wedding planning, that is.)

Networking is a strange and powerful thing. When you hand over that business card, you have no idea whether it will be tossed into a trashcan the next morning, or if it will be your ticket to a dream job calling 10 years later. At *design:retail*, we feel



networking is a crucial cog in our role as the connectors of the retail industry. We bring you content through the print magazine and online, but we also bring people TOGETHER. That’s why you see us hosting events nonstop throughout the year, and why we are so excited about GlobalShop coming up later this month.

In case you are in need of some new industry contacts—be it for a new project, reinvigoration or inspiration—consider attending our design:retail Latin Dance Party, hosted by CNL mannequins at the fabulous Ling Ling Club inside Hakkasan Nightclub at MGM Grand. (For more information and to register, be sure to visit [designretailonline.com/cnlmannequins](http://designretailonline.com/cnlmannequins).)

We like retail design. You like retail design—and so do all 20,000-plus of our readers. Go ahead and take advantage of this awesome network of industry camaraderie and put on your best rice-to-meet-you smile. Bring a fat stack of business cards, shake a lot of hands and clink plenty of glasses—you never quite know where your next business lead—or bridesmaid—will come from. 

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### March 24th

Reeve is a founding co-sponsor of the **2015 GlobalShop Opening Night Bash** sponsored by PAVE.

### March 25th

Once again Reeve is sponsoring the **Retail Roundtable** from 8:30am – 10:00am at the South Pacific E room.

### March 24th – 26th

See the **2015 PAVE Retail Sense+ory<sup>3</sup> Design Project** at GlobalShop's main entrance. This exhibit was designed by FIDM for West Marine and built by Reeve.



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# Make It Count

IN THE 23 YEARS of GlobalShop, we've never mentioned how to get the most out of it. Not a word on the code of conduct for our exhibitors, or a word of advice for our attendees about how to operate on the floor. Let's fix that now.

We have feedback from hundreds of you in person and thousands more through surveys and research, and we've also heard from our exhibitors on a regular basis. In reviewing that feedback, one could distill two decades of information into a few simple categories:

**1. Planning.** Make the most of your time by plotting out your visit now. There are two tools that can help you—first through our website ([globalshop.org](http://globalshop.org)) and second with our new GlobalShop 15 app (available in iTunes and Google Play), both of which offer the ability to not only see and navigate the show floor, but also sort by category so that you can pinpoint your “must see” current (and potentially future) vendor partners. When you do visit them, it is best to have your badge scanned, because this provides a way to keep track of products or services you're interested in.


**2. Time management.** Spend three days on the floor, or at least three days in Las Vegas.

**3. Effective communication.** If you see something that you're interested in, say so. If you're wondering how it is that the product or service can help you save money or increase sales, ask. In fact, challenge the exhibitor to tell you how it will. There's a lot of expertise sitting on that floor, and any exhibitor that invests in the show should



be able to answer. And, if you're not interested, say so. Thank them, and move on.

**4. Operating guidelines.** For exhibitors, we are clear—the booth is yours, but the aisles are not, and that means giving right-of-way to attendees at all times. For attendees, you shouldn't be solicited by anybody in the aisles, especially companies that do not have an exhibitor badge. You should not feel obligated to engage with any company that is not an exhibitor and, in fact, you are encouraged to report any such activities to show management or security personnel. We've invested heavily in ensuring that the GlobalShop environment is comfortable and enjoyable, and that buyers and sellers are clearly defined.

So, stock up on business cards (you will bump into people who don't have scanners, and you won't always be wearing your badge) and wear comfortable shoes—preferably ones you've broken in *before* hitting a half-million-sq.-ft. tradeshow. 



## GlobalShop 2015 March 24–26

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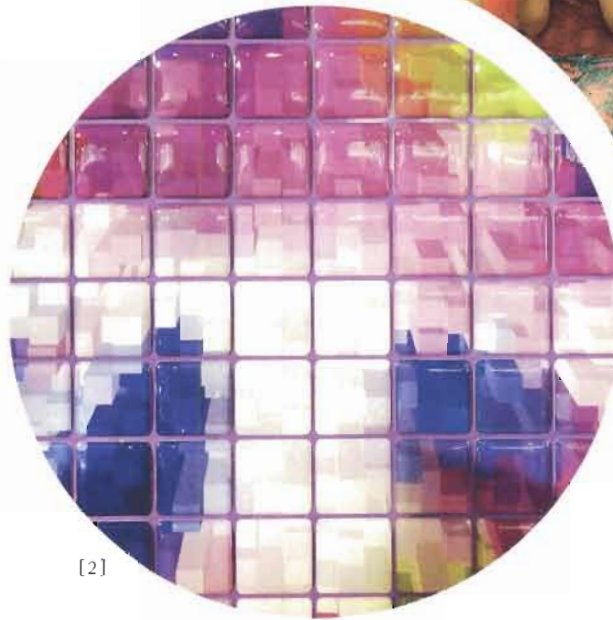
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# In Praise of Pattern



[1]



[2]



[3]



[4]



[5]

## 1.

Inga, from the Premiere Collection of wallcoverings and upholsteries from Designtex, features a Scandinavian-inspired pattern available in two different scales and colorways. [designtex.com](http://designtex.com) RS #151

## 2.

This tile by Mosaico Digitale is made from 100 percent resin that boasts the look of ceramic without the weight. The company creates 100 percent customizable mosaics in any size, beginning with a digital image. [mosaicodigitale.com](http://mosaicodigitale.com) RS #152

## 3.

Flavor Paper's Andy Warhol x Flavor Paper Collection uses licensed imagery in collaboration with The Andy Warhol Foundation for the Visual Arts Inc. to create intriguing wallcoverings. Shown here is Small Flowers, which is based on Warhol's circa-1961 "Flowers." [flavorpaper.com](http://flavorpaper.com) RS #153

## 4.

Created specifically for interior decoration, mt CASA offers a line of wide-roll masking tape in more than 44 color and pattern designs that can be used to provide a quick update for display and visual needs. [masking-tape.jp](http://masking-tape.jp) RS #154

## 5.

The Turbo Swivel lounge chair from DUNE is upholstered with polyurethane foam over a solid wood frame. The base is available in wood veneer or metal finishes. [dune-ny.com](http://dune-ny.com) RS #155

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# Pretty Cagey

**A**S A DISPLAY attention-getter, visual merchandisers are using birdcages as an art form to encase products from lingerie and watches to handbags and clutches. Historically, birdcages have been a symbol of the era. From castle-like cages in the 1600s to Art Deco with cut glass and perforated metal inserts, Oriental pagoda-style cages and rustic arts-and-crafts creations.

By the 1990s, birdcages evolved into sleek bird homes. For retail, particularly effective when grouped, they have become open, airy dimensional frames of polished or painted metal in a range of sizes. Here are a few of our favorites:

## 1. Bentley Handbags, Málaga, Spain

To promote its new collection of women's handbags, premier British automaker Bentley sponsored an outdoor event to premier the bags along with the launch of the new Bentley GT V8S model. Events were staged by the creative agency Culdesac at locations around Europe. At the Gala Concordia in 2014 in Málaga, Spain, 5-ft.-high birdcages containing Bentley handbags were hung from trees, illuminated by a single light bulb at the top.

Photo courtesy of **CULDESAC**

## 2. Fastrack, Bangalore, India

The design brief presented by youth fashion accessory brand Fastrack for its new 1,100-sq.-ft. branch in Bangalore, India, specified an amalgamation of the wild with the contemporary. To that end, Lotus Design Services used suspended birdcages containing watches, wallets and sunglasses in the store's front display window.

Photo by **IMALUKARJUN KATAKOL**

## 3. Bubies, Hong Kong

Black-painted hanging birdcages are a dominant element at Bubies lingerie flagship store. PplusP Designers Ltd. responded to the owner's vision of a complete sensory experience that was sophisticated and exciting. Large birdcages hold illuminated torsos and busts fitted with on-trend lingerie pieces.

Photo courtesy of **PPLUSP DESIGNERS LTD.**

- Vilma Barr



[1]



[2]



[3]

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## INSTANT LIBRARY

**A** DISPLAY OF A GREAT book collection requires space and a keen eye to create a library with dramatic visual appeal. Consider the multilevel circa-1906 library at the J. P. Morgan mansion in New York, the open stacks at the city's main Fifth Avenue library, or the theatrical backdrop created as the library in the Wimpole Street home of Professor Henry Higgins in "My Fair Lady."

Now, designers can replicate that book-paneled environment without the investment in physical, 3-D books, thanks to the Bibliophile Collection from Imagine Tile Inc.

Named after someone who loves or collects books, Bibliophile actually was first conceived as

a collaborative installation inside D'Espresso, a coffee café located near the New York Public Library at Bryant Park (which served as inspiration for the design). Designed by architecture and design studio nemaworkshop, the original pattern of a classic-style, full-height library was produced by Imagine Tile via an electronic pattern replicated into a tile mural.

In collaboration with nemaworkshop and Imagine Tile, Bibliophile tiles can be customized to form a repeat for an overall pattern or a mural effect. Colors can be matched to fabric swatches or color chips. A choice of glazes for both ceramic and porcelain tiles also is available.

It's the nostalgic look of a library, minus the musty old book smell. Although, we must admit, we're actually quite fond of that smell.

- Vilma Barr

↑ The Bibliophile Collection from Imagine Tile, in collaboration with nemaworkshop. [imagine tile.com](http://imagine tile.com) RS #241



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022

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## RARE BEAUTY

**A**BOUT 15 PERCENT of the world's population—an estimated 1 billion people—is disabled, according to UN Enable. They make up the world's largest minority, but one might argue that they are the least visible one.

However, one organization came up with a unique idea to change that. To celebrate the International Day of Disabled Persons in December 2013, Swiss charity Pro Infirmis decided to challenge outdated notions of beauty by swapping out traditional mannequins with new ones crafted after persons with disabilities.

For the project, Pro Infirmis teamed up with Cologne, Germany-based Moch Figuren to create an unforgettable window campaign, "Because Who Is Perfect? Come Closer."

You may have seen the YouTube film by Alain Gsponer made for Pro Infirmis. It chronicles the process of Moch Figuren craftspeople meeting with the five volunteer models, taking measurements, and creating bespoke mannequins before prominently displaying them in windows on the Bahnhofstrasse, Zurich's main downtown street.

"Every mannequin is unique," says Mario Gören, head of sales and marketing at Moch Figuren, who is seen in the film taking measurements.

If the goal of "Who Is Perfect?" was to increase awareness, chances are it has succeeded. At press time, the YouTube video had more than 20 million views. And the impact doesn't stop there. "We already have an event planned for Geneva," Gören says. "Rio de Janeiro and New York have also asked for the mannequins." These mannequins are just getting started.

- Erin M. Loewe



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# Engage the Soul



SAMAR YOUNES

GLOBAL VISUAL DIRECTOR

COACH

gypsetter@yahoo.com/@gypsetter



[1]



[3]



[2]



[4]

[5]



**A**S THE LINES between the physical and digital worlds are blurring, what will the future of retail design and window display look like? How can a retailer remain unique, relevant, exciting and inspiring?

## 1. Customer Engagement

The future is all about the hybrid customer experience in which customers engage with a brand in-store in the new "digital, interactive, mobile, social" realm. Smart, flexible design concepts that are creatively sustainable and technically responsible enable you to engage the customer in a much broader and effective way.

## 2. Creative Disruption

Create a subversive sub-culture in your design approach! With disruptive thinking and innovation. Create window displays with a radical, break-the-rules design trajectory in mind, inspired by innovative creatives from across all medias. Approach technology in unexpected ways, creating fantastical schemes that explore new designs and forms that blend beautifully and meaningfully with the physical experience.

## 3. Authenticity

Make it a mission to stay true to the core values of your brand and seamless across all channels, with absolute consistency and no compromise. Consumers have high expectations. You will have no choice but to do things brilliantly—otherwise, don't do it! Every choice and message should be focused on amplifying your brand's mission statement.

## 4. Revive the Spirit

Reconnect by reviving the primitive spirit. Humans are primitive beings, and they want to regain and reconnect. Ignite all the senses with immersive, purposeful and balanced physical and digital experiences to add a valuable new dimension. Use live art installations and interactive art workshops to encourage a heightened sensory journey.

## 5. Cultural Context

Be thoughtful, and think about the power of storytelling and meaning—meaning behind objects, stories, etc.—designed to ignite the inquisitive sense. Consider cross-cultural collaborations, and make global connections with artisans and artists part of your design plan.

SAMAR YOUNES' RETAIL JOURNEY STARTED WITH A LONG-TIME CAREER AS A DISPLAY ARTIST AT ANTHROPOLOGIE. CURRENTLY THE GLOBAL VISUAL DIRECTOR AT COACH, SHE ALSO IS AN INDEPENDENT CURATOR, ART, DESIGN AND TRAVEL BLOGGER, BRANDING CONSULTANT AND CREATIVE EXPLORER.

Photos by SAMAR YOUNES

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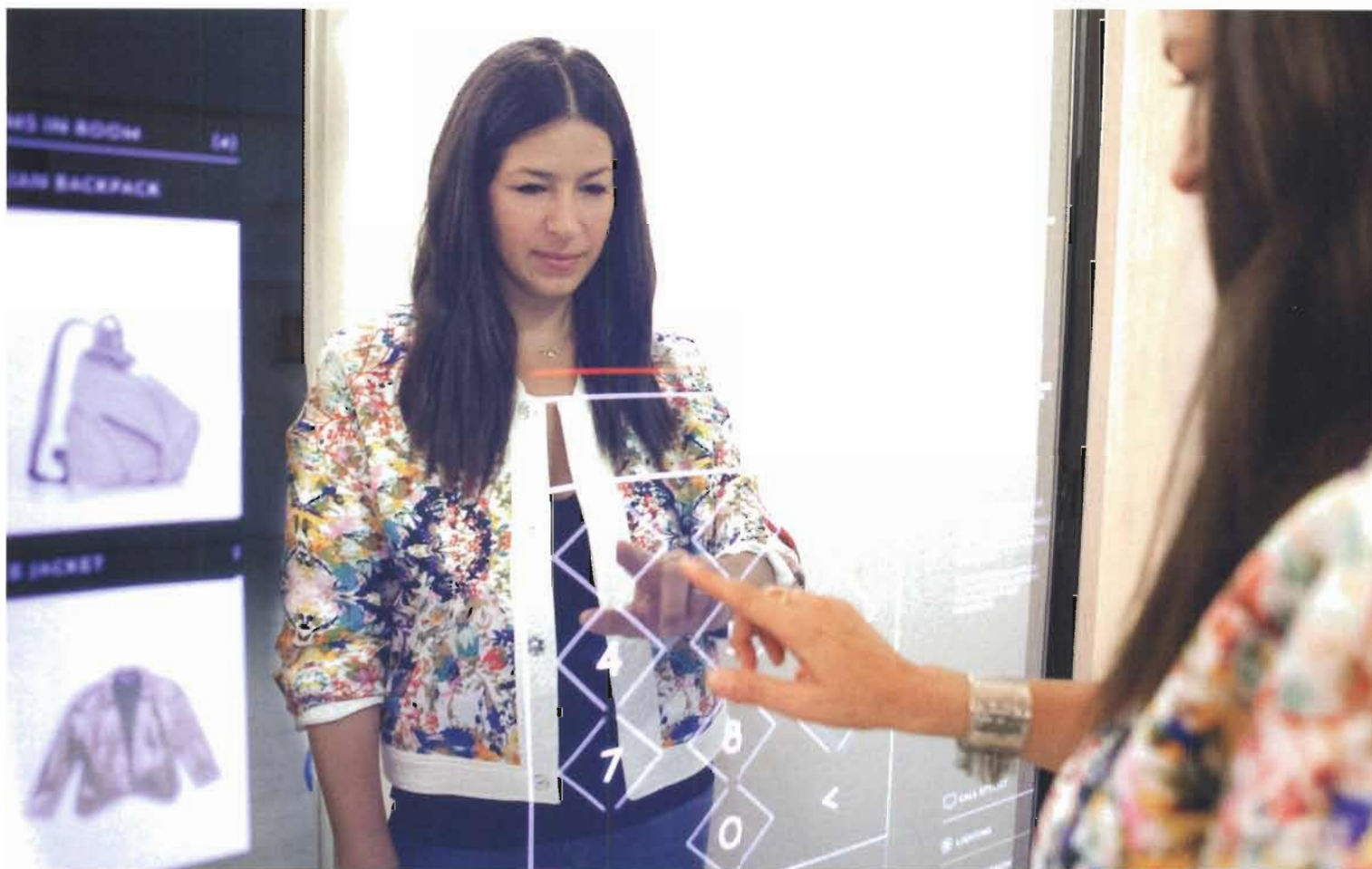
Alison Embrey Medina travels the world speaking on top design and consumer trends and studying the global art of retail.

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## BRIDGING THE (DIGITAL) GAP

**E** BAY INC., SYNONYMOUS with online auctions for the past two decades, is migrating to offline retailing. Yes, that means “in-store,” and yes, that is still where 90 percent of transactions take place. The San Jose, Calif.-based company assembled an innovation team to build retail hardware for physical stores a couple years back.

That innovation has continued with the opening of the new Rebecca Minkoff flagship in New York’s SoHo neighborhood this past November. The immersive environment is geared to 18- to 34-year-olds, who demand not only the freshest of fashions, but also the latest in connectivity.

Healey Cypher, eBay’s head of retail innovation, explains, “We partnered with Rebecca Minkoff to bring the best of the digital experience into the physical.” For the mobile shopper (in-store or not),

there’s the Rebecca Minkoff iOS smartphone app and a new m-commerce site, built with Blue Acorn.

Through the app, a shopper can check-in to the store upon arrival, which prompts her personal profile to be carried across Rebecca Minkoff store channels—helping store associates provide a more customized experience.

But, for anyone who happens into the store sans app, they can browse the “Connected Glass” shopping wall—a 17-ft.-long mirrored touchscreen with Rebecca Minkoff digital content—everything from runway shows and photo shoots to social media. From there, visitors can select “send to my room” to initiate a one-on-one consult.

There’s another touchscreen inside the fitting rooms, making them interactive. Thanks to RFID, the mirror recognizes items in the room, identifying other sizes and colors that are available in the

store. If the customer needs a different size, a touch of the mirror submits the request to a store associate equipped with an iPad. There’s even adjustable lighting to simulate day to night illumination.

“There are pain points in the shopping experience in traditional retail that I wanted to address,” Minkoff says. “More than anything, though, I wanted the experience to be easy...like being able to ask an associate for another size by simply touching the screen on our dressing room’s ‘magic mirror.’”

When it’s time to check out, the customer has a variety of payment options, including PayPal, to complete the purchase. And with that, a customer will find her picks wrapped and ready at the door. Rebecca Minkoff fans on the West Coast can shop the “connected” San Francisco store. A Los Angeles store is planned to open later this year. App-tastic.

— Janet Groeber



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## DIGITAL LUXURY

**N**EIMAN MARCUS IS known for a great many things—but customer-facing technology is probably not one of them. Now that's changing, as Neiman Marcus Innovation Lab (an in-house initiative) recently deployed three interactive "tables" in its shoe salons in Austin, Texas; Chicago; and Topanga, Calif.

The interactive project began as a partnership between Charlotte, N.C.-based T1Visions and Neiman's iLab. "[We worked] hand-in-hand to build a solution that marries form and function," explains iLab Manager Scott Emmons. The result is easy to use, leverages state-of-the-art technology, and provides clients and associates with "unbridled access to product" that also aligns with Neiman's stringent brand standards.

Sleek and custom, the interactive tables feature a 32-in. ultra-high-definition touchscreen, covered by a single continuous pane of glass. The touchscreens are powered by OnShop, T1Visions' proprietary software application that allows customers to browse and filter store inventory—both online and offline. Customers can add items to "My Favorites for Wishlist," which can be emailed with live product links to reference. The goal, says Wanda Gierhart, Neiman Marcus Group's chief merchandise officer, "is to provide customers with omnichannel access to the best merchandise in the world. With our touch tables, we deliver another layer of exceptional customer service."

The software also supports a recommendation engine based on search results. For store associates, the table provides up-to-the-minute inventory beyond what is available in-store, including what is "coming soon." The touch tables also can be used as a tool to share the latest trends with customers.

"You really need to integrate and deploy the technology into a beautiful design," says Ignaz Gorischek, vice president, store development. "For us, it's never technology for technology's sake, and then there's the caveat of using technology in a luxury environment. In the end, [technology] must enhance the experience for our customer and/or our sales associate."

The long-term vision for the retail table is to conduct transactions, ultimately functioning as an additional point of sale in the store that blends in-store shopping with the online experience. Now THAT would be luxurious!

- Janet Groeber

# COACH



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# London Calling

**N**APOLEON BONAPARTE ONCE dismissed England as “a nation of shopkeepers,” and despite having never shopped here, he seems to be right. London’s economy is back on track and is leading the entire country. Its retail sector has once again been recognized as No. 1 in the world; and it’s ranked No. 3 behind New York and Paris as a fashion capital. Shopkeepers indeed!

Not surprisingly, it’s an embarrassment of riches when it comes to great shops. Here are a few that might entice a visit.

— Robert Hocking



## Celestine Eleven

Celestine Eleven is an alternative luxury store with roots firmly founded in counter culture. The store offers “the means to live well in all spheres— aesthetically, intellectually and spiritually.” From designer womenswear to raw food powders and rare photography editions, Celestine Eleven re-evaluates what luxury means. With its polished concrete, zinc counters and cool, quirky furniture, this Shoreditch concept store is an inspiring space to shop for young designers, cult beauty products and books; you can even take a yoga class in the studio downstairs.

Photo courtesy of CELESTINE ELEVEN



## Wolf & Badger

Wolf & Badger is a revolutionary retail concept founded in Notting Hill in 2009 by brothers Henry and George Graham. The Wolf & Badger ethos is to promote, support and retail only the most exciting independent fashion, jewelry, accessories and interior design brands from the United Kingdom and beyond. With stores now in Mayfair, Notting Hill and online, Wolf & Badger is the essential destination to discover new designers, as W&B’s curation offers a magnetic attraction versus more mainstream retailers.

Photo courtesy of WOLF & BADGER

## Hunter

Located on famed Regent Street, Hunter’s first global flagship store was designed by U.K. design firm Checkland Kindleysides in collaboration with Hunter’s Creative Director Alasdair Willis. The three-story space boasts an innovative design that takes iconic references from the British countryside and re-appropriates them for the urban setting. The brand’s British eccentricity is showcased on the first floor, which is designed as a surreal take on an enclosed English garden, complete with a backdrop of topiary hedges that pop up as illuminated pieces of art. Features like a contemporary barn structure, “puddle tables” that playfully showcase products, a forest of hand-painted Douglas fir trees and a gabion dry stone wall that displays the brand’s iconic Original Wellington boot add further interest to the design.

Photos by KEITH PARRY





A man in a blue jacket is talking on a black corded telephone. He has a surprised expression on his face. The background is a blurred office setting.

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**A**S THE ONLY name in American-made motorcycles since 1953, Harley-Davidson aims to keep its numerous dealership locations fresh and inviting to the biking enthusiasts who come through its doors.

Mark Wheelihan, owner of the Greensboro, N.C., dealership, enlisted the help of Architectural Group Intl. and ATI Decorative Laminates to help with his dealership's facelift.

The goal was to keep the design high-end, but bring the focus back to the product, Wheelihan says. "We blacked out the ceiling, blew up antique photos and put product in front of the pictures in some cases," he says. "As the product sold down, it opened up interesting pieces of a puzzle behind it. This allowed the products and motorcycles to remain the stars of the show."

ATI used historic photography from the Harley-Davidson archives on plywood throughout the space, offering a softer feel.

Wheelihan notes that Harley's heritage is interesting to many bikers, so it makes sense to bring a little of that into the retail arena. "We were always showing how Harley was modernizing, so it was big for us to display a more historical side," he says.

- Erin M. Loewe

Photos courtesy of ATI DECORATIVE LAMINATES

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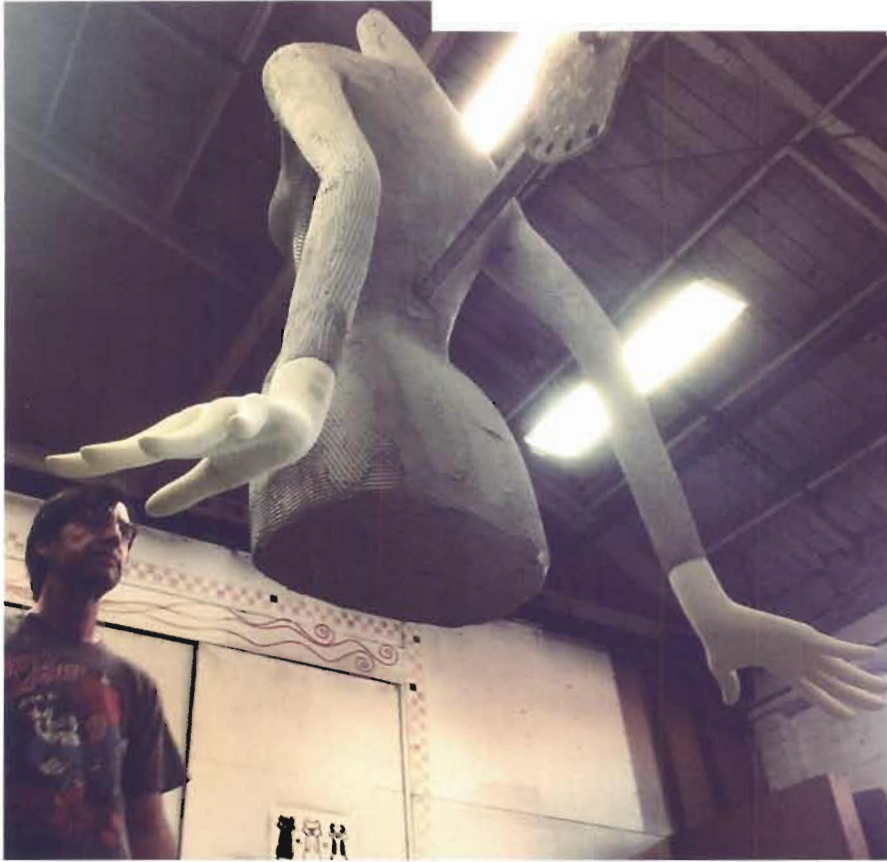
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## Sculpting Art

**T**HE PERFECT POSE, the right fashion, the imaginative display—is that the magic that makes a mannequin come to life? Or is it the artist behind the form? Sculptors, such as Lloyd Squiers, who has been with Silvestri California for more than 16 years, breathe life into mannequin design and look for ways to continue to elevate the art of visual merchandising.

Like any design project, the process begins by understanding the parameters, identifying the details, such as the dimensions, pose and attitude. Then, the artistic process begins. The team sets up an armature—a rigid and flexible skeletal representation of the body—and positions it into the desired pose. Next, they layer water-based clay to shape the form.

“Shaping the mannequin can be a one- to two-week process of getting the clay just right,” Squiers says.

Squiers finds clay to be a great medium for bringing the mannequin shape to life. He uses stiff metal “ribs,” which are flat, flexible stainless steel tools, to help manipulate the clay and then creates a finishing touch using a soft, flexible rubber “rib.”

“Clay is flexible and allows you to work and then take a step back to see if we love it or hate it,” he explains. This process can include collaboration with the client, sharing photos and reviewing the progress to make sure it is headed in the right direction.

Once the piece is finished, a crew creates a waste mold out of fiberglass. This first casting is a prototype, which allows the sculptor to work through details, such as making sure the fittings are properly

inset or that the clothes are draping correctly. It is an important part of the process as things change dramatically from the clay to fiberglass form.

Once the prototype is done, the team creates a production mold and then completes the production cast in the selected material—polyurethane, plastic, fiberglass, etc. The cleaner the production mold is, the less work that has to be done through the production process.

Each mannequin and pose can create different challenges, but it is a challenge that Squiers enjoys. “I like the more unique projects that are out of the ordinary, not the traditional mannequin faces,” he says. “I am always interested in the alternatives. What else can a mannequin be? What else can we do with it?”

— Jenny Schrank



# ELEVATIONS INC.'S WILLIAM MCHENRY DIES AT 61

**P**RESIDENT AND OWNER of San Francisco-based Elevations Inc. William (Bill) McHenry passed away at his home on Jan. 15.

Prior to the founding of Elevations Inc. in 1990, McHenry gained experience and an understanding of the visual merchandising industry working for Dallas-based Susan Crane as an account manager in both the packaging and visual merchandising divisions. Following his tenure at Susan Crane, he worked for Seattle-based Display Products Ltd. as a national sales manager.

Throughout his career, McHenry was actively involved in the industry, serving as vice president and later as president of the Western Association of Visual Merchandising (WAVM), board member of the National Association of Display Industries (NADI) and committee member of the Association for Retail Environments' Retail Design Collective. McHenry and Elevations Inc. have supported Project Inform, San Francisco AIDS Walk, MACY'S PASSPORT and PAVE. A PAVE scholarship is being established in McHenry's memory. Donations may be made online at [paveinfo.org](http://paveinfo.org) and designated for the William McHenry Scholarship Fund.

- Lauren Mitchell



## Save the Date!

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americas

**S**AVE THE DATE for the inaugural Design Americas, which will be held Sept. 16-17 at the Miami Beach Convention Center. The new event is designed for architecture and design professionals looking to expand their business into new categories and territories, including key, flourishing Latin American markets.

Attendees will have the opportunity network with experts from the commercial, hospitality,

residential and retail design channels, and explore an exhibit floor boasting a full range of curated exhibits, with crossover products available for use in the four design niches. Additionally, a luxe residential design pavilion will give attendees ideas and applications for luxurious touches throughout their work.

Registration opens May 4. For more information, visit [designamericas.com](http://designamericas.com). - Lauren Mitchell

## NEW STORE WATCH



[1]



[2]



[3]



[4]

**1.**

Dikeni, Yingkou, China  
Opened: June 2014  
Photo by **ALESSANDRO RIZZI**

**3.**

Rose Biketown, Munich  
Opened: October 2014  
Photo by **JOACHIM GROTHUS**

**2.**

Careland Pharmacy,  
Brooklyn, N.Y.  
Opened: January 2014  
Photo courtesy of **SERGIO MANNING STUDIO**

**4.**

Home Bakery, Dubai  
Opened: May 2014  
Photo by **HAMDA ALFARDAN**

Check out additional images of these stores and more at [designretailonline.com/projectgallery](http://designretailonline.com/projectgallery).



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038

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## IN-STORE WIFI INCREASES CUSTOMER LOYALTY

**E**ARTHLINK HOLDINGS CORP. recently partnered with research consultants IHL Group and cloud-managed WiFi solutions provider AirTight Networks to conduct a study on the retail industry's use of store networking, WiFi, security and engagement.

Initial key findings include:

- Eighty-two percent of large- to medium-sized retail participants have already deployed in-store WiFi.
- Fifty-seven percent of enterprise retail participants offer both customer and employee WiFi.
- Approximately 28 percent of retailers report that customer loyalty increased due to deploying in-store customer WiFi.
- Thirty-four percent of retail participants will update their store-level WiFi technologies in 2015.

Using the study data, IHL, EarthLink and AirTight plan to create a benchmarking tool that will provide retailers guidelines and best practices, and develop a technology roadmap that differentiates the store experience and supports business growth objectives.

"Research findings show that retail has the necessary infrastructure in place and is poised for growth around multichannel engagement using in-store WiFi," says Kevin McCauley, director of retail market development, AirTight Networks. "The companies that implement within the next year will have first mover advantage to perfect their engagement strategies." -Lauren Mitchell

**CORRECTION:** In the February issue on page 71, the caption for Show Products No. 15 should have read as follows: "Better Life Technology LLC introduces G-Floor Graphic, a new recyclable, solid-vinyl product that allows the printing of custom graphics on flooring intended for use in heavy-traffic locations. It is available in 5- and 10-ft. widths."



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# Design Thinking

“The key is to reinvent in the midst of success.”

-JAMES DAMIAN



JAMES DAMIAN

Principal, James Damian  
Brand Integration Services;  
Chairman of the Board,  
Buffalo Wild Wings

**H**OW DOES YOUR brand differ from the competition? Will your differentiators impact the bottom line? James Damian believes “design thinking”—a focus on creating a distinctive brand experience—is the true model for retail success. After dedicating 12 years to revolutionizing the customer experience as chief design officer at Best Buy and now as chairman of the board of Buffalo Wild Wings, he shares his design thinking expertise through James Damian Brand Integration Services. We sat down with him to learn more about finding a seat for design at the boardroom table.



## **design:retail:** What is design thinking?

**Damian:** Design thinking is a process and a method dedicated to problem-solving and innovation. It follows logic using divergent thinking, which allows for breakthroughs and unexpected discoveries. There is a distinct difference between design as a method and design as an act. The method leads, thus informing the act. There are two essential ingredients for successful design thinking. First, an open mind with no preconceived notions or expectations. Second, placing your mind in a space of possibility, allowing for breakthroughs. In order for this process to be effective, it must be interdisciplinary and involve diverse thinkers. It starts from our willingness to transform and leads from the intent of possibility.

## **d:r:** What is the benefit of design thinking?

**Damian:** There is economic value to being design centric. We have the statistics that support this claim.

As an example, I'll reference my mentor, Gene Moore of Tiffany & Co., who created the current shade of robin's egg blue and the iconic package design in 1955. Just think of the brand equity created through this act of design and what the Tiffany Blue

Box represents—empathy, love, surprise, romance, joy, etc. These emotions are hard to create if it doesn't start from a sincere design point of view. The economic benefits are evidenced by the fact that they are ranked No. 2 of all retailers for highest productivity per sq. ft. of sales. Who is No. 1? Apple.

For both companies, design is at the center of everything they do—the integration of form and function, a marriage of art and science in a clear and simplistic way. Design-centric companies over the last 10 years have outperformed the growth of the S&P index by 200 percent.

## **d:r:** Where does the customer come into play?

**Damian:** Why are retailers in the business in the first place? To serve the customer. The customer is in control, so retailers must first observe to identify their unmet needs and anticipate their desires. This requires a conversation with employees and customers to deliver an authentic experience. From here, the company must reward customer loyalty throughout the relationship journey.

Retailers must first understand the user experience in order to win new customers. The customers start first from the palm of their hand and operate in multiple spaces and places, simultaneously. Retailers need to adapt or die. The starts first by reserving a seat at the strategic table for the customer.

## **d:r:** How can the power of design be harnessed in the C-suite?

**Damian:** The new role of the CEO is the chief customer advocate. The facilitator of the vision and strategy is the chief design officer. This leadership role must be commissioned to deliver a distinctive customer experience across all channels. This practice must be embedded in the culture of the organization. The customer experience is the retailers' proprietary product to create employee engagement, happy customers

and shareholder value for the long term. The economic pathway is through design thinking. Customers need to be heard and companies need to respond; if not, complacency will destroy the organization—just study retail history.

## **d:r:** What changes do companies need to consider to live and breathe design thinking?

**Damian:** Put customers at the center, and design the organizational model around them. Boardrooms and management lack diversity of thought, color and gender, which is an inhibitor of growth. We must create an intersection of right- and left-brain thinking in the boardroom, with focus on the employee, customer and shareholder.

Organizational charts will have to change to a horizontally interdependent model that rewards collaboration. Design must have a seat at the strategic table to lead the collaborative process. Those managers who think, “We are successful, why should we change?” are the individuals who will inhibit change. The difference between managers and leaders is this: managers watch over what is already in place, while leaders create new places. The key is to reinvent in the midst of success, follow the customer and use design thinking to make the strategy visible.

- Jenny Schrank

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# See It, Feel It



PETER-TOLIN BAKER  
VISUAL MERCHANDISING SPECIALIST  
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**I**F YOU WERE attending a recent class of mine at the Fashion Institute of Technology (FIT) in New York, chances are the topic of “design terminology” would be introduced. A few key terms, like composition, contrast, proportion, line, balance and repetition, might be highlighted for their value in learning how to describe one’s own design plan, or comment on someone else’s. Texture is one in particular that is significant to visual merchandising and store design. Without it, the experience of the retail space and brand would be thoroughly diminished and less engaging.

With today’s consumer locked in a love affair with flat glass screens both large and small—everyone compulsively staring into and “touching” the smooth surface with the swipe of a finger—texture is more important than ever. Stores desiring to be an integrated 3-D expression and touch-point for customers need the use of texture as an important way to ensure that the customer’s store experience is unique and memorable in a manner different from their online experience.

Texture as an aspect of “brick and stick” retail should be at the top of any successful design plan. It creates the excitement for both customers and designers, as well as for the manufacturers and vendors offering a wide range of materials and finishes used in retail environments. Knowing what textured materials feel like, how they wear and what they can evoke is vital for any designer.

So, what exactly is texture?

Texture (noun) can be defined as the feel, appearance or consistency of a surface or a substance. Texture (verb) can describe an action, as in the act of giving a surface a rough or raised texture. From the Latin word *textura* (weaving), texture in art refers to



the tactile quality of the surface. In literature, it is the quality created between the combination of the different story and character elements. And in music, texture is the way in which the melodic, rhythmic and harmonic materials are combined in a composition, thereby determining the overall quality of the sound in a piece.

As store designers and visual merchandisers, we constantly employ texture to trigger a range of sensory associations related to the featured display theme, product message or store brand experience.

Textures can be suggestive. Soft and satiny are seen as feminine, while velvet feels rich, mysterious, elegant and expensive. Rough textures are viewed as more masculine, natural, outdoorsy, rugged and wholesome. The use of contrasting or opposing textures with product can be intriguing and add interest and dimension to a display—with


both scale and light reflection being important additional considerations.

Using texture for both visual (optic) appeal and the tactile relation to the sense of touch (haptic experience), store designers and visual merchandisers are able to trigger a range of emotions and brand clues to a customer. And while customers tend to first be drawn by color, it is pattern and texture that capture their attention next.

Decisions regarding interior finishes that reinforce associations with a particular brand or product create the “language” that leverages associations between a texture and memory and experience—a form of visual and tactile encoding. Be it matte or shiny, coarse or fine, rough or smooth, different textures have the power to convey a lot of information to the customer.

The range of both traditional and non-traditional textural materials is constantly growing. Trend reports and emerging themes continue to forecast a vibrant interest and use of dimensional surface materials—including earthy materials, such as stone and reclaimed exotic woods, to the still strong industrial chic use of antique brick, concrete and metal. And even wallpaper is making a comeback with a fresh new look incorporating embossed and finely texture surfaces.

The upshot: integrating texture within the retail environment and visual presentation adds an essential visual and tactile value to the store experience.

Keep an eye on it. 

BASED IN NEW YORK, PETER-TOLIN BAKER IS ACTIVELY INVOLVED WITH RETAIL DESIGN AND VISUAL MERCHANDISING VIA P-T B DESIGN SERVICES (OWNER), THE FASHION INSTITUTE OF TECHNOLOGY (ADJUNCT PROFESSOR), RETAIL DESIGN INSTITUTE NY CHAPTER (BOARD PRESIDENT) AND AS A REGULAR CONTRIBUTOR TO *DESIGN:RETAIL*.

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# Remembering Rodney



ROBERT HOCKING  
RETALE MATTERS  
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@rhockinguk

**A**NYONE INTERESTED IN retail design lost a great advocate and ally on Oct. 20, 2014, when Rodney Fitch passed away.

Rodney started as my boss at FITCH, and ended as my friend. I knew him to be compelling, thoughtful, worldly and, at times, a curmudgeon, but always a gentleman. He had presence without being flashy, and he wasn't an archetypal creative type, neither trendy nor a style guru. In fact, I admired him for always being comfortable in his skin, never feeling like he had to don a uniform the way many do in the creative industries. But, despite how laid back he seemed, he never was casual where retail was concerned.

To explore his impact, I reached out to some leading thinkers from the design industry. Michael Wolff, Tim Greenhalgh, Ibrahim Ibrahim, Dilys Maltby, Callum Lumsden and Rune Gustafson were kind enough to share their thoughts.

All referenced Rodney as one of the first to give the retail design industry credibility, to make it a "profession," and that his voice gave design a serious seat at the client table. According to Maltby, "Rodney thought of design as a fundamental business strategy, an imperative to commercial success. He pioneered the idea that retailers were not merely distribution channels for third-party brands, but were brands in and of themselves." As Wolff says, "Rodney was remarkably straightforward and enthusiastic; no BS, just plain good sense. And this made him a designer clients would easily trust and rely on."

At its peak, Rodney had created a business that crossed over and housed retail design and architecture, alongside product and packaging design. But,



regardless of the discipline, he always understood that design was at the service of something greater than itself. Gustafson, a long-time colleague and friend, commented that Rodney was always thoughtful and inherently curious, and that he encouraged those traits in others. He believed in "thinking design" as opposed to simply seeing design as visual output. Lumsden always admired his passion for creating environments that touched the lives of ordinary people. "He was never Bond Street, he was always Main Street," Lumsden says. Whereas for Ibrahim, Rodney was a design purist and "consumer advocate, who acted on behalf of the shopper right down to the human scale of the experience. Rodney talked about 'place making,' the role retail plays in bringing soul and life to development. He uniquely saw retail on a bigger scale."


Everyone I've spoken to has described Rodney's generosity. He was a compassionate, kind and generous person, and that spirit of generosity was reflected both in his business and in the results of

his work. I've personally witnessed his genuine interest in dealing with clients as readily as the cab driver that brought us to a meeting. But of all the people he chose to spend time with, designers were the ones he seemed to favor most (although he was generally that way with anyone he thought was clever).

For Greenhalgh, one of the most illuminating things was to walk through a retail environment with Rodney, to understand how he could see things others would miss. His conviction around what constituted great design was infectious, and he'd make you stronger in the belief that if you had guts, you could take on anything. "He didn't lead by the example of he himself trying to come

up with the best ideas," Greenhalgh says. "The example he set was by creating a culture and belief system of people who would be supported and driven to do it."

The consideration of legacy is a hard thing. Rodney undoubtedly changed design, but retail design is temporary and, of its own accord, moves on. He was probably the first designer to bring creative thinking into mainstream populist retailing, and that will live on for as long as "offline" retail experience is an integral part of people's lives. But even more, his effect will live through the many people who lead other design agencies and who model some part of what they do on what they learned from him. As Greenhalgh puts it, "In his presence, Rodney allowed the zoo of creativity to flourish."

And what a zoo it was. Rest in peace RAF. 

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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# Markopoulos Award

Ken Smart punctuates a career of integrating art and fashion with a 2015 Markopoulos honor

By ERIN M. LOEWE



**E**ach year, *design:retail* presents the Markopoulos Award to one outstanding professional from the visual merchandising and store design industry. It is named in honor of the late Andrew Markopoulos, whose tenure as senior vice president of visual merchandising and store design for the department store division of Dayton Hudson elevated the field from a trade to an art form.

Ken Smart, currently an artistic design director with Ralph Pucci Intl., is the 19th designee of the peer-awarded honor. From G. Fox, Bloomingdale's and Macy's to Marshall Field's, Harrods and Saks, Smart's career in the visual industry has made a stop over myriad retail touchpoints—and he has left a mark on all whose path he has crossed.

Born to a middle-class family in Farmington, Conn., Smart originally went to college for engineering, but quickly transferred to New York's Pratt





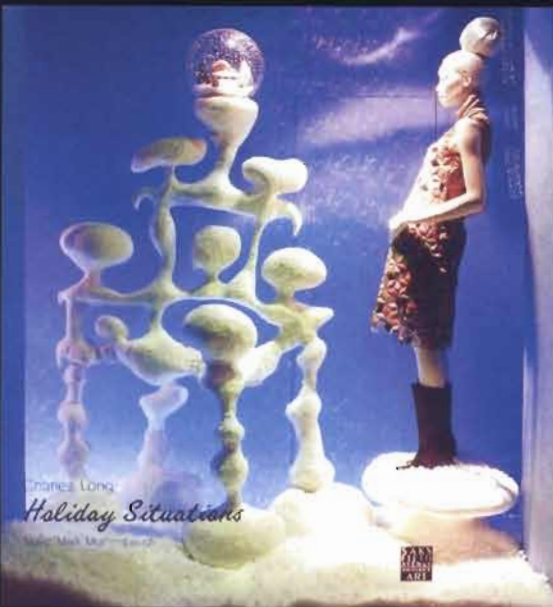
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[5]

[1] Ralph Pucci Intl. showroom, New York

[2] Saks Fifth Avenue, Houston Galleria

[3] "Pratt, Paper, Pucci" exhibit, New York

[4] Saks Fifth Avenue's "Project Art" with Charles Long

[5] Saks Fifth Avenue's "Project Art" with Kenny Scharf

Institute, where he left with a master's in fine arts.

After working concurrent part-time gigs at a restaurant, a museum and at G. Fox & Co. department store, he was promoted to his first full-time retail job at G. Fox. "They didn't really care about the windows in the Hartford, Conn. store, since the city had gotten really run down," he says. "I didn't know what I should do, so I just did what I wanted to do."

At that time, Smart probably didn't know that he would have a long and innovative career in visual merchandising. But his knowledge of art led him to see displays differently and to incorporate unique elements into his designs.

In 1983, Smart says taking a chance at G. Fox got him noticed by the industry, and Candy Pratts Price came calling from Bloomingdale's, where he landed his next job. From there in 1987, Smart went on to be creative director of stores for Macy's in California. He says he loved the job and working for CEO Ed Finkelstein. "It was a great learning experience, but it was much different—more about private labels and shop design," he explains.

A few years later, Smart had the opportunity to work with Philip Miller when he was at the helm at Marshall Field's, taking on the title of vice president of visual merchandising in Chicago. "When I was there, I was involved in finishing the largest renovation in retail history—the State Street store," he says. "It's an amazing store with two 13-story atriums."

It was at Marshall Field's where Smart worked with Zandra Rhodes to create lush "Cinderella" costumes for Ruben Toledo—designed forms for an over-the-top Christmas display one year. "It was one of my favorite projects, but risky, because at Christmas, you can't really deviate too much," he says. "People expect 'traditional' at Christmas, but I really stuck my neck out on it, and it was really well received."

In a way, that sums up Smart's business philosophy over the years, and it is what he thinks it will take for newcomers in the field to make it in the future. "If you're in visual, you have to draw people to what you're doing," he says. "So sometimes, that involves a little bit of a risk. But, I actually really enjoy the risk."

When the renovation was finished (and Marshall

Field's was bought out by Dayton Hudson), Smart says he had the opportunity to work with Andrew Markopoulos. "Andy was respected and able to do his job," he says. "Plus, he was very fun to be around; he had such a passion for it."

Soon after, Harrods Department Store magnate Mohammed Al-Fayed tapped Smart to be his artistic design director in London. Smart helped complete renovations for about half of the store, including the 10,000-sq.-ft. branded shop and some product and package design. Smart recalls Al-Fayed walking through Harrods each day. "I remember him walking into the kids department


he worked with numerous artists to merge their creations with fashion and bring them to life in new ways. Collaborations with artists like Charles Long, William Wegman, Kenny Scharf and Vitto Acconci created memorable installations in Saks windows around the country. Some of his collaborations even resulted in books.

"Project Art" culminated in an installation by artist/musician David Byrne called "Connections," where he used the scaffolding covering the New York flagship as a canvas for mapping the connections between fashion and ideas. It also was during Smart's tenure that Saks opened the award-winning Houston Galleria store.

Smart says part of what motivated him through the years was the desire to stand out. "I kind of got a reputation of being culture-oriented, not afraid or too stupid to be afraid, and there's a lot of truth to that," he says. "I want people to talk about the work, even if it's negative. That makes it interesting."

Smart left Saks in 2003 when he was diagnosed with Parkinson's disease and started working with Ralph Pucci Intl. about six years ago. Smart says being more hands-on and less managerial appeals to him, as he now primarily works in showroom and furniture design and product placement. "I'm lucky that Ralph was willing to take me on, because of the disease I have," he says. "He's accommodating. It's important to me to do something I can use my brain at a high level for, which helps with the disease."

While at Ralph Pucci, Smart has assisted with numerous special projects, including "Pratt, Paper, Pucci," a student contest that was displayed in Macy's windows. Currently, Smart is working on a tribute show for Ralph Pucci that will take place at the Museum of Arts and Design in New York. "Ralph Pucci: The Art of the Mannequin" will run from March 31-Aug. 30.

Smart says that it means a great deal to be recognized by his peers, who he describes as "the top people in the industry." "Some of the work was controversial, but the [Markopoulos Circle] thought that was important, and that I had stood out and had made a big contribution," he explains. "It makes me feel like it was still relevant. It meant a lot, and it justified what I did—like it was good, interesting and exciting. It made me feel unique." 

"I want people to talk about the work, even if it's negative. That makes it interesting."

—KEN SMART

one time when designing for him, and I thought it was pretty good, and he said, 'Ken, put a stairway up to the roof and put a zoo up there.' That was the level he was playing on," Smart recalls. "My personal aesthetic is very clean right now, but he was so over the top. He said I wasn't too bad, considering I wasn't Egyptian. That was a great gig."

But, being married to wife Barbara Lajoie with children Lena and Zachary, Smart says the family always knew they wanted to return to New York. With Phil Miller then leading Saks Fifth Avenue, Smart took the opportunity to become vice president of visual, and brought his family back to the Big Apple. With Smart's creation of "Project Art,"



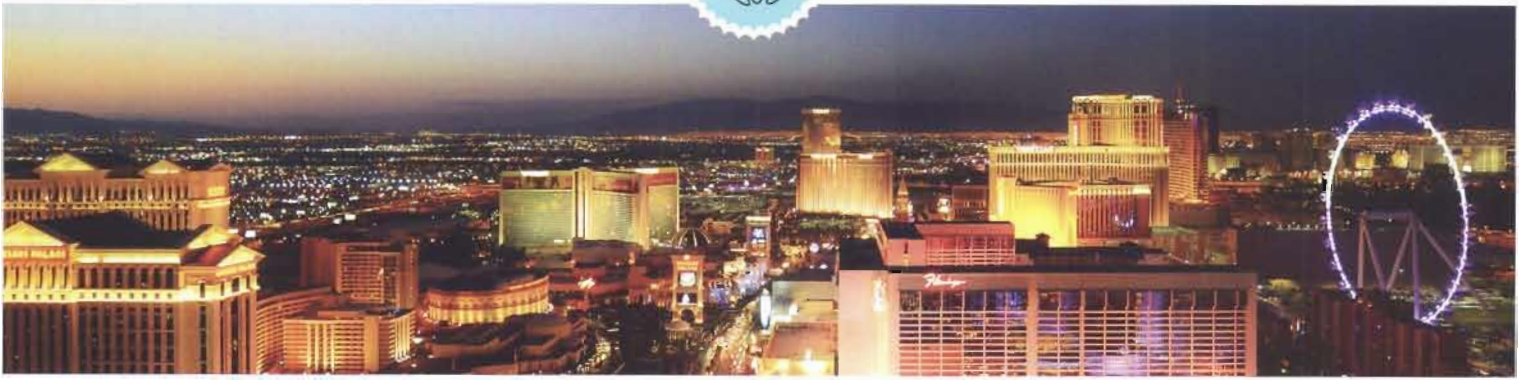
These famous Fifth Avenue store windows sparked to life in February with an infusion of color and pattern by pointillist artist Thilo Westermann presented in a digital display mixing both art and fashion.

Visual Marketing Partners provided the magic behind it all, including; design concepts, renderings, engineering, fabrication and video content creation. The team delivered this beautiful launch for the brand's spring collection in six windows, during just one night of meticulous installation.

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# GLOBALSHOP

## THE ULTIMATE SHOW GUIDE



**G**lobalShop 2015 is finally here! On March 24-26, the latest products, innovations and insights in the retail design industry will be available under one roof at the Mandalay Bay Convention Center in Las Vegas. As the largest annual show dedicated to retail design, visual merchandising and shopper marketing, GlobalShop is your one-stop shop. Whether you've attended the show for a couple decades or this is your first year, our Ultimate Show Guide will fill you in on the must-see retail and can't-miss events, as well as the new Path to Purchase Centerpiece Exhibit. Plus, take a sneak peak at some of the exciting products on view from the exhibitors this year. Don't forget to register for the show at [globalshop.org](http://globalshop.org). We'll see you there!







# A Whole New 'Digical' World

Don't miss GlobalShop 2015's Centerpiece Exhibit,  
"The Path to Purchase: Destination Bricks and Mortar"

**I**N ADDITION TO the 700-plus industry suppliers, education sessions, networking events and 14,000 industry professionals who annually attend GlobalShop, you will see a new, forward-thinking feature of the show this year. Don't miss the new Centerpiece Exhibit that tackles an emerging retail realm, where digital and physical in-store experiences converge to create a "digical" shopper journey.

"The Path to Purchase: Destination Bricks and Mortar" Centerpiece Exhibit will unveil the latest innovations in the digical world. Retailers, store planners and store designers will engage and experience solutions and products bridging the rapidly converging worlds of e-commerce technology and the physical store environments. The exhibit will feature creative—and available—products and services segmented into seven themed sections:

## Key Destinations on The Path to Purchase

- In-Store Fulfillment
- Endless Aisle Products
- Signage, Graphics and Wayfinding
- Showrooming Solutions
- Point-of-Sale Systems
- Social Media
- Shopper Engagement

## Product Insights, PechaKucha Style

**A**RE YOU THINKING, PechaKucha-wha-cha? Let us explain: on the first two afternoons of the show (see schedule at right), the companies participating in the Centerpiece Exhibit will offer a fast-paced glimpse—PechaKucha-style (that means 20 slides in 20 seconds)—of a curated selection of their products and solutions. You're invited to enjoy cocktails during these intimate receptions while you take a look at the latest innovations that are fusing the digital and physical retail worlds. Now we call that, PechaKucha-cool!

TUESDAY  
MARCH 24  
3:30pm-5:00pm

## Innovations and Industry Insiders I - A Path to Purchase Centerpiece Exhibit PechaKucha Event

- Aisle411** - Increase In-Store Purchases with Mobile Indoor Location Solutions
- Bouncepad** - Fusing Retail: Making the Physical More Digital
- Creative Realities** - Store of the Future
- GestureTek** - Complete Engagement and Connectivity for Retail Customers
- Navizon** - Location-awareness at Bricks-and-Mortar Retail
- PERCH Interactive** - Digital or Physical?
- Scala** - The Omnichannel Cocktail: Mixing Up the Right Ingredients for Your Customer

WEDNESDAY  
MARCH 25  
3:30pm-5:00pm

## Innovations and Industry Insiders II - A Path to Purchase Centerpiece Exhibit PechaKucha Event

- iQmetrix** - Virtual Merchandising in an Omnichannel Marketplace
- Monster Media** - People and the Path to Purchase
- Prism Skylabs** - Run Your Store Like Your Website
- STRATACACHE** - Inspiring Consumers with Connected Moments
- Universal Display - Iconeme** - Making the Virtual World a Reality for Retailers
- Yunker Industries** - Call to Action

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Pictured: Brownstone Pancake Factory  
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## CAN'T MISS EVENTS



### Salsa Soirée

This year's *design:retail party*, hosted by CNL mannequins, has a spicy new theme. The Latin Dance Party will be held Monday, March 23 from 7 p.m.-10 p.m. at Ling Ling Club (inside the Hakkasan Nightclub at the MGM Grand). The fiesta will serve up live music, dancing and an open bar (you're welcome!), and all in-house retail, brand and contract designers, store planners, visual merchandisers, architects, marketers and branding specialists that support the retail design industry are welcome to attend this private, sponsored event. Simply RSVP at [designretailonline.com/cnlmannequins](http://designretailonline.com/cnlmannequins) to reserve your spot for this don't-miss party. (All guests must be at least 21 years of age to enter the facility. Valid photo ID and/or passport is required.)

### HOINTER IS IN THE HOUSE



Explore the future of retail with innovator **Nadia Shouraboura** during this year's keynote presentation, "In-Store Shopping Reinvented: Digital Meets Physical." The former Amazon executive and CEO and founder of Hointer has changed the in-store shopping experience as we know it. Applying the best of e-commerce technology to the bricks-and-mortar store, she offers a solution that is both seamless and approachable, and sets a new standard for digital-meets-physical retail. Her presentation will take place on Tuesday, March 24, from 8:30 a.m.-10 a.m.

## AWARDS TIME

A.R.E. will hold their annual Design Awards on the first night of GlobalShop, March 24, from 5 p.m.-7 p.m. in the Four Seasons Ballroom at the Four Seasons Hotel. Hosted by Las Vegas entertainer Heather Burdette, the event will honor Gold winners for Fixture of the Year, Visual Presentation of the Year and Store of the Year, as well as A.R.E.'s Merriman Above & Beyond Award. *design:retail* also will reveal the winner of the 2015 Markopoulos Award. The pre-awards networking reception is always a great opportunity to mix and mingle, so don't be late!



On the following night in the same venue, POPAI's annual Outstanding Merchandising Achievement (OMA) Awards will be held from 5 p.m.-7:30 p.m. This is the 50th anniversary of the OMA Statuette, so a new commemorative statuette will be given to all Gold, Silver and Bronze OMA award winners.

### Retail Roundtable



The Retail Roundtable puts you right in the middle of the action as **retail VIPs** discuss the hot topics facing today's retail landscape. The event, sponsored by Reeve Store Equipment Co., will take place Wednesday, March 25, from 8:30 a.m.-10 a.m. You'll meet face-to-face with directors, managers, VPs and SVPs in store design, planning, architecture, construction and visual merchandising, from some of the retail industry's top brands. Roundtable "hosts" will casually talk about their perspectives on retail with attendees—switching tables every 10 minutes—offering the opportunity to hear multiple perspectives in one jam-packed session. The session will be moderated by *design:retail* Executive Editor Alison Embrey Medina. For a list of participating retail VIPs or to register, visit [globalshop.org](http://globalshop.org).

### PAVE BASH

Kick off GlobalShop at the **Opening Night Bash** on Tuesday, March 24 from 7:30 p.m.-10:30 p.m., where you can enjoy cocktails, food and entertainment (and show off your dance moves—shopping cart, anyone?) with your fellow attendees, and raise a glass to PAVE. The party will be held at the Light Night club at Mandalay Bay, and will feature three live Cirque du Soleil performances! For ticket information, visit [paveinfo.org](http://paveinfo.org) or call (954) 241-4834.

### CONSUMER PANEL...AND LUNCH!

Enjoy a full buffet lunch Tuesday, March 24, from noon-1:30 p.m., while you hear what a **live consumer panel** has to say about the brand new Centerpiece Exhibit—and the state of shopping as we know it. A focus group and moderator will discuss their thoughts on the new section of the show, which they will experience prior to the show opening. Hear their reactions to the products and solutions on display and their thoughts on the future of retail in this live, open-forum environment.

### Last But Not Least

For big news about **GlobalShop 2016**, don't miss the press conference on Tuesday, March 24 at 1:30 p.m., immediately following the consumer panel at The Path to Purchase Centerpiece Exhibit. The announcement will focus on expanding the centerpiece concept beyond the boundaries of GlobalShop.



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# Winning Las Vegas

## 2015's High-Stakes Retail

By ZOË ZELLERS



### AllSaints, 3500 Las Vegas Blvd. S, The Forum Shops at Caesars

Live from London, it's AllSaints, drawing lines of cool kids into a street fashion multimedia mecca that's open until midnight and happily littered with 1,400 sq. ft. of digital displays streaming content produced by the brand's creative studios. At 12,000 sq. ft., this is the brand's second-largest store, designed and constructed in-house. It showcases visual oddities, like a turn-of-the-century 8-ft.-by-4-ft. sewing table that was originally used to make ship sails, and an English red telephone box that's been repurposed to create an interactive display with online shopping features.

Photo courtesy of THE FORUM SHOPS

It's all or nothing in this town, and major retailers are betting big in Las Vegas this year with impressive design feats visitors will certainly take home with them. Shopping meets sightseeing with memorable new highlights like a crystal and LED-lit landmark synched to music at the stroke of midnight, a store with 1,400 sq. ft. of digital displays that exclusively play content created by the brand's own creative studios, a shop made of floor-to-wall marble with carved ornamental shelving, suspended canoes and a tower of tights.

It's Vegas, baby.

### Mulberry, 3500 Las Vegas Blvd. S, The Forum Shops at Caesars

British luxury leather goods retailer Mulberry is rolling out the first of a new concept design at its 2,200-sq.-ft. Las Vegas location, relying on its heritage to execute beautiful tonal leather wall tiles (and on natural materials) to create distinct, elegant environments complete with seating areas. The brand's first green wall of "falling leaves" is a nod to the Mulberry tree logo, while hand-carved, untreated oak shelves display bright handbags. Somerset limestone is laid out in the traditional parquet flooring style found in so many English country houses.

Photo courtesy of THE FORUM SHOPS





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### Blancpain Boutique, 3500 Las Vegas Blvd. S, The Forum Shops at Caesars

The world's oldest watch brand has opened the doors to its second U.S. store. Classic timepieces, from the Villeret to Fifth Fathoms collections (as well as an exclusive-to-Las Vegas line), are neatly displayed one by one beneath warm overhead lighting in farmhouse-window-inspired custom glass fixtures. Walk into the 1,000-sq.-ft.-plus store and be transfixed by the palpable respect for craftsmanship stretching back centuries ago—the design is, in part, inspired by the workshops and watch-makers' workbenches from Blancpain's atelier in Le Brassus.

Photo courtesy of THE FORUM SHOPS



### Urban Outfitters, 3200 Las Vegas Blvd. S, Fashion Show Mall

Urban Outfitters unveiled a 13,000-sq.-ft., eye-candy-filled store in November. The space, which took over the former Brookstone store, underwent a \$1 million revamp. The result is a spacious, customer-friendly, street-inspired atmosphere with sectioned vignettes, like a record shop with custom wood display racks, a jewelry bar, and a men's shop with cheeky tees and baseball caps resting on metal-trimmed wood tables.

Photo courtesy of FASHION SHOW



### Givenchy, 3131 Las Vegas Blvd. S, Ste. 100, Wynn Resort

It is telling that the maison opened its first North American store in Las Vegas this past year in a 3,100-sq.-ft. space whose floors and walls are made entirely of American marble. The moody and romantic atmosphere masterfully pays homage to the Givenchy Haute Couture salons on Avenue George V in Paris, featuring room-sized, glossy lacquered wood emblematic "boxes" used to showcase ready-to-wear (a tribute to the boxes typically used to deliver couture orders). Fur and leather bags and accessories stand out in niches carved into marble walls and a white-lacquered console table lined with polished stainless steel.

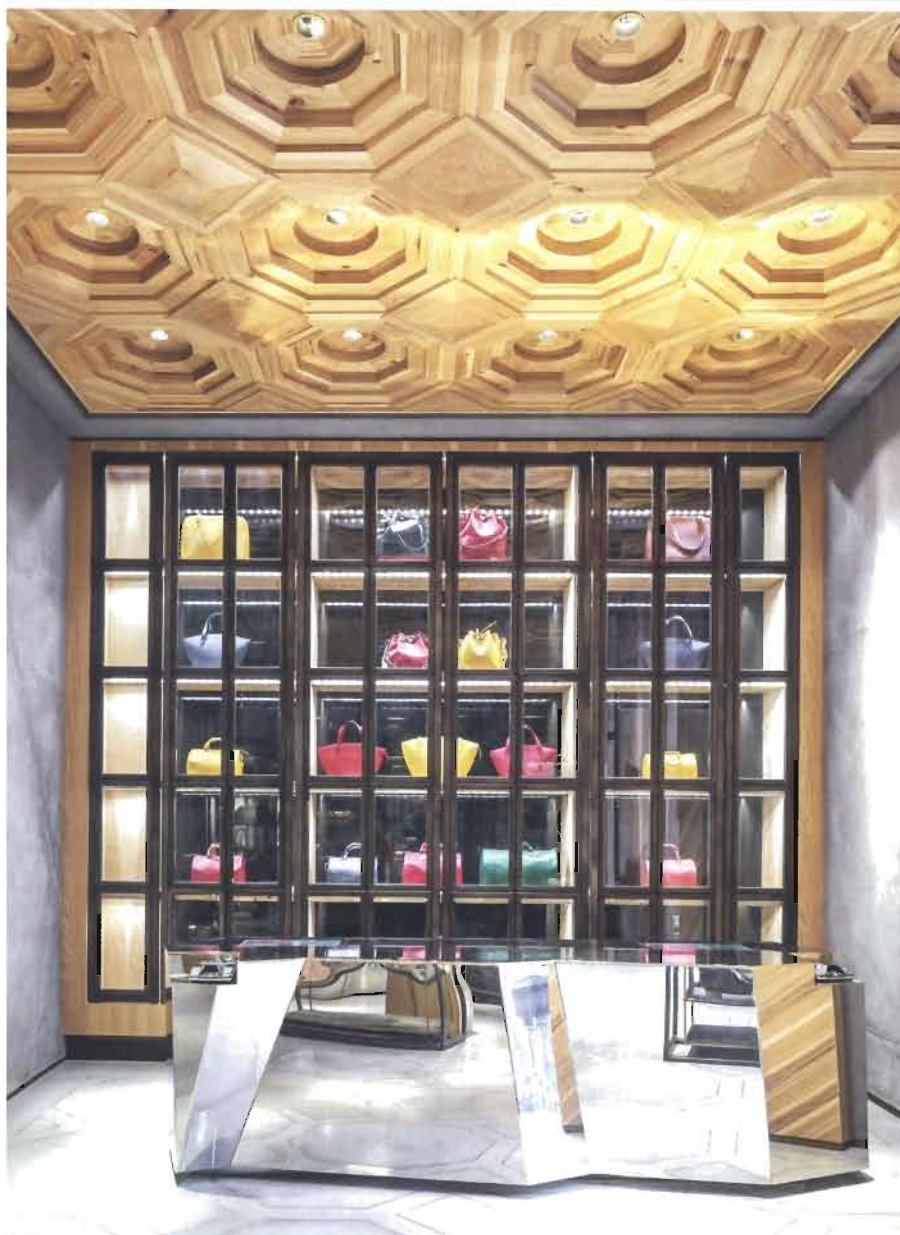
Photo by BARBARA KRAFT

### MAC Cosmetics, 3663 Las Vegas Blvd. S, Miracle Mile Shops

In December, MAC unveiled a sleek new store design that suits its neighborhood with bright lighting, vivid color contrasts on the walls, smoky mirrors and "playtables" for shoppers to experiment with 1,500 products. Reminiscent of an on-set make-up station, the new layout features five stations lining the front of the shop and a private consultation room in the rear.

Photo courtesy of MAC COSMETICS





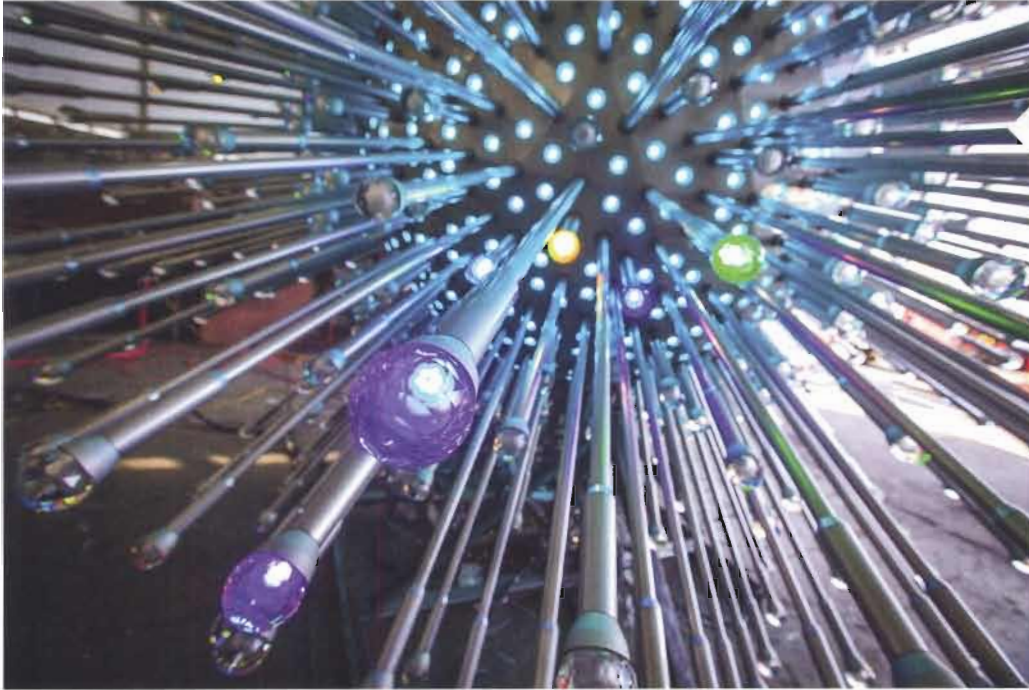
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Client: C21  
Design: C21 + Amuneal  
Location: New York, NY

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### Swarovski, 3645 Las Vegas Blvd. S, Grand Bazaar Shops

The legendary crystal empire teamed up with the Young Electric Sign Co. to debut a one-of-a-kind, 4,000-pound Swarovski Starburst that measures 14 ft. across and rests atop a 55-ft. spire. The Starburst anchors the new Grand Bazaar Shops and will be celebrated in a nightly light, video and music show at midnight. The Swarovski boutique features custom crystal-enhanced glass globes suspended from ceilings, bazaar-themed linen, paper and burlap inlays, custom art panels along walls and "open sell" fixtures, and a bartering window where customers can negotiate prices on select items.

Photo by **ERIK KABIK FOR SWAROVSKI**

### Polo Ralph Lauren, 3500 Las Vegas Blvd. S, The Forum Shops at Caesars

Ralph Lauren opened one of its first stateside Polo shops, part of a new store concept, which retails men's Polo apparel and debuts the women's collection. The vibe is decidedly sporty with a downtown appeal. This is translated into whitewashed brick walls and painted millwork, illuminated by fabulous hanging vintage lighting fixtures and minimal metal and glass display units. Meanwhile, reclaimed oak floors, plush leather seats, well-worn antique tables, trunks, native tribal print carpets, cowhide throws, canoes suspended from the ceiling and the occasional electric guitar honor a signature all-American spirit. Centering the store is a stone chimney where a hanging electric neon Native American chief reminds shoppers that this is Vegas after all.

Photo courtesy of **THE FORUM SHOPS**



### Spanx, 3200 Las Vegas Blvd. S, Fashion Show Mall

For a shopping experience that could have felt awkward or uncomfortable, and considering that undergarment merchandise in nude, white and black shades might have been challenging to display, Spanx brings Vegas a little miracle. In a 1,373-sq.-ft. space, the brand has created an atmosphere that's actually fun and friendly—especially when items are divided against white and red lacquer into neat categories of "tops" and "bottoms" against walls and atop mirrored tables. Shoppers can get in and out swiftly with the bare necessities, while others may want to linger longer, browsing its swimwear collection and a cool Tower of Power hosiery flaunted in a series of rounded drawers beneath a quirky chandelier.

Photo courtesy of **SPANX**



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### Ted Baker, 3200 Las Vegas Blvd. S, Fashion Show Mall

The new Ted Baker store accomplishes fanciful bespoke British culture in grand-scale Vegas fashion in a 2,387-sq.-ft. space. Founder and CEO Ray Kelvin worked with the in-house design team, taking inspired hints from British gambling with gaming table references, metal sheet silhouette display cut-outs of card queens, smoked glass mirrors, geometrical backgammon borders in the front of the store, window bays and plush curtains. U.K.-based lighting company Rothschild & Bickers created an elegant statement chandelier with playing card symbols and crystal beads. Alice would indeed be at home in this wonderland, where whimsical card symbols find their way onto crowns, teapots, umbrellas and bowler hats, and the back fitting room walls are made entirely of hundreds of thousands of dice.

Photo courtesy of TED BAKER



### WSS, 2209 E. Lake Mead Blvd.

The California-based footwear retailer made a big (14,000 sq. ft. to be exact) splash this year, opening its first location outside its home state in November. The shoe store has a unique selling platform—all shoe styles and sizes from top name brands are displayed in an effort to create a friendly, DIY environment for customers.

Photo courtesy of WSS

### Moncler, 3500 Las Vegas Blvd. S, The Forum Shops at Caesars

The French-Italian lifestyle brand, most famously known for its luxe down jackets and sportswear, has opened its first Las Vegas site. The brand's appreciation for reliability, adventure and elegance shines in its mixed use of materials, like sumptuous oak on both the floor and ceiling, irregular decorative French paneling carved into walls and a marble exterior façade.

Photo courtesy of THE FORUM SHOPS







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## SHOW PRODUCTS



[1]



[1] Exclusive for sports gear, this kayak rack from Kupo Co. Ltd. cleverly merchandises product, creating an attention-grabbing display, while freeing up space on the retail floor. [displayshop.com.tw](http://displayshop.com.tw) RS #271



[2]

[2] Sky Factory's eScape 2.0 is a Smart Digital Cinema Virtual Window that offers the dynamic beauty of nature—real-time moving images and sound in full HD—in an integrated platform that is easy to install. [skyfactory.com](http://skyfactory.com) RS #272

[3] Uniweb's Flex Check-Out systems offer limitless configurations and the ability to simply rearrange or provide a single new component without having to reorder the entire counter run. [uniwebinc.com](http://uniwebinc.com) RS #273

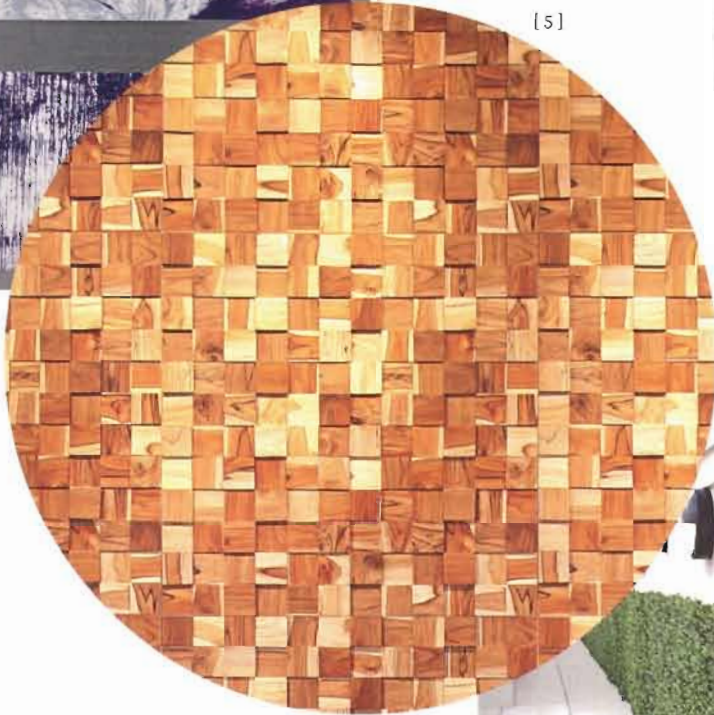


[3]



[ 4 ]

[ 4 ] The Studio/Painting Collection, the first collaboration from Shaw Hospitality Group and Farmboy Fine Arts (FBFA), is constructed of Eco Solution Q nylon. Corridor, rug and field carpet patterns reflect the liquidity of paint, variable viscosity and artist's detail. [shawhospitalitygroup.com](http://shawhospitalitygroup.com) RS #274



[ 5 ]

[ 5 ] CUTOFFS, which offers a comprehensive line of wood wall designs, works to use as much as possible of a tree, including the "OFFCUTS" of other mills' production. [cutoffs.com](http://cutoffs.com) RS #275

[ 6 ] Christine Taylor Collection's KD risers are available in dyed MDF (shown) or a durable powdercoat finish. This mini version can be used individually or as a group to feature accessories, cosmetics, footwear and more. [christinetaylorcollection.com](http://christinetaylorcollection.com) RS #276

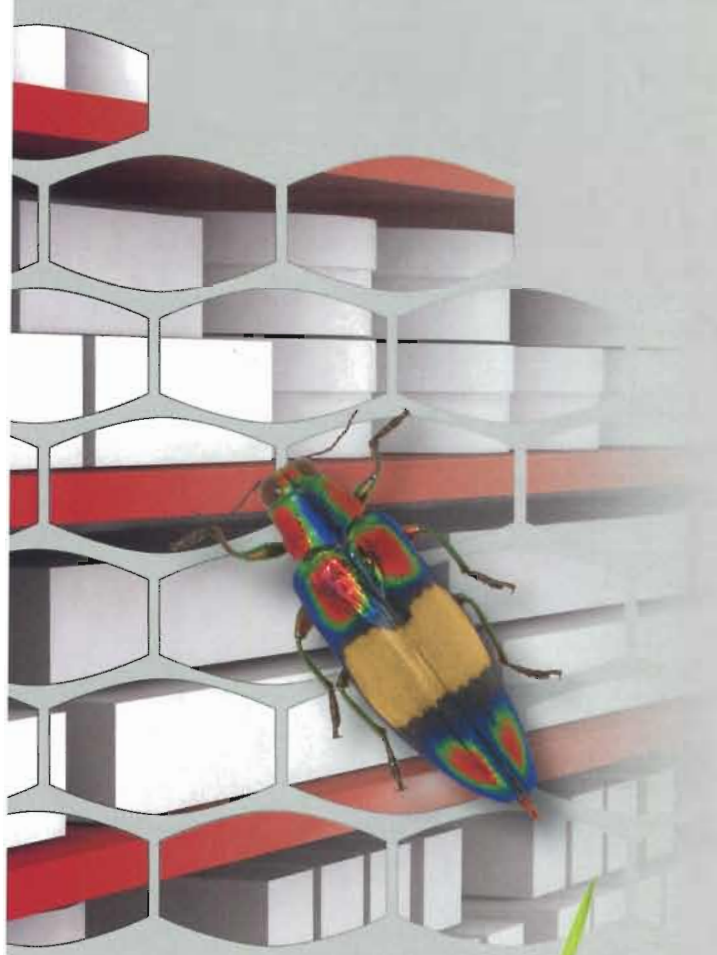
[ 7 ] New Growth Designs offers this artificial boxwood expanding trellis, a UV-stable product that can be used both indoors and outdoors. [newgrowthdesigns.com](http://newgrowthdesigns.com) RS #277



[ 6 ]



[ 7 ]



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[ 8 ]

[ 8 ] Edge Lighting's Cirrus Channel Suspension D1 is a dimmable linear LED suspension downlight with a sleek geometric profile, a diffused lens and 100-degree spread. It is available in six finishes, 3-in. increments and several wattage options.  
[edgelighting.com](http://edgelighting.com) RS #278

[ 9 ] PnP Agency Ltd. manufactures POS displays, including LED, magnetic, electronics, suction pad, etc., across various industries.  
[pnp-agency.com](http://pnp-agency.com) RS #279



[ 9 ]



[10] CaroCon Display & Packaging, a graphic division of Carolina Container, designed this rounded display so that Under Armour could amplify its multiple lines of performance socks.  
[caroconusa.com](http://caroconusa.com) RS #280

[11] Gerflor's GTI is a multilayered, interlocking floor tile engineered for heavy-duty retail environments with rolling traffic like shopping carts and forklifts.  
[gerflorusa.com](http://gerflorusa.com) RS #281

[12] KML offers its thermally fused laminates in an Edgewood finish. With the look and feel of real wood, the finish offers timeless woodgrain at a fraction of the price.  
[kmlcorp.com](http://kmlcorp.com) RS #282



[10]



[11]



[12]



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[13]



[13] Craft a stone wall in hours, not days, with Stacked Stone Dry Stack Select wall panels from Texture Plus. Available in 2-ft.-by-4-ft. panels, their size and texture create an effortless rustic look.  
[textureplus.com](http://textureplus.com) RS #283

[14] The Fera System from Wm. Prager Ltd. includes wall displays, freestanding fixtures and tables featuring intricate laser-cut, hand-waxed steel paired with dark walnut wood.  
[wmprager.com](http://wmprager.com) RS #284

[15] Applied Media Technologies Corp. offers the Eos, which features popular, business-safe, licensed music, constantly changing playlists, minimal data transfer and a revolutionary hybrid system. The company's new RemoteLink AV player allows you to intersperse the Eos music with audio, image and video advertising.  
[amt.com](http://amt.com) RS #285

[14]



[15]



  
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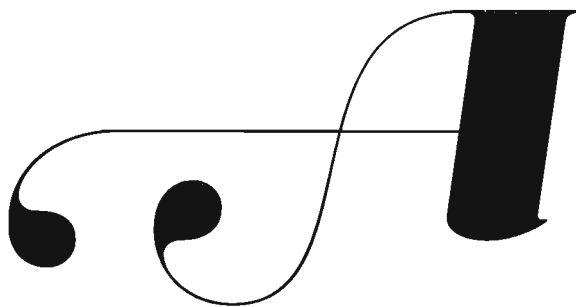




# 10 retailers worldwide

who are challenging the paradigm with thoughtful, inspiring and new ideas

By NEIL STERN, MCMILLAND OOLITTLE



decade ago, Ebeltoft Group published its first book on retail innovation. Early on, we were narrow in our definition of what truly defines “retail innovation.” Today, we have transitioned our focus from pure bricks-and-mortar retail to a much broader scope, including case studies encompassing e-commerce, technology and everything in between.

Ebeltoft Group has 23 members in 21 countries who span the world, submitting case studies not just from their own countries, but also through additional observations in the field worldwide. In this past year, more than 160 “innovation” cases were evaluated, with the winning innovation case being a meal solutions store in The Netherlands called Bilder & De Clercq (see page 72).

These cases clearly demonstrate both the diversity of innovation that is occurring globally and the remarkable emergence of consistent themes that play out on a global basis. The pace of change continues to accelerate and the quality and execution of retail on a global basis continues to improve. On the following pages, you’ll find *design:retail*’s picks from our latest report, “Retail Innovations 10,” a synthesis of the most meaningful innovation trends showcasing how retailers are creating new and compelling retail experiences.

The retail environment is tougher and more demanding than ever; e-commerce is taking growth away from physical stores, the global economy remains challenged and a rapid rise of internationalization means that the competitive set facing retailers is tougher than ever before. Consumers see it all and want it all—there is little room left for mediocrity. Building innovation into organizations has become a critical mission. As Steve Jobs put it, “Innovation is the difference between a leader and a follower.”

Our emphasis on innovation requires a bit of reading between the lines: what is leading-edge versus bleeding-edge? While we recognize that some of the concepts themselves may not be commercially viable, the ideas behind them could provide a transformational spark for your business. Welcome to the future of retail.



## Profi City

A modular, scalable store

**T**HIS NEW MODULAR concept from the 244-store Profi chain is able to go live in around one month (versus three months for a traditional build) and to expand or shrink the sales square footage depending on catchment area and demand. This becomes a cost/time/proximity-effective way for the retailer's expansion strategy. The retailer already proved the concept flexibility by opening a 2,100-sq.-ft. convenience format and a 4,300-sq.-ft. supermarket format in two different cities. The product range (5,000 SKUs) at competitive prices is made of 20 percent private-label products, and 80 percent products supplied by local producers.

The innovation stays not only in the concept, but starts with the development of a specific technology for building this modular format in a short time (maximum one week for the building and two to three weeks for arranging and stocking) and also for the scalability of the format due to proximity market request. Furthermore, the major improvement of these two project dimensions contributes to the penetration in markets that otherwise would be too costly to be reached.

Photos courtesy of EBELTOFT ROMANIA

### Key Facts

**Location** Sighisoara, Baraolt (Transylvania region), Romania  
**Number of Stores** 2 (total Profi stores: 244)  
**Size of Store** 3,200 sq. ft. to 5,400 sq. ft.  
**Product Mix** Food



## Bilder & De Clercq

A grocery store arranged by dish, rather than category

**B**ILDER & DE CLERCQ owes its name to its location: it is on the corner of the Bilderdijkstraat and De Clercqstraat in Amsterdam. Instead of a traditional layout of food arranged by product category, shoppers see tables, each of them dedicated to one meal. On each table, shoppers find a recipe card with information about the ingredients needed to prepare the dinner, and above each table hangs an image of the prepared, finished product. Every day, customers can choose a meal to conveniently prepare at home. Every Thursday, three meals are replaced with new offerings, allowing for a constant introduction of new, exciting dishes.

The interior space fits perfectly with the store's innovative character, as opposed to the traditional aisles of a

### Key Facts

**Location** Amsterdam  
**Number of Stores** 2  
**Size of Store** 2,153 sq. ft.  
**Product Mix** Wine, fresh bread, desserts, kitchen equipment and organic products

supermarket. Visitors enter the store and are greeted by an inviting counter in which a coffee bar, cash register and kitchen are integrated. The double-layered tables are positioned freely throughout the store, so visitors can browse for a dish they like, as if they were wandering through a market. Bilder & De Clercq demonstrates how to combine online and offline in a creative way, with a partnership with Google coming soon.

Photo courtesy of BILDER & DE CLERCQ



### Key Facts

**Location** London  
**Number of Stores** 1  
**Size of Store** 1,615 sq. ft.  
**Product Mix** Meat, wine, cookbooks



## Muddy Boots

A change in butchery retailing

**T**HE MUDDY BOOTS store in London's affluent Crouch End is a test concept and the first foray into retail for founders Roland and Miranda Ballard. First established through supplier contracts with supermarket giant Waitrose and the United Kingdom's leading online supermarket delivery service Ocado, Muddy Boots has filled a niche in the U.K. butcher market between the limited range and functional service of traditional butchers and the wide range of supermarkets. The retailer offers a select range of everyday cuts and meat-based "ready-to-cook" products, including premium burgers and meatballs, creating a modern meat shop.

Its focus on quality and sustainability resonates with London's increasing demand for locally sourced, sustainable meat, a key concern for consumers who are losing faith with supermarket chains. Bolstered by the recent addition of a click-and-reserve service, the proposition offers convenience, quality and a personal in-store experience.

The design takes its influence from Mediterranean and Scandinavian communal spaces, with a focus on communality and a stress-free environment. The store communicates this core message by positioning a large table as center stage, with the point-of-sale area to the side next to the meat counter.

Photos courtesy of EBELTOFT LONDON

## Bikini Berlin

A carefully curated mall experience

**T**HE BIKINI BERLIN Concept Mall offers carefully curated boutiques, concept and flagship stores, diverse restaurants and service providers. The mall mainly consists of small, carefully selected retailers with only a few branded retail chains. Targeting a modern, trend-oriented group of customers who appreciate quality and individuality, the concept mall strives to redefine the future of commerce.

Two innovative highlights are the modular Bikini Berlin Boxes and the Supernova store concept. The ground level houses 19 wooden pop-up stores, located in modular boxes that can be adjusted to the store operators and rented for a period of three to 12 months. Retailers can use these areas to establish a new brand, to evaluate new products and target groups, and to improve customer perception—as well as customer loyalty.

The mall also offers an area for new retail concepts called Supernova, a future retail lab that aims to redefine the role of retail in the digital era. Supernova provides real and emotional shopping experiences as a counterpart to the emergence of online shopping. Therefore, every season new retailers are brought together to turn their vision of retail into reality by offering special editions, product presentations and changing store displays. The retail lab started with the theme "soccer" in reference to the World Soccer Championship.

Photo courtesy of EBELTOFT GERMANY



### Key Facts

**Location** Berlin  
**Number of Stores** 1  
**Size of Mall** 182,984 sq. ft.  
**Product Mix** Fashion, beauty, design, home, food, services





## OVS

A Google Enterprise partnership in the historic center of Milan

**T**HE OPENING OF the OVS Via Dante flagship store, located in an old palace in the historic center of Milan, represents an important evolution of the format. With its new flagship store, OVS intends to expand its relationship with its clients through an innovative digital shopping experience based on virtual changing rooms, sales assistants with iPads, and click-and-collect services.

Thanks to its partnership with Google Enterprise, OVS uses cutting-edge technology to offer its customers a multisensory experience both in store and online. A specially designed app allows shoppers to obtain information on products (available sizes, online purchases or the nearest OVS store where they can find an out-of-stock size or color). The "magic" fitting room is an interactive space where clients can play with their image, thanks to a monitor that acts like a mirror with a double view (front and back). Using the app, customers can take pictures, visualize them on their phones and, of course, share them on social networks. They also can ask sales assistants for a new size directly from the changing room. An interactive kiosk acts as a multimedia station that invites customers to purchase online and check availability in nearby stores. Finally, a click-and-collect service makes it possible to purchase products online and pick them up in any OVS store.

Photos courtesy of EBELTOFT PARTNERS

### Key Facts

**Location** Milan (flagship)  
**Number of Stores** 580 in Italy and 110 abroad  
**Size of Store** 9,688 sq. ft.  
**Product Mix** Apparel and accessories for men and women

## Bento Store

Boxes inside boxes!



**A** CONTEMPORARY AND INSPIRING design for this retail store is focused on urban mobility, offering a variety of lunchboxes, lunch bags and bottles. The store reinvents the traditional lunchbox by driving sophistication, lifestyle, fashion, technology and functionality, while also creating solutions.

The new health movement in Brazil has residents focused on creating better food habits, by improving the way they eat, escaping the daily time pressure and bringing more of their own food to work, school and on-the-go. The Bento Store, inspired by traditional Japanese bento boxes, has curated 24 brands from 12 different countries for its product offering that presents functional and eye-catching design. The unique bento boxes are made out of handmade wood and are compartmentalized to serve various food groups, as well as foods of different shapes and sizes.

Bento Store makes packing lunch enjoyable, by creating a shop for the easy-to-use lunchboxes. With a basic

store design structure and minimal color, the creative lunchboxes stand out and capture customers' attention. The brand has grown quickly from one to four stores, with plans to open up to 10 stores by the end of 2015. The flagship store has experienced successful growth, with sales 18 percent higher than planned, while e-commerce also is showing strong results.

Photos courtesy of EBELTOFT FRANCE



### Key Facts

**Location** São Paulo, Rio de Janeiro and Recife, Brazil  
**Number of Stores** 4  
**Size of Store** Average 408 sq. ft.  
**Product Mix** Lunchboxes, lunch bags, bottles and accessories

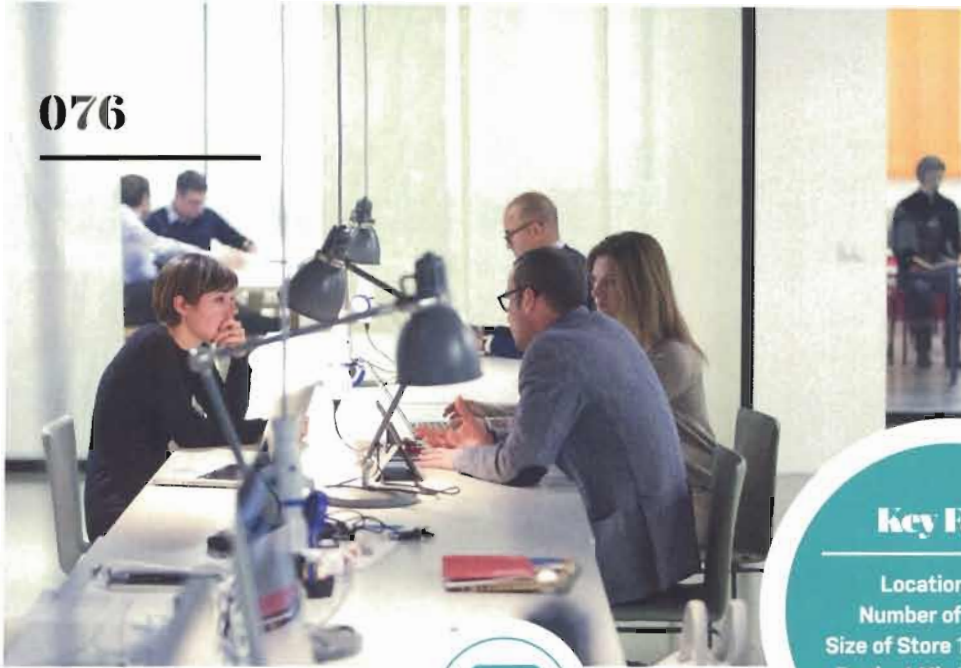


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## Open

A bookstore for the digital age



### Key Facts

**Location** Milan  
**Number of Stores** 1  
**Size of Store** 10,764 sq. ft.  
**Product Mix** Books, food and drinks

**O**PEN IS A UNIQUE bookstore concept, where consumers can engage in a digital experience with e-books and tablets, and in collaborative experiences with others, co-working or at entertainment stations, while enjoying a gourmet bar.

Open is first and foremost a bookstore, designed for people who like to read in a comfortable and relaxing environment. The space combines a homely atmosphere with innovative design elements, such as old fridges used as bookracks. It has a selection of more than 6,000 titles in categories such as cooking, design, sports and children's books.

Readers of digital content have at their disposal 50 tablets and e-readers, with news and entertainment options ranging from newspapers to apps, with the help of the "digital bookstore assistant." Clients can sit on sofas and

armchairs or choose to read at the 65-ft.-long community table, which symbolizes the social and collaborative philosophy of the project, where they also can eat and play table games.

In the small group area, there are 40 stations with dedicated services and three meeting rooms, geared toward independent professionals, consultants and start-ups. The rooms are used heavily for business presentations and workshops (about 60 events per month).

In the first few months, results at Open have exceeded expectations, with the food area producing the highest revenue. In the fall of 2014, Open began selling e-books and iPads as well, thanks to an agreement with Apple. In light of these results, Open's partners are planning to open a series of new stores in Italy and abroad.

Photos courtesy of EBELTOFT ITALY



### Key Facts

**Location** Berlin  
**Number of Stores** 1  
**Product Mix** Food, near-food



## Original Unverpackt

The end of disposable packaging

**O**RIGINAL UNVERPACKT OFFERS a different way of shopping. Customers can bring their own containers or purchase reusable containers in-store. This eliminates the need for disposable packaging and allows customers to buy the exact amount needed.

The goal is to create awareness for the conscious handling of food. Instead of having long rows of shelves with

mass product, a carefully edited selection of unpackaged food is presented in bulk bins. Shoppers are completely in control of the quantity of food they buy, paying only for the actual product, not the packaging. Original Unverpackt works closely with zero-waste and food experts. The store starts with more than 350 products for everyday use, including organic food, as well as less expensive conventional products. This allows a broad group of customers to participate in sustainable practices. In addition, fruit and vegetables with slight damages or unconventional shape, which in a traditional supermarket would not be sold, remain part of the assortment.

Original Unverpackt wants to encourage customers to rethink the handling of food. The crowdfunding campaign, which financed part of the project, showed that the founders are on the right track. Within only a few days, the funding target of €40,000 had been exceeded. At the end of the 40-day crowdfunding campaign, more than €110,000 in funds had been raised. What makes the concept so successful is its accessibility and its appeal to a broad group of consumers. The founders have already planned the launch of additional branches.

Photos courtesy of EBELTOFT GERMANY

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078



### Key Facts

**Location** Düsseldorf, Germany  
**Number of Stores** 1  
**Size of Store** 2,153 sq. ft.  
**Product Mix** Kitchenware and cooking ingredients

## Butch

The manly cooking store



IT'S BEEN QUITE some time since cooking was foremost a woman's task. More and more men are discovering a passion for cooking—around 36 percent of German men claim that they cook at least five times a week. Yet, retailers have not consistently targeted this audience. Butch is a kitchenware and cooking store that aims its appeal to men who enjoy cooking. The format combines quality, function and design with an emotional and multisensory shopping experience.

Gray walls, black ceilings and a lot of steel create a unique industrial design. Pallets and workbenches are used for product presentation. Slogans such as, "My kitchen is bigger than yours," amplify the message aimed at men.

Butch strives to be live, discoverable and touchable. Customers can enjoy a glass of wine and test the products in the cooking area at the center of the store, while receiving advice from the staff. Regional dishes are freshly prepared every day at noon. Additional cooking and food tasting events, such as the "plateau de fruits de mer - night" convey the pleasure and enjoyment of cooking to customers. At the core of the assortment is Butch's own private label, which offers high-quality goods at a good price.

To the founders of Butch, cooking is "the most beautiful triviality in the world." The retailer succeeds in conveying this feeling to its customers.

Photos courtesy of EBELTOFT GERMANY



## The Street Store

The rent-free, premises-free, pop-up charity store

THE STREET STORE was first launched in Cape Town, South Africa, at the beginning of 2014. Working in Greenpoint, Cape Town, the founders wanted to do something to help the homeless that they often saw on the streets. The Street Store makes it easy for local residents to donate, and easy for those in need to receive. Armed with a few retail-designed posters to create the effect of a store, the founders took to the street and debuted The Street Store.

Founded by an art director/designer and a copywriter, The Street Store has created a series of five posters that make up the entire store. People making donations literally hang their clothing through a gap in the poster, and drop their shoes onto the specially

designed flat boxes. The homeless browse through the clothing and help themselves. The founders thought that using posters to hang clothing would be a great way to promote different charity organizations, but soon realized that to create and inspire change, they needed people to engage with the posters, not just view them. That is how the world's first rent-free, premises-free, free "pop-up clothing store" for the poor was created.

Since launching the first Street Store, additional cities have gone on to host more Street Stores in South Africa and around the world—including Johannesburg, Brussels, São Paulo, San Diego and Vancouver, Canada.

Photos courtesy of EBELTOFT SOUTH AFRICA

### Key Facts

**Location** Cape Town, South Africa  
**Product Mix** Donated clothing and shoes for the homeless

NEIL STERN IS A SENIOR PARTNER AT MCMILLAND OOLITTLE LLP, A CHICAGO-BASED CONSULTANCY FOCUSED ON STRATEGY DEVELOPMENT FOR RETAILERS AND THE U.S. REPRESENTATIVES OF THE EBELTOFT GROUP. CONTACT HIM AT NSTERN@MDRETAIL.COM.



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# Seather


Your Vest

RCH

THE ELEMENTS  
OF JOYE  
*A*  
*Manifesto*

By MICHELLE M. HAVICH  
Photos by MARK STEELE PHOTOGRAPHY INC.  
(unless otherwise noted)

Water in every faucet. Flame at every burner. And did we mention the personal chef? **PIRCH** has created a network of immersive retail sanctuaries that make shopping for kitchen and bath wares engaging and (gasp!) sexy.



oy is not a term one would usually use to describe shopping for appliances. But that is exactly what PIRCH wants you to experience in its stores—so much so that “Live Joyfully” is part of the company manifesto.

It didn't start out that way. PIRCH (or Fixtures Living, as it was first known before a rebrand in 2013) was a concept born of frustration. Co-founders Jim Stuart and Jeffrey Sears compared notes about horrible home improvement shopping experiences.

“It ended up being probably the worst experience we ever had buying anything, anywhere in the world,” explains Sears, who now serves as CEO of PIRCH. “We thought, ‘How is that possible?’ These industries make beautiful products. They adorn our homes; they create inspired moments in people's lives—memories with their families. Why would it be this difficult or uninspiring?”

The experience should be better, they thought. And thus, their ideas became Fixtures Living, which opened in an industrial park in San Diego in 2009, followed by a showroom in Rancho Mirage, Calif., in 2010.

For the third location, in Costa Mesa's Newport Beach region of California, the company reached out to Columbus, Ohio-based FITCH to help create the ultimate home-shopping oasis that would reflect the journey that the company wanted customers to go on.

Christian Davies, FITCH's executive creative director, Americas, went out to meet with Sears

and his team. “They had some of the ideas that ended up in the final concept they were kind of toying with,” Davies says. “They had a test kitchen, and a version of the coffee experience that they have now. But, it was all very piecemeal, and none of it flowed in the way they wanted it to.”

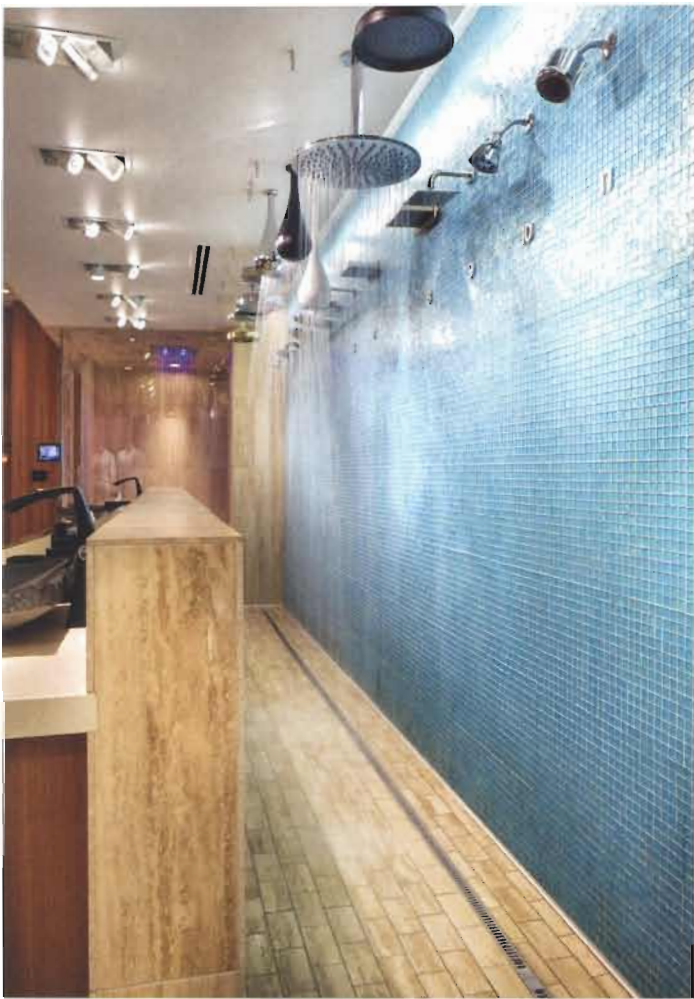
The Fixtures Living team then traveled to Columbus for a two-day brainstorming session to create their ideal store. “We said, ‘Let's imagine if we had a white sheet of paper and imagine if we were starting from scratch, what would we do?’” Davies says. “That's when we decided people were going to have to get naked in a retail store.” (More on that later...)

“We didn't talk about merchandising and fixtures,” Davies says. “We didn't talk about the look and feel of the space. What we talked about was could we begin every customer's journey not with ‘What are you looking for today?’ but ‘HOW do you want to live?’”

Those aspirational ideas were manifested in the 20,000-sq.-ft. Costa Mesa store, which opened in 2012. A year later, Fixtures Living changed its name to something shorter that they felt would fit in better with the retail neighborhoods they were moving into. And so PIRCH, a play on the word “perch,” where a bird would roost, was born. “Feather your nest, feather your home,” Sears says.

PIRCH now operates seven stores across the country, including the latest 27,000-sq.-ft. Atlanta store, which debuted this past December.

In keeping with the idea of living joyfully, everyone who walks through the door is treated as a privileged guest, welcomed with the offer of a complimentary beverage before venturing into the PIRCH experience.



- ↖ Customers can test out the showerheads, either with clothes or without.
- ↑ The Oak Brook, Ill., store was the first PIRCH opened outside of California.  
Photo by DARIN FONG PHOTOGRAPHY
- ← The test kitchen in the Dallas store.  
Photo by DARIN FONG PHOTOGRAPHY



“That’s when we decided people were going to have to get naked in a retail store.”

—CHRISTIAN DAVIES, FITCH

And what an experience it is. A hands-on, fully functioning experience, from the gas ranges to the showerheads in the Sanctuary area. Sears wouldn’t have it any other way. “It’s just logical,” he says, comparing the investment in your home to going to a car dealership and not being able to test drive a car before buying it. “You’re asked to spend \$20,000 on a beautiful range, but you can’t even cook on it? How would you select a showerhead if you couldn’t see the water come out of it? It just seemed elementary,” he explains.

Each PIRCH store has an on-site chef, doing cooking demonstrations on stovetops, rotisserie systems and built-in ovens in both the indoor kitchen and in the Outdoor department, so guests can see the equipment in action. Gas ranges are set up so customers can turn on the flames to see how they adjust.

Now, back to getting naked in-store. In the Sanctuary, a wall of touchpad-operated showerheads allows guests to see how the water flows out of them. For a more in-depth demonstration, customers can come after-hours and actually test them out. Seriously—the area is closed off for privacy, and you can strip down and test the showerheads, tubs or saunas (both wet and dry). Try doing that at your local big box (on second thought, don’t!).

Creating working kitchens and running water in bathroom vignettes requires a massive amount of construction work. PIRCH serves as its own general contractor, so the company builds the stores as well. According to Sears, in every store there are more than 464 floor penetrations for gas, electric, water and sewage. “It’s the equivalent of building three restaurants and a spa and a retail store,” he

says, “Or 17 kitchens and 18 master baths in someone’s home.”

This set-up was one of the challenges FITCH faced in putting the conceptual design plan in motion. “We have to land on the penetrations. That has to be set very early on,” Davies explains. “We may be able to move a little bit here and there, but that means, versus another concept where you’re moving stuff around at the last minute, the floor plan has to be largely fixed weeks into the concept. From there, we can have a lot of fun with materials and fixtures and lighting, but stuff can’t really move once we make that decision.”

The store concept and design is consistent through all PIRCH stores, but is flexible enough to fit into any shape or size building, including one opening in March in Paramus, N.J. Slight alterations

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will be made in the store they currently are working on in New York's SoHo district, set to open in 2016, as it is located in a historic building with a lot of architectural details and brick arches that won't be covered up, Davies says.

For materials, FITCH chose a neutral palette, with a contemporary look and clean lines, so as not to distract customers from picturing the products in their own homes. Throughout the store, products are set up in lifestyle vignettes to help customers as well, so they don't feel like they are in a massive 30,000-sq.-ft. space, but rather in a more intimate kitchen or bathroom setting.

All of this—the design, the products, the people—is there with the focus on the customer, and how to help her follow a journey to live joyfully. “If you don't define why you exist first, then it's very hard to create a sustainable business,” Sears says.

So, how do you want to live?



- ↑ The Sanctuary in the Atlanta store allows customers to take a dip in the tubs.
- ← [Far left] Demystification Station signage helps customers figure out what best suits their needs.
- ← [Left] Vignettes are arranged to feel as if you were in an intimate kitchen instead of a large store.





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LAMIN-ART

By JENNY SCHRANK Photos by JEFFREY TOTARO

# Beyond Black: White

and

and

Your favorite monochromatic specialty retailer just got a tan. White House | Black Market lets its hair down for a new laid-back Resort concept in Southern California



In real estate, the mantra always has been “location, location, location.” In today’s hospitality and retail industries, it is all about localization, localization, localization. If customers can get what they want, when they want it, wherever they want it (like online at the click of a button), then how can brands elevate the bricks-and-mortar retail experience in order to make it relevant and enticing to their shoppers?

For White House | Black Market (WH|BM), the answer was to dig deeper into the psyche of their shopper to truly understand “her” lifestyle. The opportunity to localize the shopping experience presented itself at Santa Monica Place, the Southern California home to a sophisticated shopper. WH|BM has been a part of Santa Monica Place since the shopping center was renovated in 2010. As the company debated relocating within the open-air mall, the team

also contemplated a different approach to their retail experience. It was decided that it was the right time and place to try something new.

“We’ve had many internal conversations about being relevant in more ‘casual’ markets through our branding and store design,” says Lexy Onofrio, senior vice president of marketing and visual for WH|BM. “We asked ourselves: how can we fit into a specific locale by customizing details within the store and the digital content?”

The in-house store design and construction team of parent company Chico’s FAS Inc., in partnership with the WH|BM brand team, delved into the market experience by traveling to observe life—the hotels, restaurants and people on the street—in Malibu, Santa Monica, Venice Beach, etc. They were trying to discover and uncover a lifestyle that could be translated into the WH|BM retail environment in order to reach out and connect more personally with their shoppers. From this process emerged the “Resort” concept.

“The main thing we didn’t want to lose is that sense of place, where customers come in and know that you are in a WH|BM store,” describes

→ Merchandising displays showcase the versatility of the product.

→ [Opposite, top] The “X” detail in the floor and ceiling allows the team to explore new merchandising patterns.

→ [Opposite, bottom] The black-and-white striped storefront creates a dramatic and familiar entry point.





Victor Johnson, senior director, store environment for WH|BM. "We wanted a different feeling, but not a fresh start."

A new store prototype already had been introduced in Orlando, Fla., and since the fall of 2014 new frontline stores have followed those design standards. While the Orlando prototype represents

the future of WH|BM, the team wanted something different for Santa Monica. This concept has a climate-specific point of view, so while it is not the right retail experience to roll out across the country, the team is finalizing a second location in San Juan, Puerto Rico.

The fresh feeling for the Resort concept begins

with basic elements and principles of design—space and balance. In the traditional store, there is a commitment to symmetry, and space is broken into rooms with distinct architecture. The finishes and details reinforce that structure. From floor to ceiling, everything is on a grid in the typical store, but the team wanted to shake themselves off the grid for the Santa Monica boutique.

The new concept needed to be open, airy and warmer in order to communicate the resort feel. An "X" detail introduced in the floor and ceiling became the way out of the grid. This effort to shake things up also occurs at the storefront. Instead of distinct front doors positioned symmetrically along the elevation, the entry point was positioned off-center with a large retractable door that eliminates any barriers to the entrance.

Merchandise is then placed along the "X" and on an angle, rather than lining the walls. A variety of displays—including rattan nesting pieces with sandblasted glass tops, chrome mirror bases with a mix of painted glass, smoked glass and white stone tops, and 8-ft. merchandising tables—showcase the versatility of the product across different lifestyles.





"It gave us a fresh eye on how to present our product," Johnson says. "We didn't want to back ourselves into a corner. We are always merchandising shops. We wanted to keep it more open and show how our assortment works together."

The team found new ways to play with the brand's iconic details and finishes in order to infuse the warmth needed to achieve a true resort appeal. "Black and white are part of the WH|BM heritage, but it is a classic design detail that people and stores have made distinctly their own," Johnson explains. "We had to think about what we could do that wouldn't look like anyone else. We needed our own piece of the black-and-white pie."

For Johnson, the striped storefront was the biggest gamble, yet the element he is most proud of. The façade is created with a break metal that is built in a triangular shape and then painted. The result is a ridge effect within each stripe that adds texture and an undulating movement. This drama and depth is then softened by the integration of wood, which is a distinct material selection for the Resort concept, and then layered with a metal ellipse detail. (The ellipse shape was an element introduced in the Orlando prototype.) Together, these elements create a comfortable balance between the familiar WH|BM brand experience and the new Resort concept.

Black-and-white finishes were important throughout the store; however, the typical white Carrara and black marble were too formal for this application. Instead, terrazzo was specified for the entry vestibule, at the central ellipse inlay feature and in fitting rooms, while a specialty material, Ardes, was selected for the primary flooring. It creates a gray field, a poured material that looks like light concrete. Wood also was integrated for the "X" detail in the floor and mimicked with beams in the ceiling.

In the fitting rooms, the iconic black-and-white palette is presented in striped curtains that create a cabana feel. This "beachy" theme is continued with the use of sea glass bricks on the back feature wall.

"The stripe element is strong and bold, so we needed to add warmth and sparkle through the sea

glass, wood and layering of the ellipse detail, as well as black-and-white imagery," Johnson describes. "It takes us to a whole new place. It feels like us, but we are doing something different."

The team continued to pay homage to the Southern California lifestyle by introducing familiar symbols, such as the surfboard. The surfboard and a fully integrated digital table come together to create a unique styling station. "Surf - Discover - Shop" is a motto of sorts for this area. The styling station and video screens at the entrance and along the perimeter infuse technology in a new way. These digital elements offer flexibility with visual communication and elevate the interaction between the WH|BM team and the shopper.

"The digital piece allows us to control in real time what we are saying to the customers," Johnson says. "We can speak to a product launch or a promotion, all at the click of a button. We can use mailer imagery, photography or local images to refresh the interior. We are still learning how to take advantage of this technology, but it is one of our wayfinding tactics in this new boutique environment."

WH|BM revisited the store layout, materials, product, presentation and added digital touchpoints to engage the consumer and create an atmosphere that fits her lifestyle. "The Resort boutique creates a bricks-and-mortar experience that relates to a unique consumer from a lifestyle perspective, especially considering recent major shifts in digital shopping and marketing," Onofrio describes. "We want the Santa Monica boutique to be a place where she wants to spend her time, surrounded by great product, a warm environment and digital stimuli that encourage her to purchase." **dr**



↑ [Top] Elements of the new WH|BM prototype are combined with "beachy" details to create the Resort concept.

↑ [Bottom] Black and white striped curtains transform the typical fitting room into personal cabanas.



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## PROJECT FILE

### White House | Black Market

Santa Monica Place,  
Santa Monica, Calif.

#### RETAILER

Chico's FAS Inc.

#### IN-HOUSE DESIGN

Chico's FAS Store Design & Construction team, in partnership with the White House | Black Market brand team

#### ARCHITECT

FRCH Design Worldwide

#### GENERAL CONTRACTOR

Cedars Enterprises Too,  
Yorba Linda

#### CONSULTANTS/ENGINEERS

Schnackel Engineers  
(MEP engineer consultant),  
Thorson Baker & Associates  
(structural consultant)

#### STORE FIXTURES

idX

#### MANNEQUINS/FORMS

Genesis Mannequins

#### LIGHTING

Capitol Light

#### FLOORING

Tandus Centiva, Cedars  
Enterprises

#### SURFACING

Ceramic Technics

#### SIGNAGE/GRAPHICS

Ruggles Sign Co.

#### WALL COVERINGS

Wolf Gordon

#### FURNITURE

Vaswani

#### FABRIC/DECORATIVE TRIM/ PROPS

Christina Taylor Collection

#### PAINT

Benjamin Moore Paints

#### SOUND SYSTEMS

PlayNetwork

#### TECHNOLOGY

TiVisions, Uniguest

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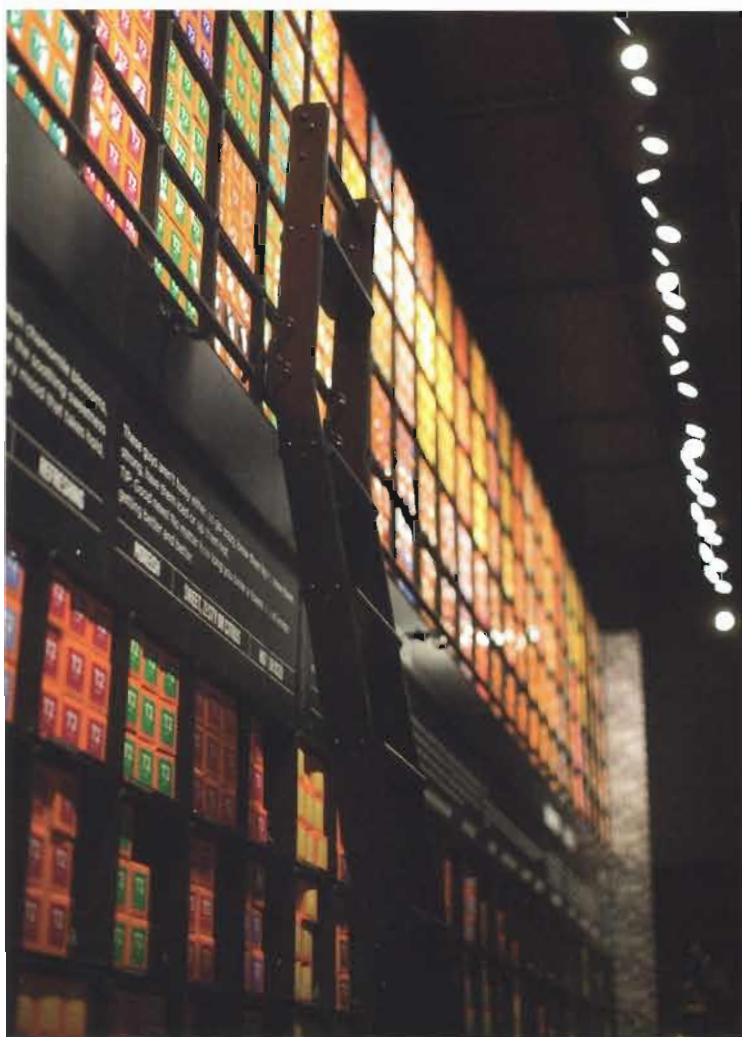
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By VILMA BARR  
 Photos by PAUL BARBERA  
 (unless otherwise noted)

# The **New** Tea Party

Tea is big news again with its own merchandising (*not political*) revolution brewing



If the Sons of Liberty in 1773 were around today, they'd think twice about tossing all that tasty tea into Boston Harbor. Instead, they could haul it off the British ship, set up shop next to Boston Common, and be the colonial version of the success story of today's T2 tea brand.

Melbourne, Australia-based T2, with 50 stores in Australia and New Zealand, has expanded halfway around the world with a retail store in New York's SoHo district, and then bounded across the pond to open in London.

Founded in 1993 by Maryanne Shearer, T2 rejected the hard-edge, library-like atmosphere of most tea shops. In their place, Shearer positioned her tea brand to be "Tea as Theater," to attract a new segment of young tea drinkers in a retail setting that is a catalyst for social interaction. The 1,200-sq.-ft. Shoreditch store is located in a fashionably trendy section of London's East End.

"T2 is hip," states Mark Landini, founder of Landini Associates, the Sydney-based design firm that worked with T2 on the New York and London designs. "Their stores are busy, noisy and social, and the staff makes sure everyone gets served. Consumers have become used to a broad selection of products and services, be it apparel, food or entertainment, so T2 has more than 250 varieties of tea to consider, from sweet to pungent and everything in between."

The tea is displayed on open aroma tables that invite customers to stimulate their senses of taste, touch and smell, and compare the different ingredients and fragrances.

"The staff is personable, knowledgeable and



“It’s an antidote to the dehumanizing

← The staff will brew customers a cup of tea to sample.

Photo by ANDREW MEREDITH

↓ Open shelving displays tea accessories sourced from suppliers around the world.

friendly,” Landini explains. “They will brew the customer a personal cup of tea at a tasting station [and invite] them to sit down at a table and see how they like it.”

Landini identifies T2’s operating style as part of a growing trend not only for people to make something for themselves, but also to share it. “It’s an antidote to the dehumanizing of interaction,” he adds. In addition to the orange-accented packaged teas, a full array of tea-making and tea-serving products, sourced from suppliers around the world, are displayed.

When he first viewed the space on Redchurch Street, it was not inspiring. “There were columns everywhere, and a low ceiling that was barely 8 ft. high,” he describes. To overcome the space challenges, Landini integrated the columns into the floorplan, so as not to hinder traffic flow, and found that the solution for the low ceiling height was to install a wall-to-wall dark mirror. “It makes the store feel bigger, but it isn’t brazen,” he says. “Rather, it reflects the energy being generated below between the staff, the customers and the products.” The firm also designed the lighting, which is functional yet low key, to blend with the intimate ambience that Scheerer and Landini felt express the brand’s individuality.

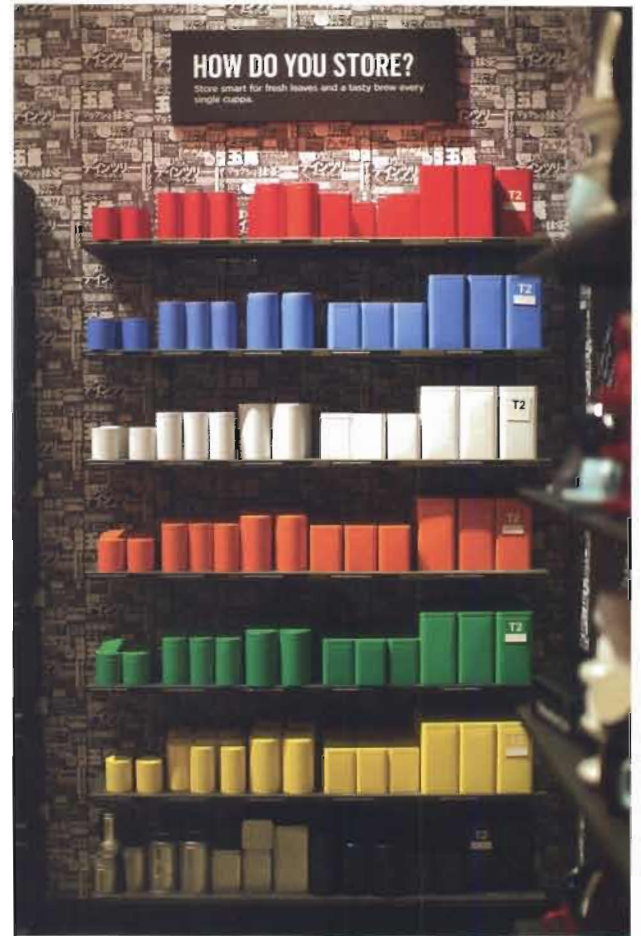
Packages of T2’s extensive tea selection are stacked on layers of shelving created from interwoven, blackened, oxidized steel that extends out onto Redchurch Street and wraps the front of the store. Transparent display units are made from layers of the interwoven steel that expose the inner workings of the drawers.



of interaction.” —MARK LANDINI, LANDINI ASSOCIATES




- ← Display fixtures and counters in the New York store are similar to those adapted for Shoreditch.
- ↓ Shelves of storage containers in rainbow hues encourage add-on sales.



For the New York store, walls not supporting product displays are covered with pages from Chinese newspapers. An oversized T2 logo is outlined with small bright bulbs, while display fixtures and counters are similar to those that were adapted for the Shoreditch outpost.

Scheerer was quoted as saying that T2 stores are now selling enough tea to make 9 million cups monthly. Annual volume is estimated at \$57 million. This measure of success did not go unnoticed by consumer products giant Unilever, which acquired T2 in September 2014 for an undisclosed price.

According to Unilever executive Kevin Havelock, T2 has attracted a whole new generation of younger (under 35) tea drinkers. For Unilever, the world's largest tea company with its Lipton and Bushells brands, T2 represents its entry into the super-premium tea market. "I see no long-term limits on the potential for T2," Havelock predicted. 





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## PROJECT FILE

### T2 Shoreditch London

**ARCHITECT/DESIGN  
CONSULTANT**  
Landini Associates

**GENERAL CONTRACTOR**  
AWESO

**STORE FIXTURES**  
Supplied by AWESO, installed  
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**ENGINEERS (STRUCTURAL)**  
Powells

**LIGHTING**  
Landini Associates

**SIGNAGE/GRAPHICS**  
Landini Associates (installed by  
Professional Sign Solutions)

**METALS**  
Hart Wholesale (installed by  
Powells)

**GLASS**  
Essex Glass

### T2 SoHo New York

**ARCHITECT/DESIGN  
CONSULTANT**  
Landini Associates

**GENERAL CONTRACTOR**  
Kwality Builders

**FIXTURES/METAL SUPPLIER**  
JPMA Global

**LIGHTING/SIGNAGE & GRAPHICS**  
Landini Associates

**ENGINEERS**  
KLH Engineers (structural and  
MEP), Becht Engineering BT Inc.

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



# CNL *mannequins*




*the Swan* male

Hand sculpted in Los Angeles



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A large, vertical red sign stands in the center of a modern, brightly lit store interior. The sign features the Verizon logo, a white checkmark, and the word "verizon" in white lowercase letters. The sign is decorated with a pattern of small, white, cube-like shapes that form a large, stylized 'V' shape. The background of the sign is a vibrant red. The store's interior is characterized by a curved ceiling with recessed lighting, a white wall with a display of mobile phones, and red armchairs. The overall atmosphere is clean and contemporary.

**verizon**

# Wireless Wonderland



Verizon's Chicago destination store makes a gleaming black gem of a statement on the Magnificent Mile

By ERIN M. LOEWE

Photos by MARK STEELE PHOTOGRAPHY INC.



↑ Interactive touchscreens offer customers immersive product detail.

## here is no shortage of excellent shopping on Chicago's famed Magnificent Mile.

But, while schlepping to the nearest wireless carrier doesn't rank high on most peoples' endless to-do lists, a walk through Verizon Wireless' second destination store—which opened in November 2014, a year after its Mall of America flagship and just weeks before a Houston one—might change the minds of even the most tech-averse among us.

With the help of longtime design partner, Columbus, Ohio-based Chute Gerdeman, Verizon completely gutted the 20,000-sq.-ft. space, which had been sitting vacant for a couple of years since Escada vacated it. The result was 10,000 sq. ft. of retail space spanning two floors to help the Basking Ridge, N.J.-based company project itself as a lifestyle brand for everyone.

Adam Limbach, vice president of brand communications at Chute Gerdeman, says there is quite a view of the city looking from the inside out. "We

really wanted to showcase the interior design of the space," he says. "There's a ton of technology in the space, and we wanted to make sure the energy got through to the outside."

On the exterior, limestone veneer gave way to black granite and a structural glass curtain-wall, lending a clear view of the three-story video wall. The wall soars upward through the atrium in front, acting as a digital billboard to the outside.

A concrete tile floor winds between a faux wood porcelain floor, tracing a white ceiling ribbon sculptural element that pulls customers through to the back of the store. This is, of course, no coincidence, according to Lynn Rosenbaum, vice president of environments at Chute Gerdeman. "You have this really strong sense of progression and exploration, like there's always something more intriguing that you're getting to," he explains.

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The goal was to get a shopper to see how his lifestyle fit with the store, rather than with a device.

↑ Accessories are toward the front of the store on the first floor, while devices are housed toward the back.

→ A pizza truck fixture pays homage to Chicago, while offering an App Wall geared toward small business.





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At its core is a digital branded “monolith,” which visually sweeps up through the store’s center and subtly nudges customers to continue their exploration upstairs. An added bonus is a charging concierge behind the monolith, where people can securely drop off their phones for a quick in-store power-up.

Kathleen Allen, a senior designer on Chute Gerdeman’s brand communications team, says the stairway in the back gives a nod to the store’s Chicago heritage. “We used the trestles of the ‘L’ train and the signage of the CTA (Chicago Transit Authority) in the stairwell,” she says.

Along the journey, shoppers encounter “lifestyle zones”—including fitness, home security, business solutions, gaming and music—and peruse accessories before they even get to the phones and tablets. Rosenbaum says the goal was to get a shopper to see how his lifestyle fit with the store, rather than with a device. “We wanted to make them go through the store experience, so they could get to the back of the store,” he says. “It’s a new twist for any mobile device retailer.”

In the Get Fit area, customers actually can try various fitness trackers before buying, by using the treadmill, bike or vertical jump area. The business area features a Chicago-branded pizza truck where customers can experience an electronic point-of-sale system and view an App Wall with software ideas for businesses (App Walls are scattered throughout different areas of the store as well).

“Verizon actually has a lot of great products for small businesses that aren’t sexy, but this is a good way to showcase their product offerings,” Allen says.

The Customize It area has two unique opportunities for shoppers to create their own phone cases. There also is a Photobooth area with a green screen to take case personalization to another level. Finished products are ready in about 45 minutes and are delivered to the work area via pneumatic tube.

Upstairs near the atrium, the Drone Cage is an area where people can fly drones and robotic toys with phones and tablets. Limbach says while the area is geared toward fun, it offers ample views of the city as well. “Because the buildings aren’t really close, with all of the windows at this location, you can see a church, trees and the Hancock Building,” he says. “It’s really nice how Chicago comes though both literally and figuratively in our design.”

This store is not without its practical applications though. There is an executive briefing center on the third floor for Verizon employee education and conferencing. And like other destination stores, the



Chicago location holds wireless workshops each day where customers can learn how to get the most out of their operating systems.

As for stores on this scale in 2015, Verizon’s Director of Retail Design and Merchandising Kevin Fernandes says the company will continue to explore possibilities for destination stores. But overall, he says customer response has been extremely positive. “At the end of day, we design these destination stores to be world-class experiences for our customers, and I think we are doing that,” he adds. “I think we are following through on their expectations and experiences.” **dr**

↑ [Top] Shoppers can customize a phone cover in-store, where it is delivered via pneumatic tube.

↑ [Bottom] Fitness enthusiasts can test out the latest trackers in the Get Fit area.



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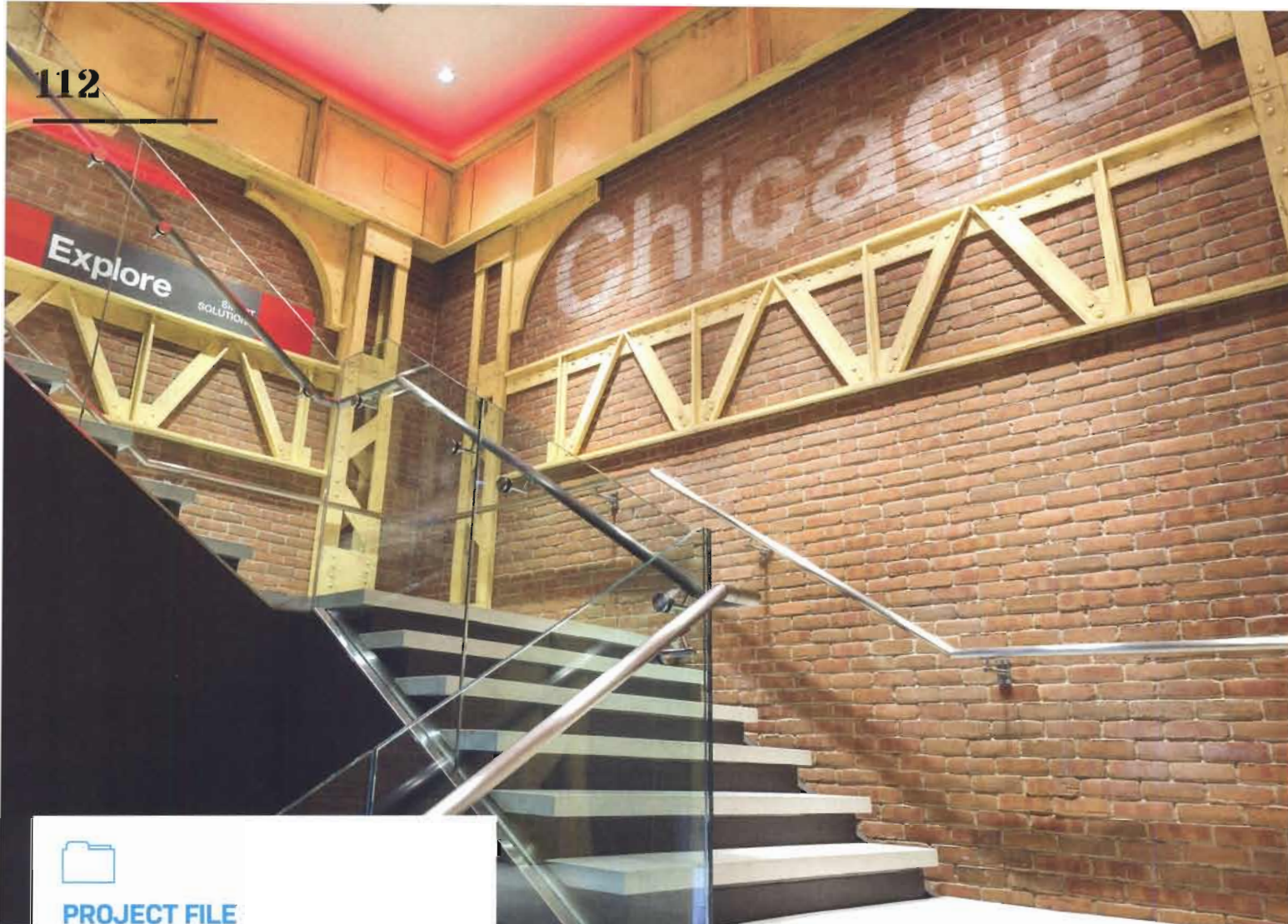
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## PROJECT FILE

### Verizon Wireless Destination Store Chicago

#### RETAILER

Verizon Wireless Inc.

#### CONTRACT DESIGN FIRM/ PROGRAM MANAGEMENT

Chute Gerdeман Inc.

#### ARCHITECT

CGA Architecture Ltd.

#### GENERAL CONTRACTOR

Development Solutions Inc.

#### CONSULTANTS/ENGINEERS

Sparks Marketing Group Inc.,

37 Volts Light Studio LLC,

Duggal Visual Solutions Inc.

#### STORE FIXTURES

Sparks Marketing Group Inc.

#### LIGHTING

U.S. Electrical Services Inc.

(Wiederbach Brown)

#### FLOORING

Shaw Industries Group Inc. (in-

cluding Parcraft), Architectural

Systems Inc., Grand Entrance,

Concrete Collaborative LLC,

The Hamilton Parker Co.

#### SURFACING

Corian, Wilsonart

International Inc.

#### SIGNAGE/GRAPHICS

Gable Signs & Graphics Inc.

#### WALLCOVERINGS

Johnsonite Inc. (Tarkett), Wolf

Gordon Inc., Krion (Porcelanosa

Group), DL Couch Wall

Covering Inc.

#### FURNITURE

CF Stinson Inc., Aceray LLC,

Industry West, JSI Group

(Jofco), Keilhauer Ltd., The HDN

Co. LLC, Andreu World, High-

tower Group, YDesign Group

LLC, Davis Furniture, AllModern

(Wayfair), Allermuir Ltd.

#### PAINTING

Koroseal Interior Products LLC,

The Sherwin-Williams Co., BTD

Wood Powdercoating, TIGER

Drylac U.S.A. Inc.

#### METALS

McNichols

#### SPECIAL FINISHES

GLV Corp. (wall panel/moulding),

Armstrong World Industries Inc.

(wall panel/moulding), Lucite

International Inc. (plastics)

#### AUDIO-VISUAL

McCann Systems LLC, AKQA

#### TECHNOLOGY

X20 Media Inc., AKQA

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

↑ Signage on the stairwell echoes that of the CTA (Chicago Transit Authority) and trestles from the "L."

“It’s really nice how Chicago comes through both literally and figuratively in our design.”

—ADAM LIMBACH, CHUTE GERDEMAN

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# WINE



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By MARK FAITHFULL

# H

edonism Wines is a one-off, and will remain that way. There can only be one "world's best

wine shop," explains CEO Tatiana Fokina, sitting in the lower floor of her wine and spirits emporium in London's swanky Mayfair district. So, despite enticing offers to expand further in Hong Kong and New York, among other places, the London store, she insists, will remain unique.

The store has been open for about two-and-a-half years now, having made a big media splash upon its launch, in no small part thanks to some eye-watering prices for rare wines and collections at a time when the economy was still reverberating to the shock waves of the 2008 financial crisis. "Firstly, I would say that the luxury market has remained in something of a bubble, so we felt there would always be people able and willing to buy the highest priced collections," Fokina recalls. "But, I must stress that Hedonism is not simply about luxury. We also set out to be accessible and friendly; wine buying can be intimidating, and that's not what we want." There are 800 bottles at the £30 or less price point. Customers can dash in and buy a bottle of wine for £11 for a treat or for an occasion.

The retailer also welcomes people who come in simply to take photos of what is both a stylish and open interior, populated with most of the 8,500 different lines the company now stocks, up from around 7,000 when it opened. "Why do retailers



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← The basement is done in amber and caramel hues.

↓ In a recessed vault, wines are displayed in moulded hand sculptures.

object to people taking photos?" Fokina asks, bemused. "We have no marketing budget, so for us, if people share the images on Instagram or Facebook, it's great publicity. In many ways, our store is about old-fashioned values, so we see ourselves not as an ultra-modern wine store, but as a traditional wine merchant, building relationships with customers. I call our marketing old-fashioned; it's about word of mouth."

The approximately 7,500-sq.-ft. corner store occupies the ground and basement floors of what once was a closed coffee shop and a long-standing convenience store, sitting above Victorian-built cellars. The company removed dividing walls and fully glazed the two street façades. Deliberately, there are no window displays to impede views inside. "We wanted the space to be open and inviting from outside," Fokina explains. And it's a concept the company has continued to uphold. Reclaimed brick walls and oak floorboards create a natural and subtle backdrop for white wines, champagnes and an increasing range of spirits.

At the front, a floor-inset skylight affords a vista into the basement "cellar" level from the street, with views to a number of giant-sized red wine bottles. The project included the demolition and re-building of the Victorian structure to enable the removal of three original cast-iron columns within the basement, and to create a level floor plate. Connecting the ground and basement levels is an ornate cast-iron staircase in the center of the store, designed to appear as if it has been there forever, rather than since 2012.

Lighting designer Speirs + Major has brought the wines and the material palette to life, amplifying the amber and caramel hues, so that the room invokes a glass of champagne. This sense is reinforced

by bubble-like spherical glass pendants hanging in the space above the champagne displays, and by a chandelier over the stairs formed from 125 mouth-blown glasses suspended upside down and lit by a single LED module at the base of each stem.

Cross light ensures that customers do not cast shadows over the displays, while LEDs have been used exclusively to maintain the store temperature at around 64 degrees Fahrenheit at ground level and 60 degrees in the basement. A warm 3,000K color temperature has been used to enhance the labels on the bottles, with price displays burnt into wooden cards as a testament to the detail applied. An exception was made at the tasting table, where

a cooler 4,000K with a higher color rendering reveals a full range of tones in the wine.

The same components produce a greater contrast of light and shadow in the darker basement, where a limestone floor, black ceiling and copper pendants create a cellar-like setting for racks of red wine. The darkest corner has been brightened with a glazed cabinet displaying vintage Château d'Yquem, backlit by proximity-controlled LEDs, which brighten as customers approach.

The lower floor also is full of quirks, like the eclectic Sine Qua Non Californian wine range exhibited on elaborate moulded hands in a recessed vault, and a small dog-legged niche reveals a





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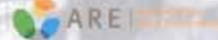
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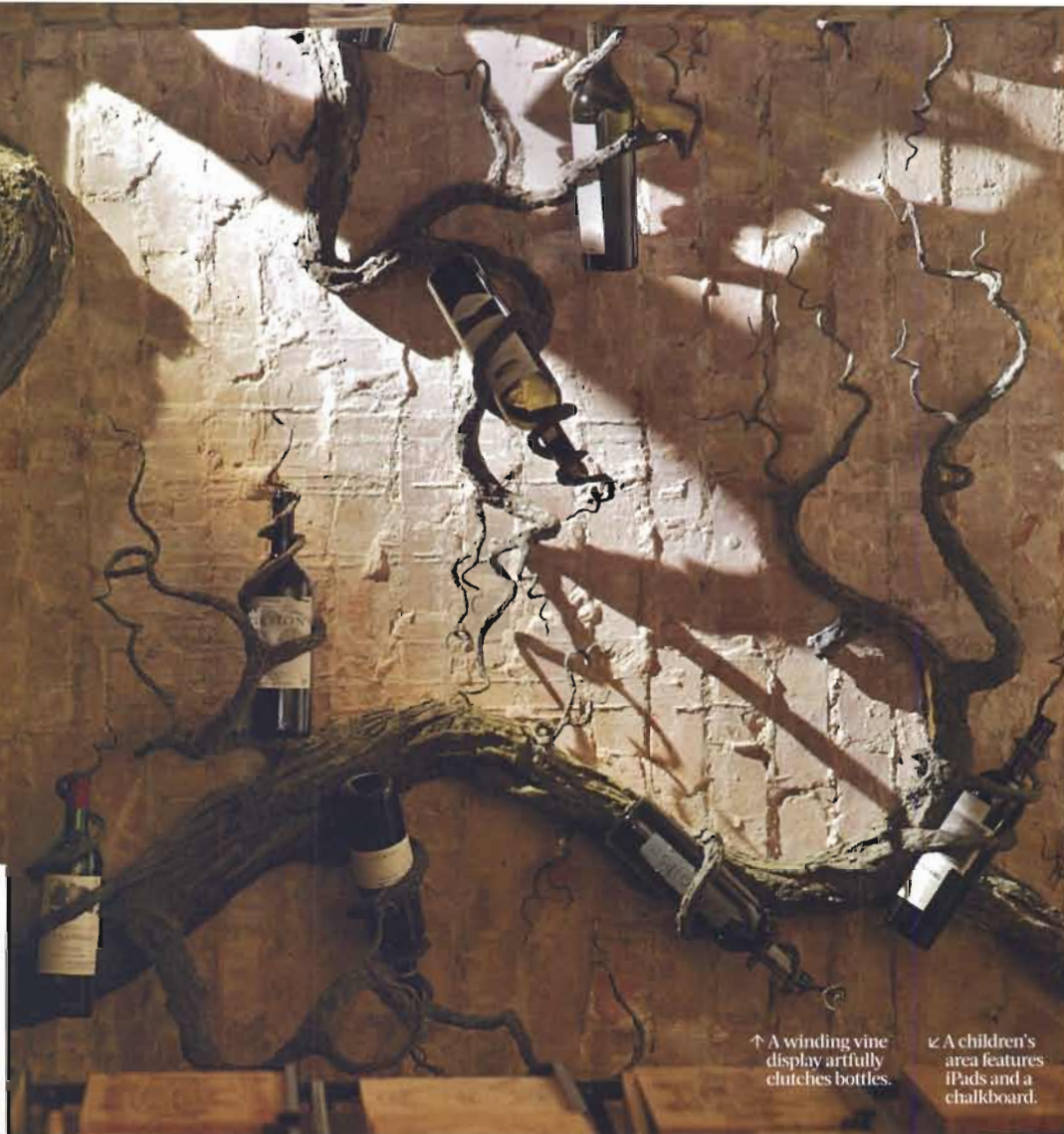


## Hedonism: A brief history

### When Russian mobile-phone

tycoon and passionate wine lover Evgeny Chichvarkin left his home country for pastures new, he had problems obtaining his favorite wines. With a retail pedigree from 5,000-plus stores in Russia and the money to back his personal passion, he established Hedonism Wines, conceived in 2010, on-site in December 2011 and open in August 2012.

In 2011, CEO Tatiana Fokina was brought in from the art world to run the business, and Hedonism Wines has established itself as a neighborhood and international destination store, now shipping daily to the United States. "Around 60 percent of our customers are from the U.K., and the 'bread and butter' of our turnover is from people who pop in regularly to buy wines and spirits," Fokina says. "At the same time, we welcome wine lovers from around the world and those individuals with the interest and money to buy our collections. Of course, they grab the headlines, but they are very much one-offs."



↑ A winding vine display artfully clutches bottles.

↙ A children's area features iPads and a chalkboard.




moving vine clutching numerous wine bottles. There also is an iPad-equipped children's corner, as families often visit on the weekends, as well as chillers that contain a range of wines that can be accessed for tasting through inserting a pre-paid card. Finally, the resident ghost "Elizabeth" is brought into play through knocking noises behind a corner door, complete with rattling door knob.

"Of course wine is a serious topic, but there is no reason not to have fun," Fokina says. "We want people to feel comfortable here, whether they have popped in for a bottle on the way home or will browse for a couple of hours."

At night, synchronised video projectors blanket the interior with an animated tableau to intrigue passersby, and the store is elaborately dressed for Christmas, Easter and Halloween. Fokina says little has had to change since the store opened, but reflects that it remains a "complex and hands-on" project. "That's why we will stay as one store," she says. "Some of the stock and the knowledge required is unique, and there can only be one store which is the best."

dar



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- ← The chandelier is made of 125 mouth-blown glasses.
- ↓ [Top] Using pre-paid cards, customers can try wines by the glass.
- ↓ [Bottom] A "sky light" in the floor enables visitors to see down into the basement.



"Of course wine is a serious topic, but there is no reason not to have fun."

-TATIANA FOKINA, HEDONISM



**PROJECT FILE**

**Hedonism Wines**  
London

**DESIGN**  
In-house team; initial assistance by Universal Studio Design

**PROJECT/CONSTRUCTION MANAGER**  
Fraser Randall

**STRUCTURAL ENGINEER**  
Hayne Tiller Steel Seng

**LIGHTING CONSULTANT**  
Speirs & Major

**LIGHTING EQUIPMENT**  
Concord, Factorylux, Ecosense, Jonathan Coles Lighting Design

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# DESIGN LEADERS

## LISTING

Welcome to *design:retail's* Design Leaders Listing, which features the top design, architecture and branding firms in the retail industry. The listing, sorted alphabetically by company name, includes company contact information, 2014 billings, retail square footage and a brief list of services offered.

It was another great year for North American retail design, architecture and branding firms with numbers continuing to rise steadily. This year's top 20 firms, according to annual retail billings, compiled a total \$614.4 million in 2014, compared to \$606.5 million in 2013.

San Francisco-based Gensler hung on to the No. 1 spot for the fifth year in a row, with \$108 million in retail billings (total billings for the company came in at \$1.04 billion—a big jump for the firm, with \$883 million the year prior). Gensler currently employs 4,000-plus people and operates 46 offices worldwide, indicating that 25 percent of its work in 2014 was done outside of the United States (up from 23 percent in 2013) primarily in Asia, the Middle East, Europe and Latin America. The global firm's leading retail clients include General Motors Corp., Fast Retailing Co. Ltd., El Palacio de Hierro, Microsoft and Bank of America.

Coming in second again this year, Seattle-based Callison reported retail billings of \$88.2 million in 2014 (up from 2013's \$78 million). The company's leading clients include Nordstrom, AT&T, REI, Sperry Top-Sider and Stuart Weitzman, and the firm reports apparel specialty (50 percent) and department stores (26 percent) make up the largest channels of retail projects worked on in the past year.

New to the listing this year, Schwitzke GmbH came in at No. 3 with \$57.7 million in retail billings. WD Partners held on to the No. 4 spot again this year with \$51.3 million in retail billings (up from \$49 million). Dropping to fifth this year is MulvannyG2 Architecture with \$47.4 million in retail billings, down slightly from \$60.9 million in 2013.

Congrats to all for an outstanding year!

Methodology: All firms are listed alphabetically in the Design Leaders Listing. A "DNR" designation in the summary chart indicates that the firm "did not report" information in the category. All financial information was supplied by the responding firms and has not been audited by design:retail, which is not responsible for inaccurate information.

## DESIGN LEADERS: RETAIL'S TOP 20

### Annual retail billings in 2014:

1	Gensler	\$108,000,000
2	Callison	\$88,209,000
3	Schwitzke GmbH	\$57,700,000
4	WD Partners	\$51,300,000
5	MulvannyG2 Architecture	\$47,435,000
6	GreenbergFarrow	\$34,600,000
7	Miller Zell	\$29,000,000
8	Little	\$26,500,000
8	RSP Architects	\$26,500,000
10	FRCH Design Worldwide	\$25,800,000
11	Big Red Rooster	\$24,500,000
12	MBH Architects	\$16,920,000
13	Shremshock Architects & Engineers	\$16,049,255
14	Chipman Design Architecture	\$16,000,000
15	CASCO Diversified Corp.	\$12,100,000
16	Sargenti Architects	\$11,400,000
17	Herschman Architects Inc.	\$11,300,000
18	CR architecture + design	\$10,800,000
19	Chute Gerdeman Inc.	\$10,021,545
20	GH+A	\$10,000,000

# It's your numbers that count, not ours

Since we're unable to release our financials, we can't appear on the *design:retail* Top 20 list. So, while some things must remain a secret, we can share how our focus on speed to innovation and award-winning experience design drives incredible numbers for our clients.



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# 126 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>AGI, ARCHITECTURAL GROUP INTL.</b>	Greg Matsey, Marketing & Branding Director 15 W. Seventh St. Covington, KY 41011 (859) 261-5400 agi-us.com info@agi-us.com	Total: \$7,000,000 Retail Only: \$5,000,000 Retail Sq. Ft: DNR	Architecture, store design/planning, project management, document/roll-out
<b>API(+)</b>	Juan Romero, President & CEO 2709 N. Rocky Point Dr. Tampa, FL 33607 (813) 281-9299 apiplus.com jlauer@apiplus.com	Total: \$4,240,000 Retail Only: \$4,240,000 Retail Sq. Ft: 2,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>ARCHITECTURE DESIGN COLLABORATIVE</b>	Shaun Garrett, Principal Business Development 3505 Cadillac Ave., Bldg. D, Ste. 205 Costa Mesa, CA 92626 (949) 267-1660 adcollaborative.com sgarrett@adcollaborative.com	Total: \$1,510,000 Retail Only: \$1,050,000 Retail Sq. Ft: 3,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design
<b>AVILA DESIGN</b>	David Avila, Principal 2471 Shattuck Ave. Berkeley, CA 94704 (510) 548-2000 aviladesign.com d_avila@aviladesign.com	Total: \$555,000 Retail Only: \$444,000 Retail Sq. Ft: 250,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, branding & identity design
<b>BASKERVILL</b>	Natalie Warner, Marketing Coordinator 101 S. 15th St., Ste. 200 Richmond, VA 23219 (804) 343-1010 baskervill.com nwarner@baskervill.com	Total: \$13,267,000 Retail Only: \$1,386,000 Retail Sq. Ft: 332,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>BERGMEYER</b>	Joseph P. Nevin Jr., Senior Principal 51 Sleeper St. Boston, MA 02210 (617) 542-1025 bergmeyer.com jnevin@bergmeyer.com	Total: \$10,849,203 Retail Only: \$9,006,586 Retail Sq. Ft: 600,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design
<b>BHDP ARCHITECTURE</b>	Andrew McQuilkin, Retail Leader 302 W. 3rd St., Ste. 500 Cincinnati, OH 45202 (513) 295-8373 bhdp.com amcquilkin@bhdp.com	Total: \$25,500,000 Retail Only: \$8,500,000 Retail Sq. Ft: 5,200,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>BIG RED ROOSTER</b>	Aaron Spiess, President, Co-CEO 121 Thurman Ave. Columbus, OH 43206 (614) 255-0200 bigredrooster.com aspiess@bigredrooster.com	Total: \$24,500,000 Retail Only: \$24,500,000 Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, digital experience
<b>BRITSMAD DESIGN GROUP LTD.</b>	David Bergsonchild, Managing Design Director 31 Guestville Ave. Toronto, Ontario M6N 4N1 Canada (855) 274-8762 britsmadesigngroup.com david@britsmadesigngroup.com	Total: DNR Retail Only: DNR Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>C.M. ARCHITECTURE P.A. (CMA)</b>	Phillip Foster, Vice President 800 Washington Ave. N, Ste. 208 Minneapolis, MN 55401 (612) 547-1300 cmarch.com pfoster@cmarch.com	Total: \$14,095,425 Retail Only: \$9,289,223 Retail Sq. Ft: 6,400,800	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design

→ DNR? A "DNR" designation in the summary chart indicates that the firm "did not report" information in the category.





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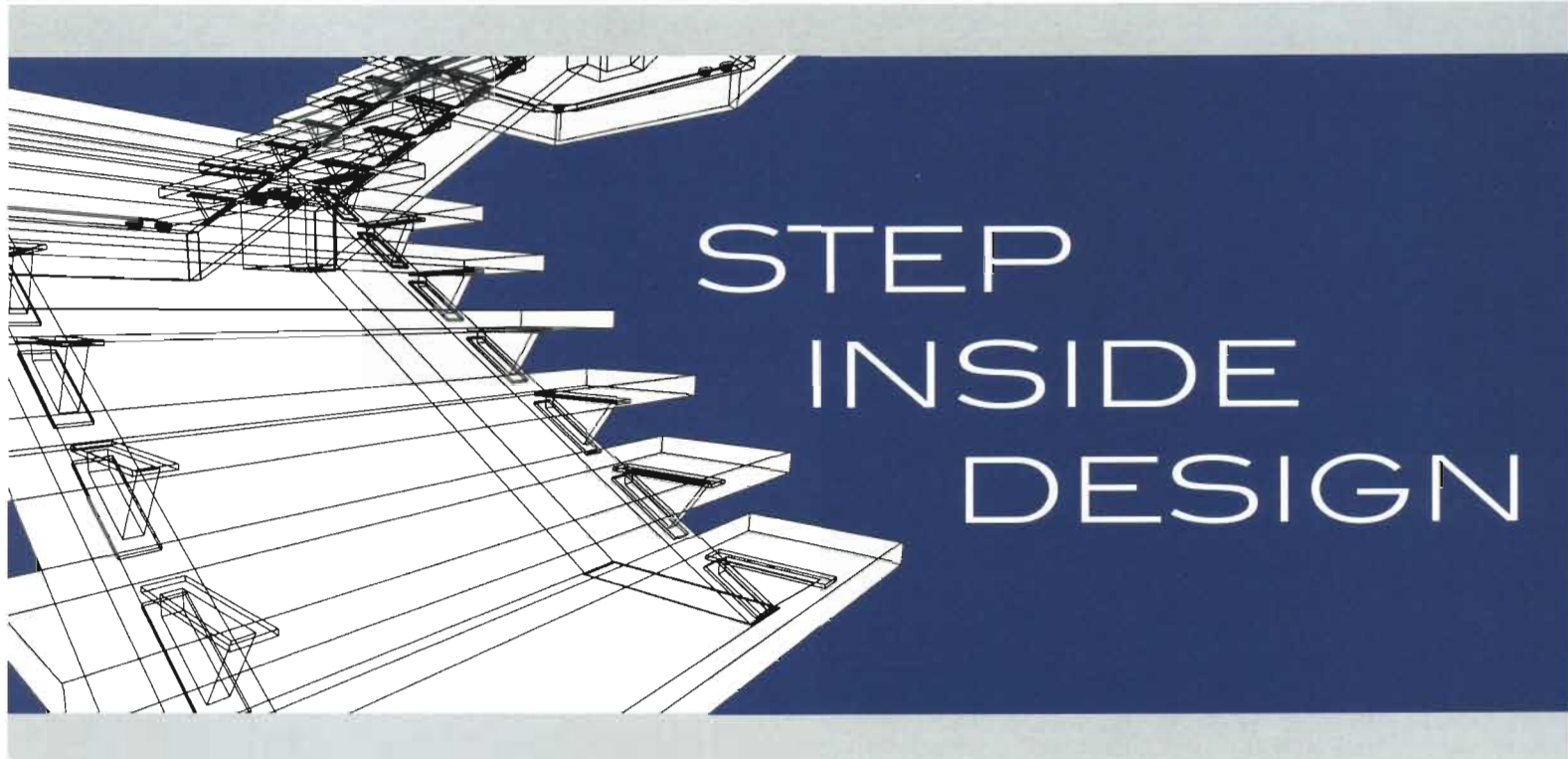
COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>CALLISON</b>	Tracy Schneider, Public Relations Manager 1420 Fifth Ave., Ste. 2400 Seattle, WA 98101 (206) 623-4646 callison.com tracy.schneider@callison.com	Total: \$168,099,000  Retail Only: \$68,209,000  Retail Sq. Ft: ONR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>CASCO DIVERSIFIED CORP.</b>	Daniel E. Birke, Senior Vice President 10877 Watson Rd. St. Louis, MO 63127 (314) 821-1100 cascoCorp.com dan.birke@cascoCorp.com	Total: \$12,800,000  Retail Only: \$12,100,000  Retail Sq. Ft: 1,500,000	Architecture, store design/planning, project management, document/roll-out coordination, prototype development, site surveys (virtual tours)
<b>CHARLES SPARKS + CO.</b>	Charles Sparks, President & CEO 4 Westbrook Corporate Center, Ste. 600 Westchester, IL 60154 (708) 449-4030 csparksco.com csparks@csparksco.com	Total: \$5,000,000  Retail Only: \$5,000,000  Retail Sq. Ft: 1,000,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, branding & identity design
<b>CHIPMAN DESIGN ARCHITECTURE</b> 	John A. Chipman, CEO/Founding Principal 2700 S. River Rd., 4th Floor Des Plaines, IL 60018 (847) 298-6900 chipman-design.com info@chipman-design.com	Total: \$16,000,000  Retail Only: \$16,000,000  Retail Sq. Ft: 5,900,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, sustainable design, feasibility/due diligence, 3-D photo-accurate renderings, animations, immersive project walk-throughs
<b>CHUTE GERDEMAN INC.</b> 	Amanda Seevers, Senior Manager, Account Services 455 S. Ludlow St. Columbus, OH 43215 (614) 469-1001 chutegerdeman.com aseevers@chutegerdeman.com	Total: \$11,026,630  Retail Only: \$10,021,545  Retail Sq. Ft: 751,290	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>COWAN + ASSOCIATES</b>	Peter McIntosh, Marketing Director 438 E. Wilson Bridge Rd., Ste. 100 Worthington, OH 43085 (614) 436-0100 cowanandassociates.com pmcintosh@cowanandassociates.com	Total: \$1,857,000  Retail Only: \$1,642,000  Retail Sq. Ft: 1,086,800	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, branding & identity design
<b>CR ARCHITECTURE + DESIGN</b>	Emily Regenold, Marketing Coordinator 600 Vine St., Ste. 2210 Cincinnati, OH 45246 (513) 721-8080 cr-architects.com e.regenold@cr-architects.com	Total: \$17,600,000  Retail Only: \$10,800,000  Retail Sq. Ft: ONR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design, installation services
<b>CRABTREE, ROHRBAUGH &amp; ASSOCIATES - ARCHITECTS</b>  Crabtree, Rohrbaugh & Associates Architects www.cra-architects.com	Joanne Jesiolowski, Corporate Communications Manager 401 E. Winding Hill Rd. Mechanicsburg, PA 17055 (717) 458-0274 cra-architects.com jjesiolowski@cra-architects.com	Total: \$17,000,000  Retail Only: \$6,000,000  Retail Sq. Ft: 768,000	Architecture, visual merchandising, signage/graphics design, branding & identity design, installation services
<b>D FAB (DESIGN FABRICATIONS INC.)</b> 	Tony Camilletti, Executive Vice President 1100 E. Mandoline Ave. Madison Heights, MI 48071 (800) 968-9440 dfabdesign.com tcamilletti@dfabdesign.com	Total: \$4,900,000  Retail Only: \$1,300,000  Retail Sq. Ft: 450,000	Store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design, installation services, décor fabrication
<b>DMD LTD.</b>	Kimberly Vale, Managing Director 33 Davies Ave., Level 2 Toronto, Ontario M4M 2A9 Canada (416) 591-1575 dmdltd.com kvale@dmdltd.com	Total: \$1,010,000  Retail Only: \$1,010,000  Retail Sq. Ft: 470,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, industrial design displays, kiosks, lighting

→ **DNR?** A "DNR" designation in the summary chart indicates that the firm "did not report" information in the category.

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<b>EC RETAIL STUDIO</b>	Marty Walker, Vice President Business Development 2252 Northwest Pkwy., Ste. F Marietta, GA 30067 (770) 690-0023 ecretailstudio.com mwalker@ecretailstudio.com	Total: \$2,000,000  Retail Only: \$1,000,000  Retail Sq. Ft: 100,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, fixture design
<b>ECHVERRIA DESIGN GROUP INC.</b>	Mario G. Echeverria, President 353 Alcazar Ave. Coral Gables, FL 33134 (305) 444-0505 echeverriadesign.com mge@echeverriadesign.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: 450,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>FITCH</b>	Michael Brindley, Creative Director 585 S. Front St., Ste. 50 Columbus, OH 43215 (614) 885-3453 fitch.com info@fitch.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: 90,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>FRCH DESIGN WORLDWIDE</b>	Tom Custer, Vice President, Marketing & Client Development 311 Elm St., Ste. 600 Cincinnati, OH 45202 (513) 241-3000 frch.com tcuster@frch.com	Total: \$30,800,000  Retail Only: \$25,800,000  Retail Sq. Ft: 15,400,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>GENSLER</b>	Irwin Miller, Principal & Firm-Wide Co-Leader of Retail Practice 2 Harrison St., Ste. 400 San Francisco, CA 94105 (415) 433-3700 gensler.com/retail info@gensler.com	Total: \$104,000,000  Retail Only: \$108,000,000  Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, consulting

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>GH+A</b>	Debbie Kalisky, Director of Retail Development 1100 avenue des Canadiens-de- Montreal, Ste. 130 Montreal, Quebec H3B 2S2 Canada (514) 843-5812 ghadesign.com dkalisky@ghadesign.com	Total: \$10,000,000  Retail Only: \$10,000,000  Retail Sq. Ft: 3,000,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>GIORGIO BORRUSO DESIGN</b>	Giorgio Borruso, Principal 333 Washington Blvd. #352 Marina Del Rey, CA 90292 (310) 821-9224 borrusodesign.com info@borrusodesign.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: DNR	Architecture, store design/planning, branding & identity design
<b>GPD GROUP</b>	Becky McAdams, Principal, Retail/Commercial 520 S. Main St., Ste. 2531 Akron, OH 44311 (330) 572-2100 gpdgroup.com bmcadams@gpdgroup.com	Total: \$74,900,000  Retail Only: \$8,500,000  Retail Sq. Ft: 3,379,000	Architecture, store design/planning, project management, document/roll-out coordination, branding & identity design, engineering, construction management
<b>GREENBERG-FARROW</b>	Hughes Thompson, Principal, Senior Vice President 1430 W. Peachtree St. NW, Ste. 200 Atlanta, GA 30309 (404) 601-4000 greenbergfarrow.com hthompson@ greenbergfarrow.com	Total: \$36,300,000  Retail Only: \$34,600,000  Retail Sq. Ft: 4,750,000	Architecture, store design/planning, project management, document/roll-out coordination, engineering (civil, MEP), land development services
<b>HERSCHMAN ARCHITECTS INC.</b>	Fred Margulies, Director of Retail Architecture 25001 Emery Rd. #400 Cleveland, OH 44128 (216) 223-3200 herschmanarchitects.com fmargulies@ herschmanarchitects.com	Total: \$12,340,000  Retail Only: \$11,300,000  Retail Sq. Ft: 6,000,000	Architecture, store design/planning, project management, signage/graphics design, engineering

→ DNR? A "DNR" designation in the summary chart indicates that the firm "did not report" information in the category.



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# 132 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
	Jennifer Nemec, Principal 1000 N. Halsted St. Chicago, IL 60642 (312) 664-5388 ideationstudio.com jnemec@ideationstudio.com	Total: \$1,400,000  Retail Only: \$1,400,000  Retail Sq. Ft: 500,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
	Scott Smith, Chief Marketing Officer 7575 Paragon Rd. Dayton, OH 45459 (937) 439-4400 interbranddesignforum.com retail@interbrand.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: 11,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, analytics, digital
	Juleen Russell, Architect/ Business Development 2850 Euclid Ave. Cleveland, OH 44115 (216) 781-0131 jencen.com jrussell@jencen.com	Total: \$4,100,000  Retail Only: \$4,100,000  Retail Sq. Ft: 623,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
	Ken Nisch, Chairman 29110 Inkster Rd., Ste. 200 Southfield, MI 48034 (248) 355-0890 jga.com info@jga.com	Total: \$7,000,000  Retail Only: \$7,000,000  Retail Sq. Ft: 862,500	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation service
	James T. Nakaoka, President 10390 Santa Monica Blvd., Ste. 370 Los Angeles, CA 90025 (310) 286-9375 jas@jtnaa.com	Total: \$1,747,348  Retail Only: \$1,699,674  Retail Sq. Ft: more than 423,500	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
	Kiku Obata, President 6161 Delmar Blvd., Ste. 200 St. Louis, MO 63112 (314) 505-8414 kikuobata.com kiku_obata@kikuobata.com	Total: \$3,180,000  Retail Only: \$2,200,000  Retail Sq. Ft: more than 59000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, strategic marketing/research, branding & identity design
	Farrah Potter, Executive Vice President 3850 W. 1st Ave. Eugene, OR 97402 (800) 533-2796 kingsr.com business.relationships@kingsr.com	Total: \$33,000,000  Retail Only: \$3,500,000  Retail Sq. Ft: 33,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, lighting design
	Bruce A. Barteldt Jr., Global Practice Leader-Retail 5815 Westpark Dr. Charlotte, NC 28217 (704) 525-6350 littleonline.com bbarteldt@littleonline.com	Total: \$61,000,000  Retail Only: \$26,500,000  Retail Sq. Ft: 10,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, digital strategy and integration, customer experience mapping
	Barb Churchill, Partner 2138 N. Cleveland Massillon Rd. Akron, OH 44333 (330) 659-3161 louisandpartners.com bchurchill@louisandpartners.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: 440,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
	Rachel Baber, Marketing Manager 2470 Mariner Square Loop Alameda, CA 94501 (510) 865-8663 mbharch.com rachelb@mbharch.com	Total: \$22,414,000  Retail Only: \$16,920,000  Retail Sq. Ft: 7,000,000	Architecture, store design/planning, visual merchandising, project management, document/roll-out coordination, branding & identity design, installation services

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# 134 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED	COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>MILLER ZELL</b> 	D'Anna Hawthorne Strategy Director 4715 Frederick Dr. SW Atlanta, GA 30336 (404) 691-7400 millerzell.com dhawthorne@millerzell.com	Total: DNR  Retail Only: \$29,000,000  Retail Sq. Ft: 1,000,000	Architecture coordination, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design, installation services, digital/fixtures	<b>RSP ARCHITECTS</b> 	Jackie Peacha, Creative Director 1220 Marshall St. NE Minneapolis, MN 55413 (612) 677-7100 rsparch.com jackie.peacha@rsparch.com	Total: \$63,000,000  Retail Only: \$26,500,000  Retail Sq. Ft: DNR	Architecture, store design/planning, project management, signage/graphics design, document/roll-out, branding & identity design, master planning
<b>MSA PLANNING + DESIGN</b> 	John Pawek, President/Owner 642 Harrison St., 3rd Floor San Francisco, CA 94107 (415) 541-0977 msasf.com johnp@msasf.com	Total: \$4,092,031  Retail Only: \$3,560,067  Retail Sq. Ft: 2,560,211	Architecture, store design/planning, project management, signage/graphics design, document/roll-out, branding & identity design, architecture	<b>RUSCIO STUDIO</b> 	Robert Ruscio, President & Principal Designer 2197 Sherbrooke E Montreal, Quebec H2K 1C8 Canada (514) 276-0600 rusciostudio.com robert@rusciostudio.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design
<b>MULVANNY2 ARCHITECTURE</b> 	MJ Munsell, Retail Market Design Leader 1110 112th Ave. NE, Ste. 500 Bellevue, WA 98004 (425) 463-2000 mulvanny2.com media@mulvanny2.com	Total: \$57,058,000  Retail Only: \$47,435,000  Retail Sq. Ft: 14,500,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, cost management	<b>SARGENTI ARCHITECTS</b> 	Gina Noda, Executive Director of Business Development 461 From Rd., 2nd Floor Paramus, NJ 07652 (973) 253-9393 sargarch.com gnoda@sargarch.com	Total: \$12,400,000  Retail Only: \$11,400,000  Retail Sq. Ft: DNR	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>NVIRONMENT</b> 	Christopher Collins, Principal 27 E. Russell St., Ste. 300 Columbus, OH 43215 (614) 725-4644 nvironment.us.com chris.collins@nvironment.us.com	Total: \$1,500,000  Retail Only: \$1,500,000  Retail Sq. Ft: 175,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out	<b>SCHWITZKE GMBH</b> 	Andrea Krsnik, Head of Corporate Communications Tussmannstr. 70 Düsseldorf, Germany 40477 49 211 44035131 schwitzke.com andrea.krsnik@schwitzke.com	Total: \$98,000,000  Retail Only: \$57,700,000  Retail Sq. Ft: 12,458,473	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design, installation services, general contracting
<b>RGLA SOLUTIONS</b> 	Ivelisse Ruiz, Director of Brand Marketing 5100 River Rd. Chicago, IL 60176 (847) 671-7452 rgla.com info@rgla.com	Total: \$6,100,000  Retail Only: \$6,100,000  Retail Sq. Ft: 1,200,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design	<b>SHEA INC.</b> 	Lindsay Nystrom, Marketing Coordinator 10 S. 8th St. Minneapolis, MN 55402 (612) 339-2257 sheadesign.com lindsayn@sheadesign.com	Total: \$4,500,000  Retail Only: \$4,185,000  Retail Sq. Ft: 325,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design, installation services

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 Midwest Store Fixtures  
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## 136 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2014 BILLINGS	SERVICES OFFERED
<b>SHIVE-HATTERY INC.</b>	Mark Seabold, Commercial Sector Leader 2839 Northgate Dr. Iowa City, IA 52245 (800) 798-3040 shive-hattery.com mseabold@shive-hattery.com	Total: \$54,600,000  Retail Only: \$8,300,000  Retail Sq. Ft: 2,034,409	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, engineering
<b>SHREMSHOCK ARCHITECTS &amp; ENGINEERS</b>	Scott Shremshock, Principal 7400 W. Campus Rd., Ste. 150 New Albany, OH 43054 (614) 545-4550 shremshock.com sshremshock@shremshock.com	Total: \$17,582,400  Retail Only: \$16,049,255  Retail Sq. Ft: 8,500,000	Architecture, store design/planning, project management, document/roll-out coordination, branding & identity design, PME engineering
<b>TRICARICO ARCHITECTURE AND DESIGN PC</b>	Jennifer Sussman, Marketing and Business Development 502 Valley Rd. Wayne, NJ 07470 (973) 692-0222, ext. 508 tricarico.com jennifers@tricarico.com	Total: \$15,500,000  Retail Only: DNR  Retail Sq. Ft: 2,280,000	Architecture, store design/planning, project management, document/roll-out coordination, branding & identity design
<b>WD PARTNERS</b> 	Mark Bateman, Vice President, Business Development 7007 Discovery Blvd. Dublin, OH 43017 (614) 634-7000 wdpartners.com nikki.yoder@wdpartners.com	Total: \$51,300,000  Retail Only: \$51,300,000  Retail Sq. Ft: 12,365,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, engineering services (MEP)

→ DNR? A "DNR" designation in the summary chart indicates that the firm "did not report" information in the category.

## NOT LISTED?

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Lauren Mitchell:  
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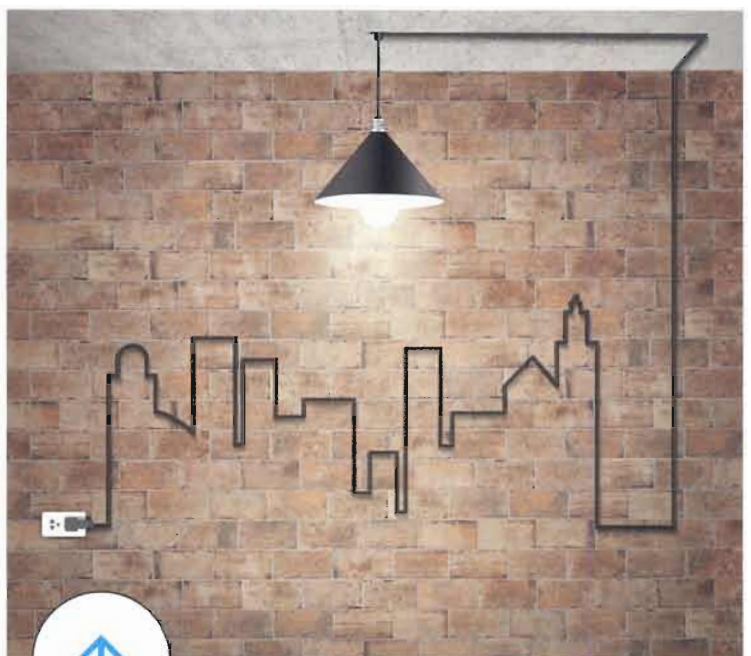
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## SURFACING



[1]

[1] The Chicago collection by CIR evokes the timeless, urban appeal of brick in a seemingly timeworn surface. The glazed fine porcelain tiles are produced in four warm colors, and a variety of shapes and sizes for exteriors and interiors. [cir.it](http://cir.it) RS #242



[2]

[2] Six patterns of Carnegie's Xorel interior textiles have earned the USDA Certified Biobased Product Label, which verifies that the amount of renewable biobased ingredients meets or exceeds levels set by the USDA. Certified patterns shown here include Topiary Embroider and Abacus Embroider. [carnegiefabrics.com](http://carnegiefabrics.com) RS #243



[3]

[3] Using an acrylic infusion process, TorZo Surfaces takes denim scraps and turns them into versatile surfacing panels. The Denim surfacing line is offered in two treatments: one is finished without filling surface voids, providing a more rustic, textured appearance, and the other is filled and sanded. [torzosurfaces.com](http://torzosurfaces.com) RS #244

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Tuesday, March 24



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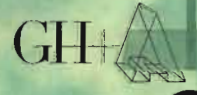
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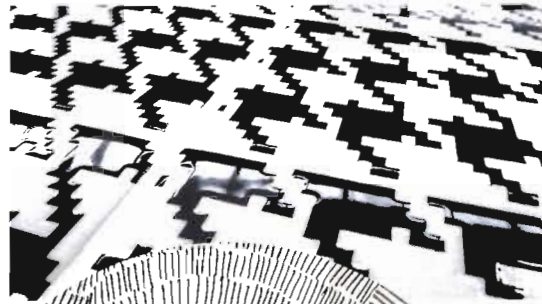
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[ 4 ]



[ 5 ]



[ 6 ]

[ 4 ] Buenos Aires Mood porcelain stone tiles by Crossville feature a unique texture that provides versatility for both indoor and outdoor use. Multistrato technology creates subtle ombre shading, adding fluidity and movement within each tile. [crossvilleinc.com](http://crossvilleinc.com) RS #245

[ 5 ] Quindicidecimi by ORNAMENTA was designed in collaboration with Italia Independent, an Italian eyewear and lifestyle brand. The line includes patterns like stripes, houndstooth, chevron and camouflage in on-trend color palettes. [ornamenta.com](http://ornamenta.com) RS #246

[ 6 ] The Fossil collection by Ceramiche Refin is available in brown (shown), gray and beige. The 24-in.-by-24-in. porcelain tiles feature a hand-drawn pattern, creating a look similar to imprints of prehistoric creatures left on the surface of stone. [refin-ceramic-tiles.com](http://refin-ceramic-tiles.com) RS #247

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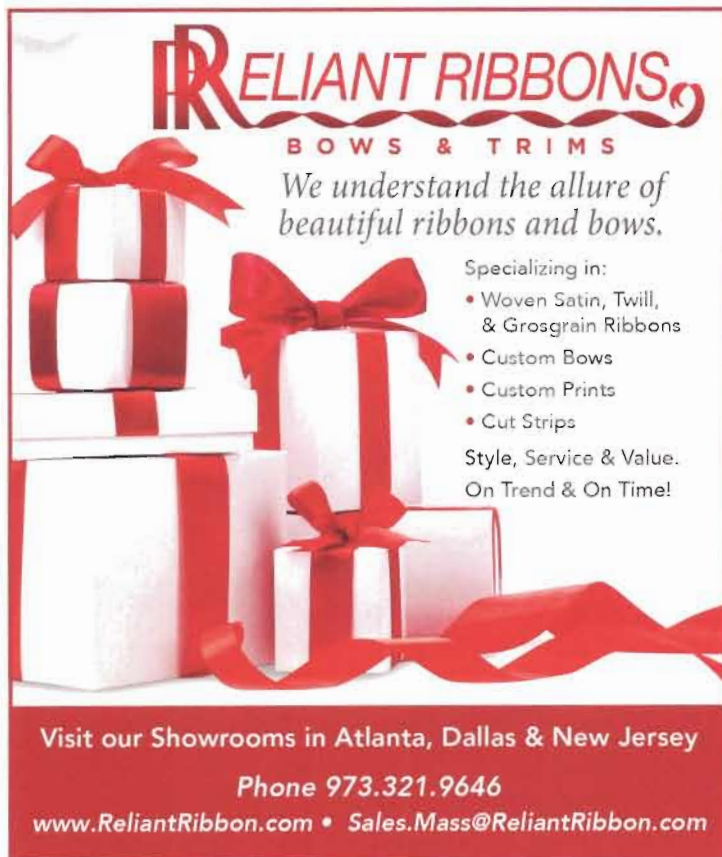
### AD INDEX

PAGE	RS#	PAGE	RS#	PAGE	RS#	PAGE	RS#
A.R.E. ....	139,140	Earthwerks ....	17 ..... 11	Installation Solution ....	77 ..... 43	POP Mannequins ....	11 ..... 8
Amerlux ....	121 ..... 60	Elevations ....	9 ..... 7	Intense Lighting ....	101 ..... 50	POPPI ....	137 ..... 57
Amuneal ....	59 ..... 34	Empire Today ....	57 ..... 33	Interbrand Design Forum ....	125 ..... 55	Reeve Store Equipment Co. ....	13 ..... 9
A-Z Faux Beams ....	68 ..... 41	Feelux Lighting ....	C4 ..... 58	JPMA ....	79 ..... 45	Rose Display ....	67 ..... 40
Azar Displays ....	62 ..... 36	Fleetwood ....	2,3 ..... 3	K-Intl. ....	31 ..... 20	Shaw Hospitality Group ....	21 ..... 14
B+N Industries ....	19 ..... 12	Frank Mayer Associates ....	95 ..... 48	KML Designer Finishes ....	38 ..... 25	Stylmark ....	55 ..... 32
Chemetal ....	8 ..... 6	Fusion Specialties ....	C3 ..... 59	Lamin-Art ....	87 ..... 47	Tandus Centiva ....	35 ..... 23
CNL mannequins ....	C2,103 ..... 151	Genesis Mannequins ....	33 ..... 22	Mannington Commerical ....	41 ..... 27	Tarkett ....	69 ..... 42
Crossville ....	27 ..... 17	GlobalShop 2015 ....	117	MediaGraph ....	136 ..... 56	Tiger Drylac ....	66 ..... 39
Design Americas ....	127	GlobalShop Centerpiece ....	119	MediaBrains ....	135 ..... 54	Triad Mfg. ....	23 ..... 16
DIFab ....	15 ..... 10	Goldsmith ....	7 ..... 5	Micro Industries ....	37 ..... 24	Trion Industries ....	4,5, 65A ..... 4,38
design:retail CitySCENE		Greneker ....	39 ..... 26	ModularArts ....	22 ..... 15	Uniwab ....	45 ..... 29
Paris ....	25	Hanger Corp. ....	107 ..... 52	Mondo Mannequins ....	43 ..... 28	Visual Citi. ....	29 ..... 19
design:retail CNL		HD Expo ....	129	Moss Retail ....	75 ..... 44	Visual Magnetics ....	85 ..... 46
GlobalShop Party ....	113	Holiday Foliage ....	63 ..... 37	Móz Design ....	32 ..... 21	Visual Marketing Partners ...	49 ..... 30
design:retail Forum ....	138	ICFF ....	131	Nanolumens ....	109 ..... 53	West Design	
Digilock ....	93 ..... 49	IIDA ....	133	Opto Intl. ....	1 ..... 2	Consultants Ltd. ....	123
DLC ....	28 ..... 18	Imola Ceramica ....	61 ..... 35	PAVE ....	111	Wilsonart ....	53 ..... 31

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Throughout this magazine and in the index above you will see companies, advertisements and products tagged with a "reader service" or "rs" number. If you would like to receive additional information about any company or product shown in this issue of design:retail, please visit [designretailonline.com/rs](http://designretailonline.com/rs) and use that company's reader service number to identify it and request additional information. Your request is sent directly to the manufacturer.

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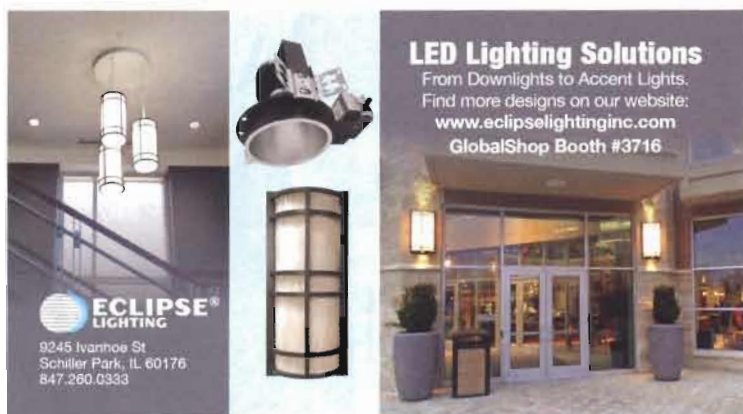
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The challenge was to produce a light sculpture that forms a relationship with the architecture.

The company explored the concept of rain, how each water droplet magnifies light in unique ways, the act of rain falling and the ripple effect it creates when it hits a surface. The team then worked with U.K.-based glass blowers and metal engineers to create the individual crystal teardrops. Due to the unique size and quality of raindrops and teardrops, each droplet was hand-blown to achieve

the subtle natural differences, and was then fit with a brass screw cap that houses the light source.

A grid was designed to mimic the ripple effect of puddles moving outward in concentric circles, and each drop was hung to brass pipes of varying lengths. The drops lock into a mirrored base that is positioned seamlessly between two existing columns. The crystal reflects the light to create puddles on the floor below, while the mirrored base reflects the droplets endlessly into the sky above.

The light sculpture was named "The Pour" due to the distinctive shape it forms, an exaggeration of the dramatic motion of water pouring out of a carafe.

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