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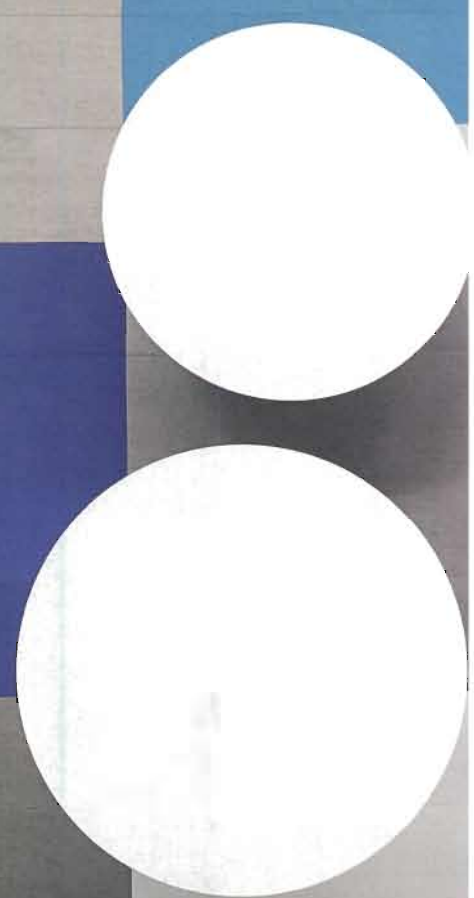


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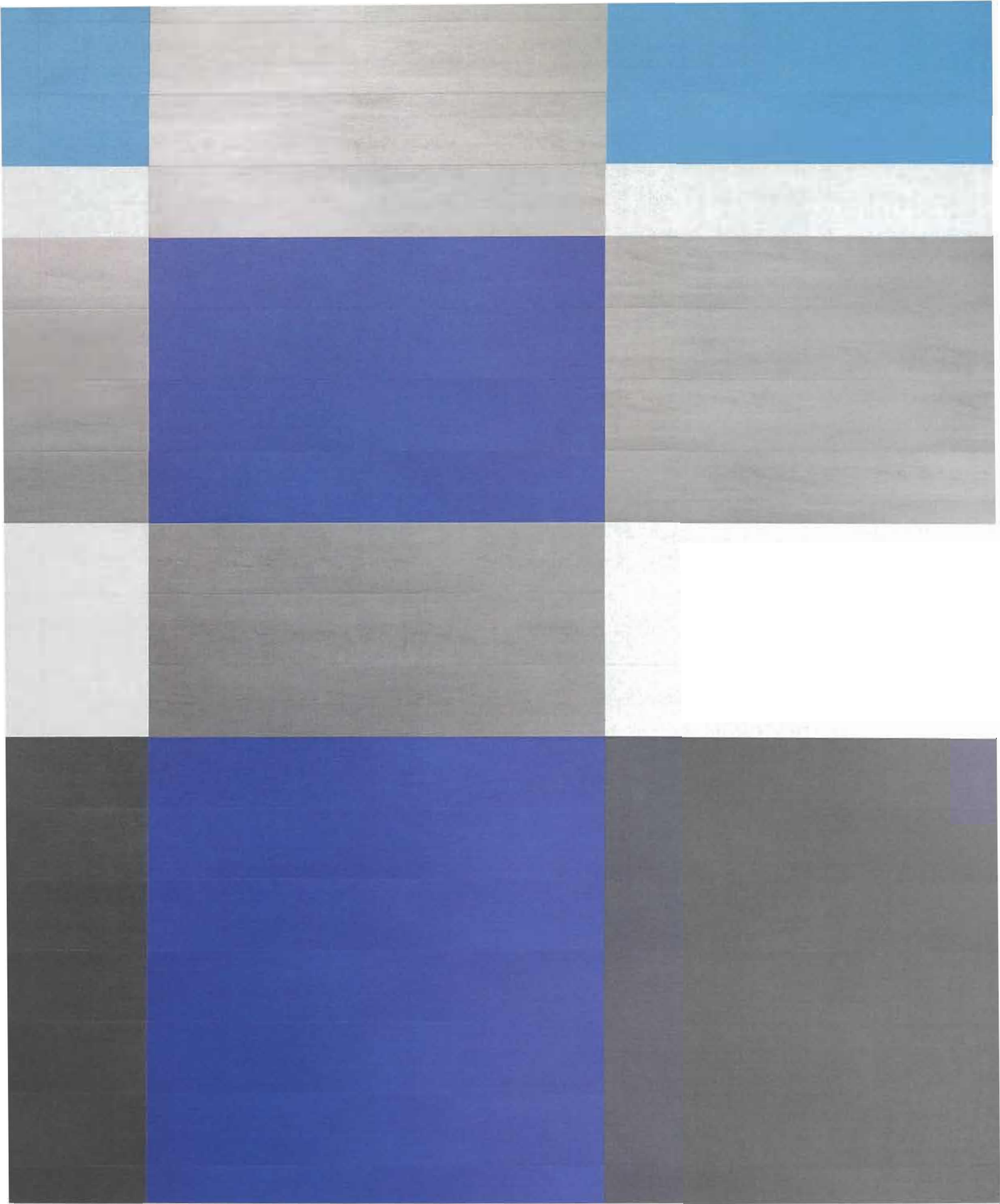
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"The Cirque du Soleil performers at the PAVE Opening Night Bash."

WHAT WAS THE COOLEST/MOST INTERESTING THING YOU SAW AT GLOBALSHOP?



"NBC News producing four separate segments inside The Path to Purchase Centerpiece."

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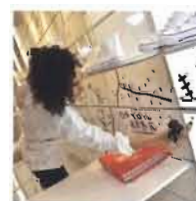
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Time Flies When You're Awesome



ALISON EMBREY MEDINA

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BY AGE 30, Bill Gates was already a billionaire. The first-ever to become one at that age, in fact.

Michelangelo finished painting the ceiling of the Sistine Chapel (after a mere four years of dedication) at age 37.

When he was only 34, Francis Scott Key, after witnessing the bombardment of Fort McHenry, published "The Star Spangled Banner."

At age 33, Amelia Earhart became the first woman to fly across the Atlantic Ocean alone.

And Jane Austen wrote "Pride and Prejudice" (one of my all-time faves) at age 20.

A lot can happen before you turn 40. Some of history's greatest accomplishments were achieved by the young and young at heart—whose passion, dedication and eagerness led them to magnitude in their respective time and place. (And, a general overall awesomeness certainly goes a long way, too!) Now, thanks to said awesomeness, their names are forever immortalized in the documents and general public knowledge of history. It's not an easy thing to achieve.

In this issue, we launch *design:retail*'s first-ever 40 Under 40, a listing of the next generation of superstars that will drive retail's future. Our own "awesome" list, if you will. All of the 40 industry professionals that made our list were nominated by peers—colleagues, clients, vendors, bosses and even a few direct reports—who submitted enough



praise of these outstanding individuals to catch our attention. The list is a mix of retailers, designers, architects, manufacturers, technology experts, entrepreneurs and innovators. The common chord is what each has been able to achieve in the (relatively) short time they have been in the industry, and the impact they have already made.

In my time at *design:retail*, I have had the pleasure of being able to personally notify several people that they have been selected or nominated for an award (Portfolio, Markopoulos, etc.). It always is rewarding to be the bearer of good news, and a

part of my role that I cherish. But, I was not expecting the reaction I received by many—if not most—of the 40 Under 40 recipients. The reaction was shock, awe, gratitude, and extreme graciousness and pride. Many of them have never won an award before; never been honored individually outside of a raise or promotion here and there. In my opinion, the young gentlemen and women on this list will be winning awards for years to come, from this magazine and many others.

If you are in New York on May 18 (during ICFF), come help us honor this new generation of talent in person at our first-ever 40 Under 40 CitySCENE event (RSVP at designretailonline.com/citysceneNYspring). They really do deserve all the praise (and career accolades) they receive.

While we're at it, let's raise a glass to the industry icons also highlighted in this issue. From the legendary Gene Moore to the revered Ralph Pucci, the visual industry is lucky to have been

graced by their artistry and dedication.

Here's to being awesome.

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The Missing Link



IN ADDITION TO new products and innovation, each edition of GlobalShop has brought a buzzword or trend to the forefront—and this year was no different.

What was different, however, was that this year's show was not about products or trends; rather, it was the vocalized realization that the basic structure of today's retailer is already obsolete. The immediate need to blend together physical and digital presences in the in-store space is abundantly prevalent, but the typical retailer has not yet conquered the challenge of achieving this feat. This literally is a new frontier with exceptionally high demand.

While some retailers outsource their dotcom businesses to third parties, even those that have in-house capability have built two silos, one for bricks and mortar and the other for e-commerce. As a result, there are different buyers, designers and senior management for each side—a structure, which until now has been unimaginative, but adequate. However, with the rapidly changing in-store environment in which shoppers expect the ability to weave seamlessly between physical and digital worlds, that corporate org chart is showing its limitations, and the obligation to integrate organizationally has become more evident.

The shopper demand for an integrated and seamless experience, rather than a disconnected and disjointed one, is evident. Ideally, this is

supported by a merged organization, which would become the responsibility of a Chief Experience Officer, or CXO, who would become responsible for the user experience both in-store and online. This ensures that the shopper would get the sense of continuity and connection between the two sectors of the business. While that job title has been bandied about for a number of months, there is not much evidence that it exists in retail except in very rare cases. This needs to change. The role or function has not truly been fulfilled despite the noble intention of numerous CIOs, CTOs, CMOs and CEOs who believe they can assume that role. But, today, the CEO and technology officers are justifiably obsessed with data breach, and as an

area of significant risk, this is a reasonable focus. Meanwhile, the CMOs typically have been focused on everything except for in-store, the most crucial part of the buyer experience.

The creation of the CXO position would be an unprecedented boost to the store design, planning and visual merchandising industries. When the CXO turns to the bricks-and-mortar business and is able to combine it with the digital one to create an integrated retail experience, the import of our industry will be elevated and appreciated like never before.

As a practical matter, the expectation of an instant or widespread CXO position is not yet reasonable. Portions of these tasks must be assumed by others, and, as we've already pointed out, the most likely potential candidates are consumed in other facets of the business. What this means is that GlobalShop attendees and *design:retail* readers must begin a vigilant campaign for the creation of that position (while also assuming the role for the interim). Considering the enormous opportunity to deliver on shopper expectation, there is no time to waste waiting for that missing link to be found. **dr**



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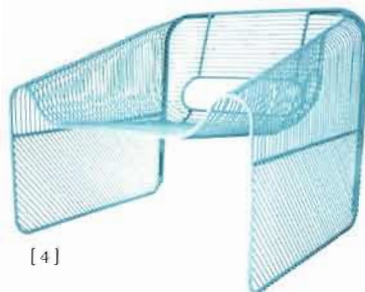


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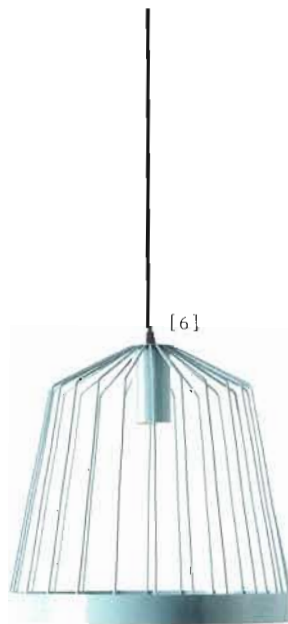
on trend



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1.

Jeff Goodman Studio's Topography wall installation is composed of multiple hand-blown organic bowl forms. Each piece is finished with a frosted exterior and polished interior, with the contrast in textures accentuating the curvilinear lines of the forms. jeffgoodmanstudio.com RS #151

2.

Niche Modern's Helio pendant is compatible with 240- and 120-volt electrical settings. Originating from the company's taller, slender Niche Pharos pendant, Helio's compact shape makes it ideal for grouping. nichemodern.com RS #152

3.

Created by celebrity photographer Don Flood in partnership with Astek Wallcovering, the Fliepaper collection includes graphic, sophisticated designs with an emphasis on scale. Options range from immense florals and bold textures to quirky, unexpected found objects. astekwallcovering.com RS #153

4.

Bend Goods' Hot Seat is made entirely of wire, for a cool, comfortable seating option. bendgoods.com RS #154

5.

Hand-knotted in Nepal, the Angels collection from Jan Kath Design is produced in a mixture of wool, silk and nettle that can be customized in both size and color. jan-kath.com RS #155

6.

fferrone design ltd.'s statement LED lights were inspired by a classic birdcage structure. Handcrafted in Chicago, they are available in three shapes and sold individually. fferronedesign.com RS #156

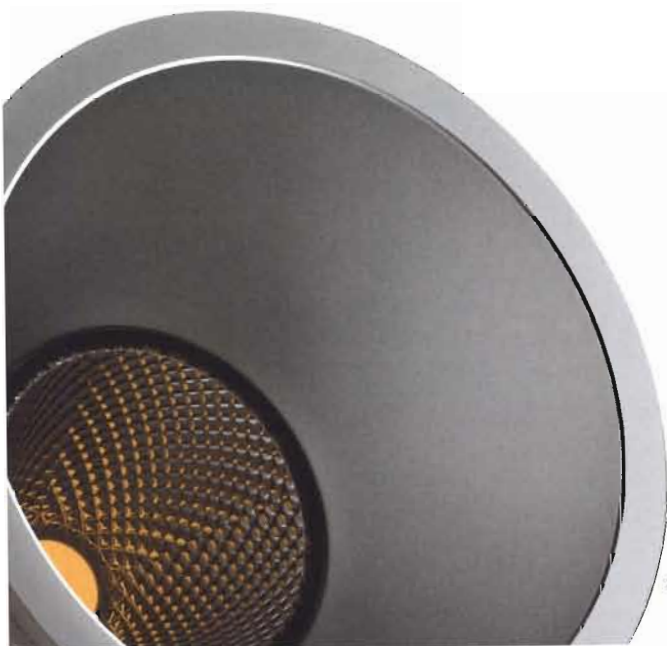
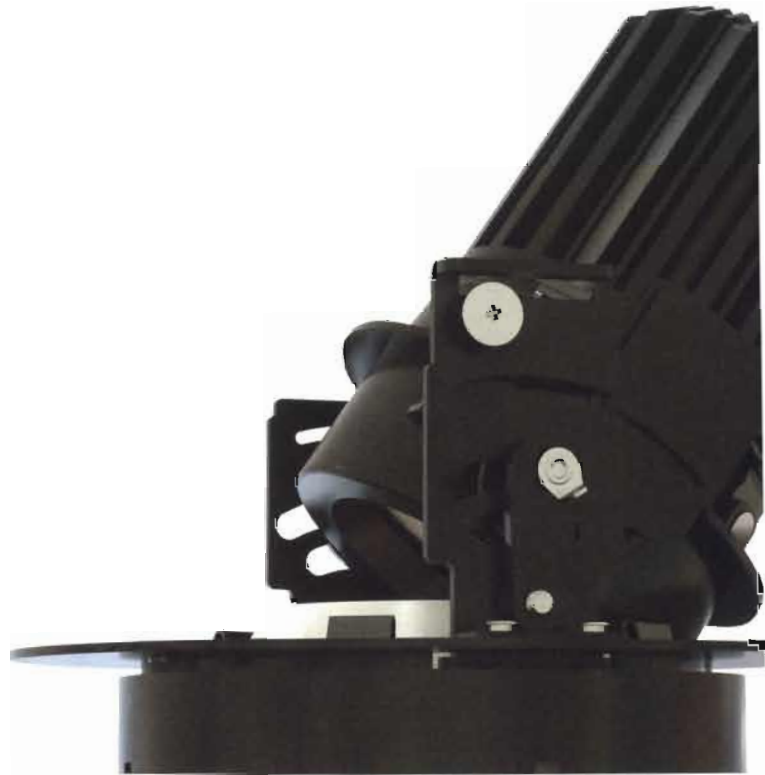


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CLICKS TO BRICKS

SAVVY ONLINE BRANDS looking to connect with their customers have been making the move—albeit slowly—from e-commerce to physical stores over the past few years. And now the clicks-to-bricks movement is gaining momentum, with a host of e-tailers opening up real-world outposts.

The fourth quarter of 2014 saw a number of new openings with a notable exception—after much speculation, Amazon did not open a store in New York. But, The Apartment by the Line and Birchbox did in SoHo with first-ever storefronts. And Warby Parker did it again, too—this time in Chicago and Seattle. Rent the Runway took on Manhattan and JustFab, a members-only site for bags and shoes, opened a sleek store in Glendale, Calif.

Bonobos opened in San Diego and Atlanta with plans for a total of 30 storefronts, while Frank & Oak, the internet address for stylish, affordable menswear, opened in Montreal and Toronto, offering a way to try before the buy (that's a back-to-the-future concept), plus grooming from its resident barber.

Other online brands are playing with pop-ups—i.e. Bullett, the Web mag and creative agency that opened last year in New York's Tribeca offers up-and-coming designer brands. BaubleBar opened a pop-up store in New York, which led to an exclusive collection with Anthropologie and selling their statement jewelry at Nordstrom stores. Co-founder Amy Jain told CNBC that the order size at physical stores is about three times that of online.

New York-based men's dress shoe startup Jack Erwin also made the move from clicks to bricks, opening the Fitting Room Tribeca in 2014. The showroom-shop has no on-site inventory. Instead, customers can try on various styles, place an order and then shoes are shipped to them.

Cassandra Connors began Bella Bag in 2005 as an eBay-based business selling "pre-loved" luxury handbags in pristine condition. Today, it's a multi-million dollar business selling authenticated bags from Chanel, Prada, Louis Vuitton, Hermès and other covetable labels. In 2012, Connors opened a pilot store in Atlanta's Miami Circle, and then relocated in 2014 to a prime location in the new Buckhead Atlanta luxury shopping district.

Who would have thought online would lead to a re-birth of physical retail? Touché retail, touché.

—Janet Groeber



Bella Bag,
Atlanta

Photo by BRIDGITTE SIFTON



Bonobos,
Atlanta

Photo courtesy of BONOBOS



Jack Erwin's Fitting Room,
Tribeca, New York

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GOING WITH THE GRAIN

TRADITIONAL MARKET HALLS typically evoke images of vintage environments with purveyors in settings that are more happenstance than built around modern sales-building theories of retail merchandising layouts. Not so for Mercado Roma in Mexico City, a new brand of market hall where designer stalls are attracting trendy foodies.

The 86-sq.-ft. Germina outpost has become a destination within Mercado Roma, selling seeds, grains and cereals in bulk (from poppy seeds to quinoa), as well as snack items like dried spicy chickpeas and cereal bars. Designer Orlando Fernandez of Monterrey, Mexico-based Savvy Studio gave the tight space a contemporary



approach to buying basic edibles in bulk. Amid a black industrial environment, the rear wall of the

Germina stand is created by 20-in.-square maple boxes rising to the ceiling in three sections. The structural frame is iron painted black.

Savvy Studio also coordinated Germina's graphic identity, including the handwritten style to identify each product's name, weight and price on the bins, and the open graphic format of black text against a pale background used for shopping bags and jar labels. The classic, reconditioned weighing scales and grinder are given a prominent center position on the front counter, signifying the interaction between customer, sales associate and the personalized purchasing procedure.

Who would have thought shopping for grains could be so cool?!

- Vilma Barr

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RUNNING RAINBOW

FOLLOWING THE SUCCESS of its first store in Warsaw, Poland, and its e-commerce business, sneaker retailer RunColors—known for its selection of limited-edition kicks—decided to expand its presence across the country with a second bricks-and-mortar store in Poznań. Following a “running colors” theme, Poznań-based mode:lina architekci created the concept for the new 1,184-sq.-ft. store, located in the city’s Stary Browar shopping center.

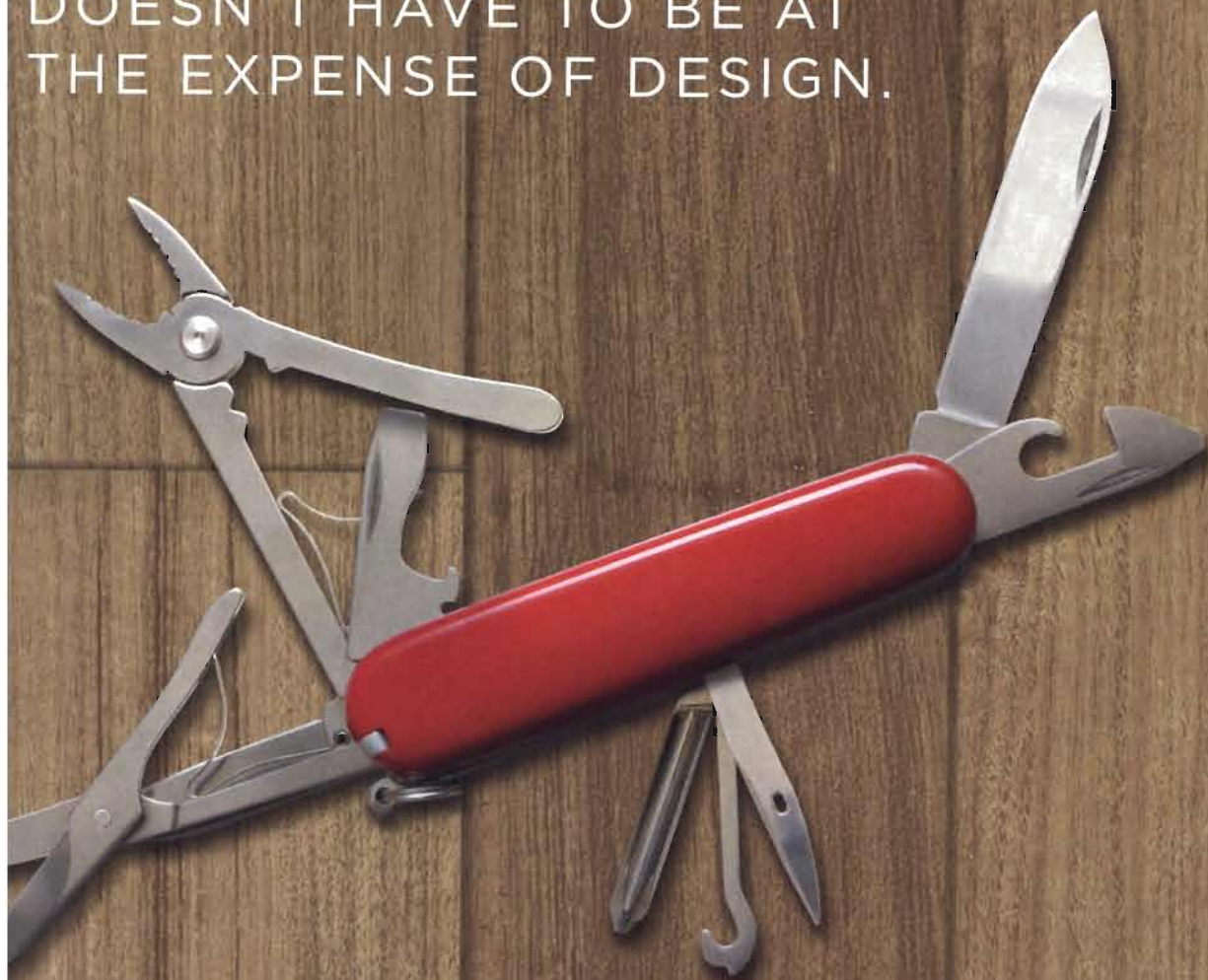
“Shoelaces—a distinctive feature for the brand—inspired a dynamic and multicolor installation made of colorful ropes,” says Jerzy Woźniak, co-founder of mode:lina architekci. Reminiscent of the retailer’s logo, the ropes create prismatic shapes throughout the space, drawing the eye quickly from one point to another, a reference to the fast movement of a runner. The vibrant lines bounce from wall to wall, running into the floor and across the selling space.

Juxtaposing the rope installation is a minimalist space with dark gray painted antiques—a nod to the Warsaw shop—and large, old chairs and couches that spot the store floor. The muted furnishings, combined with a backdrop of slate gray walls and the unusual absence of signage, allow for the striking rope detail and wide range of brightly colored shoes to pop.

It’s a modern shoe store sure to inspire customers to lace up and hit the pavement.

— Lauren Mitchell

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THE KEY TO that million-dollar look is all in the details. Here are my top five strategies for truly impactful commercial design.

1. Mixed Materials

Forget the matchy-matchy. Mixing materials, such as wood, tile, metal and leather, creates a look that is confidently eclectic without an overload of quirk.

2. Statement Lighting

From bare bulbs to contemporary silhouettes, statement lighting can put the finishing touch on an interior. Fill extensive overhead space with oversized pendants that draw the eye.

3. Contrasting Patterns

Playing it safe is so passé. Think outside the box with paired up patterns that don't match in the traditional sense. Pro tip: create a flow and avoid clashing by breaking up disparate styles with a clean white wall.

4. Graphic Millwork

Who says cabinetry has to look uniform? Go bold with an asymmetrical graphic design and take your millwork far beyond boring.

5. Photographic Statement Walls

Statement walls have gone from a single bold color to creative patterns and now head-turning photographic wallpaper. Invest in this evolving trend and bring your walls to life.

SPECIALIZING IN SOPHISTICATED DESIGN WITH AN EDGY TWIST, KARIN BOHN, OWNER AND DIRECTOR OF VANCOUVER, BRITISH COLUMBIA, CANADA-BASED MOESKI DESIGN AGENCY, PRIDES HERSELF ON CREATING UNIQUE AND INNOVATIVE POINTS OF INTEREST THAT MAKE A SPACE UNFORGETTABLE.



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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MICROSOFT WINDOWS TURNS 30 this year. Bill Gates announced the operating system in November 1983 and released Windows 1.0 two years later, the relative Stone Age of computer technology. This year, Microsoft introduced Windows 10, with a holographic interface that just could become a retailing game changer when it becomes available in late 2015.

At its “Windows 10: The Next Chapter” event in January, Microsoft debuted HoloLens, an augmented reality headset that enables users to interact with holograms in the real world. The sleek computing device, looking more like ski goggles than Google Glass, superimposes holograms on reality. The totally wireless, wearable HoloLens features gaze, gesture, sound and voice capabilities. A see-through lens (high-definition) allows wearers to see the “real world” in front of them. The holograms are layered on top, going a step beyond virtual reality into the realm of “mixed reality.”

With Microsoft supplying the software and hardware, retail industry watchers are weighing in on




applications for holographic computing. Think virtual dressing rooms for apparel merchants, while home improvement stores could assist DIYers with projects—because with HoloLens it’s possible to include video. There’s also talk of sharing holograms and the ability to see things from another user’s viewpoint, plus 3-D printing of holograms.

While the wait is on for developers to get started making apps, Forrester analyst James McQuivey predicts, “Mixed reality will change the way that brands interact with consumers. The headsets will be expensive for the next several years, but we

estimate that 3.6 million people will likely buy one by the end of 2016. Holographic mixed-reality computing will similarly affect the industries that were most susceptible to web-based and then mobile-based disruption. Smart CMOs in those industries will plan to address it by 2017, and the rest, no later than 2020.”

We’re intrigued. Especially if developments include virtually bridging the gap between physical and digital retail channels in personalized and customized ways we’ve yet to experience, but only dreamed about.

—Janet Groeber



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HIGH-TECH HOLIDAY

READERS OF THIS magazine are probably familiar with STORY, the 2,000-sq.-ft. Chelsea boutique that remakes its store every four to eight weeks with a new set and new merchandise. STORY tends to sell items from indie producers, so it may come as a surprise that this past holiday season, the shop teamed up with Target for a first-of-its-kind collaboration.

Showcasing select "favorite things" from Target's proprietary Nate Berkus and Archer Farms lines that were unique to STORY, the "Home for the Holidays" concept featured new visual merchandising technology from PERCH Interactive (a New York design and technology firm founded in 2012 by MIT Media Lab grads).

PERCH's inaugural horizontal table was followed up by the PERCH Vertical display (available in various sizes), which debuted at STORY with Home for the Holidays. Positioning displays at eye level, PERCH Vertical uses digital animation to encourage customers to pick up and interact with the merchandise. Once lifting a product, customers can explore photos, product details and social media (including user reviews).

"Working with PERCH, we were able to create a concept that told the story of our partnership with Target," says Rachel Schectman, founder of STORY. "We've seen so much positive engagement from the new vertical display; consumers gather around the shelves to see what each product reveals."

Meanwhile, PERCH Analytics registers every interaction along the way, providing valuable insights into consumer behavior and the media that drives it. PERCH also tracks when shoppers approach the display and interact with products, with a cloud-based analytics platform that provides data to marketers.

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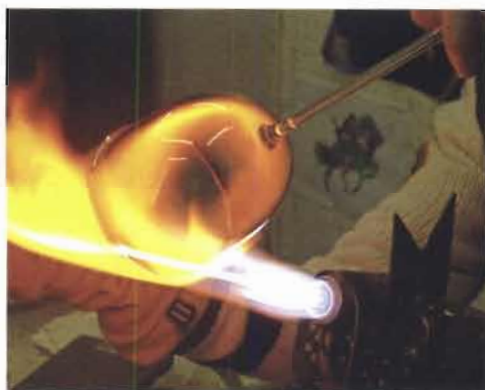
- Janet Groeber



Suspended Heart Display
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together to form larger
heart display.

Hexagon Vitrine
MDF pedestal painted high gloss
black with gold mirror trim and
acrylic display case.

Platform
routed wood faced with
styrene, laminated with tone on
tone direct printed heart pattern
on black gloss vinyl.



THREE GLASSES

CARBONDALE, A PARIS-BASED architecture firm, is committed to creating exceptional design solutions customized specifically to each client. This commitment to the exceptional is evident in the creation of a translucent façade for Tre Bicchieri Restaurant in São Paulo.

Tre bicchieri is Italian for “three glasses,” and the restaurant is owned and operated by three restaurateurs. The design intent was to create something that captures the name and identity of the restaurant and the personalities of the three owners while serving as an iconic feature to brand the environment. The unique facial profile of each owner inspired the façade design.

The process began by capturing the profile image

of the three restaurateurs and then transferring the highlighted silhouettes to the Murano craftsmen. The glassblowers studied a number of techniques to shape the base, stem and bowl, the three elements of a glass. A wooden guide was then created for each profile and used to establish continuity as the 950 glasses were hand-blown. The process delivers subtle differences from glass to glass adding to the charm and handmade quality of the installation.

Once the fragile shipment of glasses arrived safely from Venice, Italy, the team worked with a Brazilian glass specialist to meticulously attach each glass end-to-end with invisible ultra-violet glue. The right balance of transparency and translucency needed to be achieved as the arrangement and density of the glass wall pattern was created.

The glass columns were then placed on ultra-clear glass shelves and sandwiched in an airtight space between two layers of façade glass.

Architecturally, the façade of glasses is more like an art installation that achieves a mirage-like effect. LED lighting integrated in the façade frame helps adjust the degree of visibility as it washes the glasses laterally with light. The lighting intensity adapts and adjusts with light sensors according to the changing amounts of natural light.

In the end, the façade creates an intimate atmosphere for diners while still maintaining a connection to passersby, conveying the magical quality of the dining experience within—an exceptional translation of Tre Bicchieri.

— Jenny S. Rebholz



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Calling All Hip Lumberjacks

KNOWN FOR ITS abundance of bearded gents in beanies and flannel shirts, Portland, Ore., is a city with a young, trendsetting heart keen with a local beat. Breweries, and bike and coffee shops complement the local retail vibe, with areas like the West End and Pearl District oozing authenticity out of its retail pores.

"Portland is a city of young transplants who've come to call it home," says Craig Wollen, principal and creative director for Portland-based Huen. "It's populated with a rich mix of people who are creating and embracing Portland's local, artisanal, brewed, cultivated and recycled culture."

Apparel stores definitely cater to the "hip lumberjack crowd," as Wollen calls it. And many of the retail stores have a crafted warmth and hand-hewn texture to them—creating a distinctive Portland aesthetic.

Differentiating the Portland consumer might be "an extreme interest in the provenance of products," Wollen adds. "Where is it from? How was it made? What are the materials? Also, Portland has an abundance of young people involved in various aspects of the design industry, so consumers tend to be quite design-savvy."

— Alison Embrey Medina



Tanner Goods

Launched in Portland and now with stores in New York and Los Angeles, Tanner Goods brings a design-minded approach with a deep commitment to crafting items by hand. The result is a bevy of beautifully crafted, heavy waxed cotton twill bags, supple Chromexcel leather wallets and English Bridle leather belts. Photo courtesy of TANNER GOODS

Multnomah Whisk(e)y Library

With more than 1,500 offerings, this bar/library hybrid provides access to a diverse spirit collection served in either pure or crafted cocktail form. Food is served on tables and TV trays, and the entire lounge is filled with antiques and bespoke details that "evoke the feeling of a turn-of-the-20th-century library merged with a British gentleman's club of old." The tagline alone says it all: "For the pursuit of diversion, leisure and knowledge." Photo by ALISON EMBREY MEDINA

Boys Fort

Boys Fort is a "manthropology" emporium of locally designed wares and nostalgic curiosities a boy of any age might want to have in his fort (read: anything from men's jewelry to origami cranes to a book titled, "The Best Places to Pee in Portland"). Conceived and curated by designers R. Rolfe and Jake France, the West End spot is done in collaboration with more than 75 local artists and craftspeople and encourages endless browsing. Photo by ALISON EMBREY MEDINA



Interested in seeing more of Portland? Join us at the design:retail Forum Sept. 24-26! designretailonline.com/forum

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New Store Watch

1.

Skechers, Melbourne, Australia
Opened: March 2015

2.

Lissac, Paris
Opened: November 2014

3.

The Clay Pot, New York
Opened: December 2014
Photo by AUGUSTA QUIRK PHOTOGRAPHY

4.

Concrete + Water, Brooklyn, N.Y.
Opened: January 2015
Photo by FRAN PARENTE

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



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A.R.E., POPAI ANNOUNCE PLANS FOR MERGER



THE BOARD OF directors of A.R.E. (the Association for Retail Environments) and POPAI (Point of Purchase Advertising International) recently voted to enter a due diligence phase and work toward a definitive agreement to merge the two not-for-profit groups.

"It is clear to us that the memberships of both organizations have much in common, and that the entire industry will benefit greatly from our

combining forces," says Michelle Adams of Marketing Brainology, the current elected chairman of POPAI. At their respective board meetings held in March during GlobalShop in Las Vegas, the associations agreed to a preliminary framework, which they believe will allow them to better serve their members and advance the industry as a combined organization.

POPAI is a global association for the in-store marketing industry. Its international membership

consists of leading retailers, CPGs, brand agencies, producers and educators who are committed to relevant shopper marketing research and education. Established in 1956 as the National Association of Store Fixture Manufacturers (NASFM), A.R.E. is a trade association representing the retail environments industry. Member companies include retail design firms and suppliers of store fixtures, visual merchandising products, materials, equipment and services.

- Lauren Mitchell

FUTURE CHINA PROJECT BOASTS NATURE-MEETS-URBAN-LIFE DESIGN

HOLLYWOOD, CALIF.-BASED architecture firm 5+design has broken ground on a new mixed-use development within the Shui On Land Wuhan Yongqing Master Plan in Wuhan, China.

Spanning more than 20 acres, the project will blur the line between inside and outside, merging nature and city life together, a central theme that will be present in the project's retail, residential and office design. The design goal is to maximize community use of the development, with walkable districts and neighborhoods centered around transit stations that focus on open spaces and creating a pedestrian-friendly environment.

Features will include a rooftop urban farm offering education on sustainability and organic



gardening opportunities for the surrounding community; climbing terraces atop every level of the mall; a retail bridge connecting the project between two separate parcels; and on top of the bridge, a new restaurant and entertainment village that is reminiscent of the nearby Wuhan Tiandi.

The project's modern residential towers will run parallel to Zhong Shan Road, and interspersed parks will stretch from the project's green space to the riverfront. A sky bridge will float above the corporate plaza. In the middle of the bridge, there will be a void that allows natural light to shine through to the plaza below.

"We are excited to see the beginning of a project that is very much an original in its approach to merging urban life with the natural environment," says Michael Ellis, managing principal of 5+design. "This project is expected to bring a new element to the mix of how a community interacts with retail and, in the process, will hopefully showcase a new method of how to bring often polarized design uses together."

— *Lauren Mitchell*

Rendering by 5+DESIGN

CORRECTION: In the March issue on page 36, the caption for New Store Watch No. 2, Careland Pharmacy, should have read "Opened: January 2015."



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LATIN DANCE PARTY

MEMBERS OF THE retail design industry showed off their dance moves at *design:retail*'s Latin Dance Party, hosted by CNL mannequins. The party was held March 23 at the Ling Ling Club in Las Vegas during GlobalShop and featured live music and dancing to the sounds of Bandidos de Amor, and entertainment provided by the Tropidanza Dancers. It was an evening for the books!



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→ [ALL PERSONS LISTED FROM LEFT TO RIGHT]

1. Tim Anderson, Aeropostale; Rob Sargenti and Tony Czapka, Sargenti Architects 2. Gloria Jeong and Blanca Rodríguez, Benefit Cosmetics 3. Amanda Layton and Wendy Holmes, CNL mannequins 4. A Tropidanza Dancer 5. Tamara Carlyon and Cheryl Campbell, Target 6. Stephanie Simpson, Sanrio; Cesar Negado, Universal Studios Parks and Resorts



[6]



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[11]



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→ [ALL PERSONS LISTED FROM LEFT TO RIGHT]

7. Bandidos de Amor 8. Paul Percival and Scott Horne, Talbots 9. Daniel Gonzalez, Marco Cacho and Gerardo Gonzalez, Servicios Corporativos Control S.A. de C.V.; Antonio Antunez, grupo Comercial control; Octavio Gonzalez, Servicios Corporativos Control S.A. de C.V.; Victor Valero, Corporaci'n Control; Lily Lee, CNL mannequins 10. Markus Schwitzke, Schwitzke Graphics GmbH; Denny Gerdeman, Chute Gerdeman; Klaus Schwitzke, Schwitzke Graphics GmbH 11. Mara Zalitis, Victoria Marino and Cedric Wright, LeSportsac 12. Vincent Lipari, Ashley Dowling and Tara Yates, Marshall Retail Group

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→ [ALL PERSONS LISTED FROM LEFT TO RIGHT]
13. David Kane and Kathy Abels, *Twist Marketing*; Rob Sargent, Melanie Gifford, Tony Czapka and Nicole Simone, *Sargenti Architects* 14. Julie Reker, Gensler; Luanne Perry, *Group 7 Design Inc.*; Mare Weiss, *Bergmeyer Associates* 15. Bethany Kleban, Jeff Vander Zwan, Clay Crider and Hana Yoo, *Tommy Hilfiger* 16. Louis Dorado and Matt Winkelman, *Walgreen Co.*; Tim West, *Coast 2 Coast*

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The Store IS Media



IRA L. GLESER

PRESIDENT

AMPLIFY MARKETING COMMUNICATIONS

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EARLIER THIS YEAR, I attended a food retail executive conference and had the pleasure of hearing Doug Stephens, author of "The Retail Revival: Re-Imagining Business for the New Age of Consumerism," share his insights during a morning keynote session.

Stephens suggested that all of the connectivity consumers are enjoying today thanks to technology and their devices means that "the store is everywhere...media IS the store." I found that to be really profound. But, what he proposed next was even better: if the store is in the palm of my hand, what is the purpose of the bricks-and-mortar space? Consider this: physical stores are still unique in that they provide an immersive, emotional connection to a brand, and the opportunity for retailers is to start thinking of their stores as delivering fulfilling, personalized experiences to shoppers. Stores need to become better forms of media, providing information and entertainment in an engaging way. In other words, "the store IS media."

Those words—"the store IS media"—were top of mind for me as I attended my first GlobalShop in Las Vegas last month. In her keynote presentation, Nadia Shouraboura, CEO and founder of Hointer, talked about her personal journey to embrace the "emotional experience of shopping," and the role of technology (efficient, innovative, invisible technology) enabling this "beautiful experience" to occur in her store, a denim shop in Seattle. And now Hointer helps retailers build amazing shopping experiences centered on one thing: bringing



magic to the in-store experience by merging the best of the physical and digital universe.

My next stop was to spend time in "The Path to Purchase: Destination Bricks and Mortar" Centerpiece Exhibit on the show floor. The companies featured in this space were extremely energized about what they had to offer a new shopping experience that leverages digital technology to elevate the physical act of shopping to innovative, exciting new levels. As a marketer, you can't help but get invigorated by the possibilities to bring your brand to life at-retail in ways never thought possible even just a few years ago. I was quite impressed by the array of solutions packed into this exhibit, most centered around unique,

creative ways to engage shoppers and their smartphones.

My last stop was probably the most impactful for me—a lunch session featuring a panel of shoppers who had experienced the wonderment of the exhibit earlier in the day. We all know that perception is reality, and this diverse group of shoppers had lots to say about the technology and solutions they had experienced that morning. One focus group participant summed it up best when she said, "I want to date technology, not get married. I want technology to be simple to use, and helpful to me when I'm shopping."

The moderators wrapped up the session by asking the group what they thought was the one thing that retailers could do to improve the shopping experience, and the resounding response was: provide good customer service and informed salespeople. I hope that message was heard by all of the

attendees at GlobalShop. While it is easy to get excited about all the bright, shiny new toys that digital technology is making possible in the physical store space, I would suggest that another important role of this new technology is not to replace your salespeople, but to help them be more informed and confident, which will enable them to provide a satisfying, fulfilling shopping experience that will keep customers coming back for more. dr

IRA L. GLESER IS PRESIDENT OF ATLANTA-BASED AMPLIFY MARKETING COMMUNICATIONS (AMPLIFYMC.COM), WHICH HELPS BRANDS AND ORGANIZATIONS CONNECT MORE EFFECTIVELY WITH CLIENTS, CUSTOMERS AND PROSPECTS.

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A Parking Lot Story



PACO UNDERHILL

CEO & FOUNDER

ENVIROSELL

p.underhill@envirosell.com

ASPHALT AND CONCRETE. Parking lots and sidewalks. The historic starting point and ending point for retail. Often barren and windswept, especially on a winter weekday at the Mall of America. Sometimes scary, almost never positive. No one ambles, everyone rushes. More accidents happen in parking lots than on the highway. Laid out by engineering teams trying to fit as many spaces as they can. Mostly unchanged since the invention of automobiles—until now.

General Shopping is a Brazilian mall developer and operator (I happen to serve on its board), which currently has some 23 locations across its portfolio, including urban locations in Rio and São Paulo, an old Olivetti Typewriter Factory repositioned as a mall near Guarulhos Airport, and a series of outlets called Outlet Premium. It is a young, family-based business. The CEO, CMO, COO and CFO all are high school classmates in their late 30s and early 40s, and can complete each others' sentences. In the rough-and-tumble world of emerging market shopping, they have managed to tiptoe through expensive financing and keep up with larger competitors.

The first Outlet Mall location opened some 40 miles outside of São Paulo six years ago. Set into the side of a hill, the outlet mall is a circle of prefab industrial buildings with parking on the inside and outside of that circle. The plan was to fill in parking as needed with new buildings. Almost 10 years old, it was a major hit in the mall marketplace. A water park and hotel quickly located on adjacent land.

The second and third Outlet Premiums have gone up outside Brasília and Salvador, and have improved dramatically since our first review



18 months ago, where we discussed what was working, what wasn't, what they could be doing better and where the opportunities were. Not surprisingly, parking lots were our literal starting point.

One of the things we noticed was the high number of motorcycles—Yamahas, Harleys, Hondas, all the big ones. Brazil is known for its crazy cycle boys, the young men who make their living and die daily weaving in and out of heavy traffic making deliveries. The cycle boys drive medium-sized bikes that lend themselves to high-risk, high-adrenaline zippering. What we saw in our lots were not those bikes, but hogs (I call them male menopause vehicles). Based on our informal survey, wealthy, middle-aged Brazilian males like cruisers, not unlike their American counterparts. Driving to the Outlet Premium malls has become popular. Park the wife or girlfriend on the back of the bike, you

get the open road there and back, she gets to go shopping. A happy trade-off, and the perfect weekend activity.

We also noticed the gawkers—after all, high-end bikes attract attention. Our thought was, why not move motorcycle parking into the body of the outlet? In this case, it was the Brasília location, right next to a popular restaurant.

It took a month to make the improvements: new concrete, lighting, some coverage, and training for the parking lot guards on how to direct traffic and manage the male menopause lot. The results were awesome. The number of bikes increased with each passing weekend. The lot was filled with people, often families, admiring the bikes. The adjacent restaurant reported a serious increase in sales. Visiting the bikes went from nowhere on customer satisfaction surveys to one of the leading reasons families, especially those with young boys,

liked coming to the mall. And a year later, we started getting calls from the motorcycle dealers asking if we could build them showrooms on-site. They are a tenant we never imagined, and couldn't be happier to have.

Later this year, Outlet Premium in Rio de Janeiro will open—with good parking, shopping and other features.

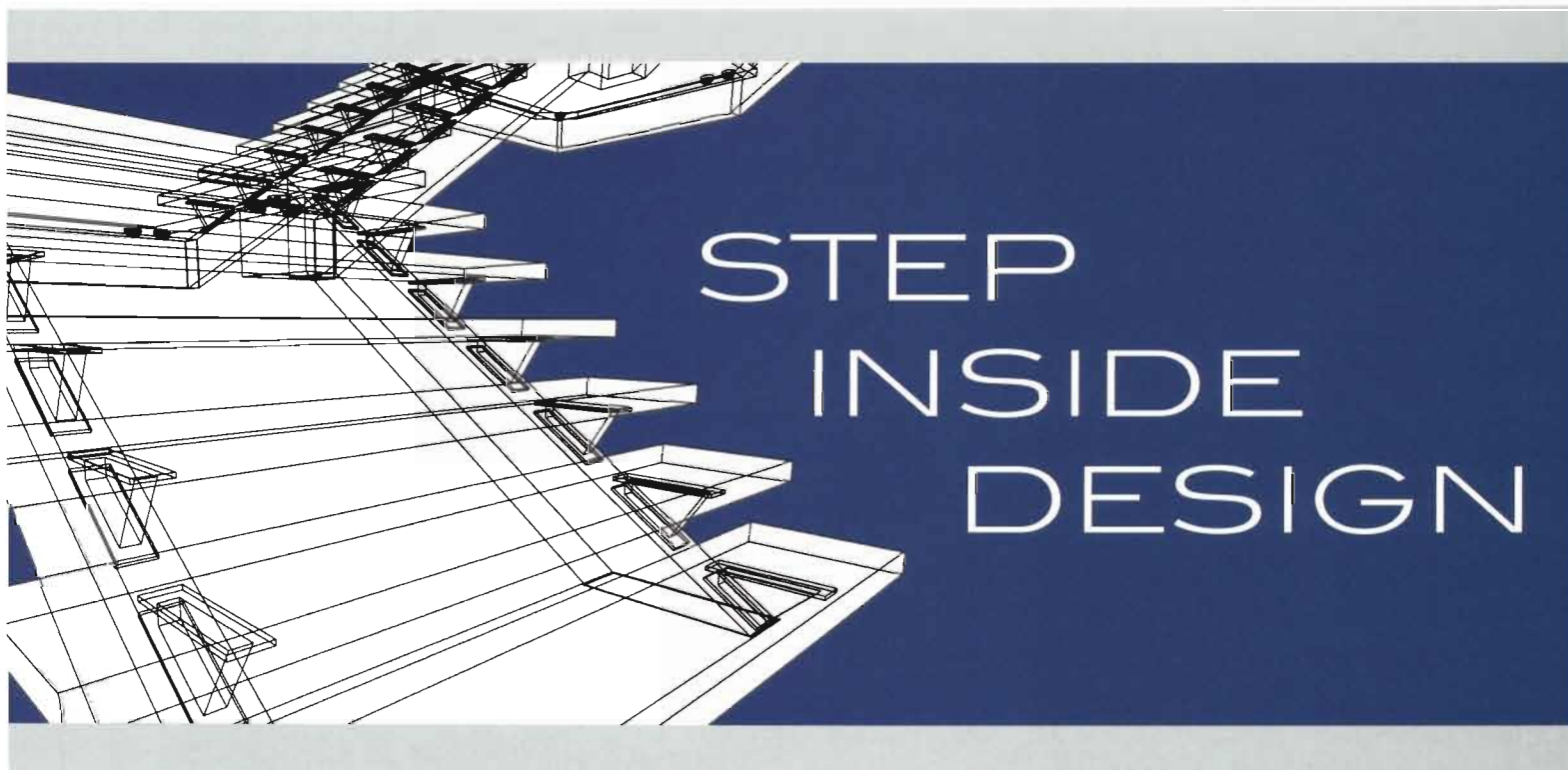
General Shopping is rethinking parking. The new malls will have power and water built in. We are thinking food trucks, craft fairs, car shows; we look at our asphalt not as a cost, but as an opportunity for place-making. Would you like to see a lot of cool bikes all in one place?

dr

PACO UNDERHILL IS THE FOUNDER OF ENVIROSELL AND AUTHOR OF THE BOOKS "WHY WE BUY" AND "WHAT WOMEN WANT." HE SHARES HIS RETAIL AND CONSUMER INSIGHTS WITH *DESIGN+RETAIL* IN THIS BI-ISSUE COLUMN.

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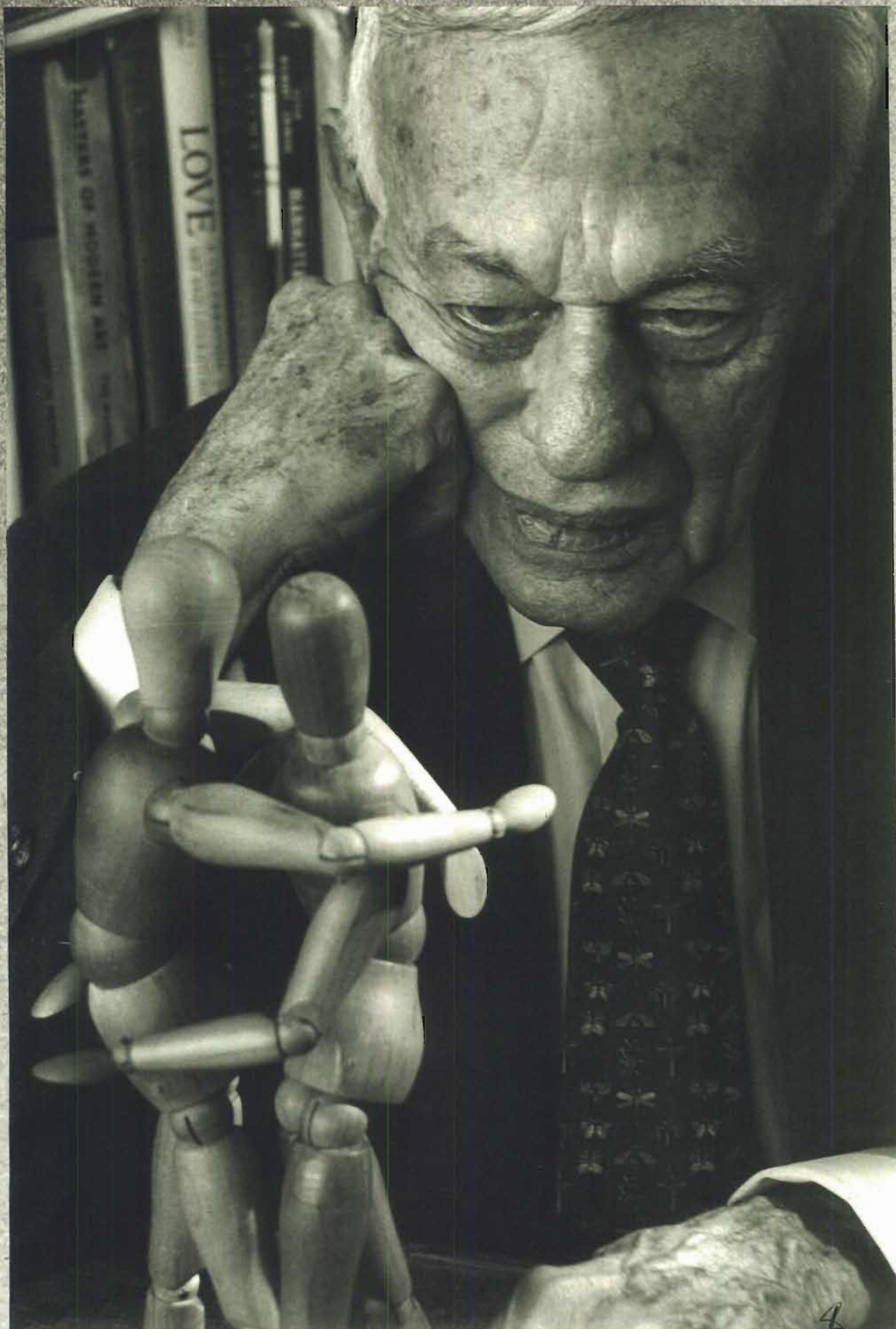
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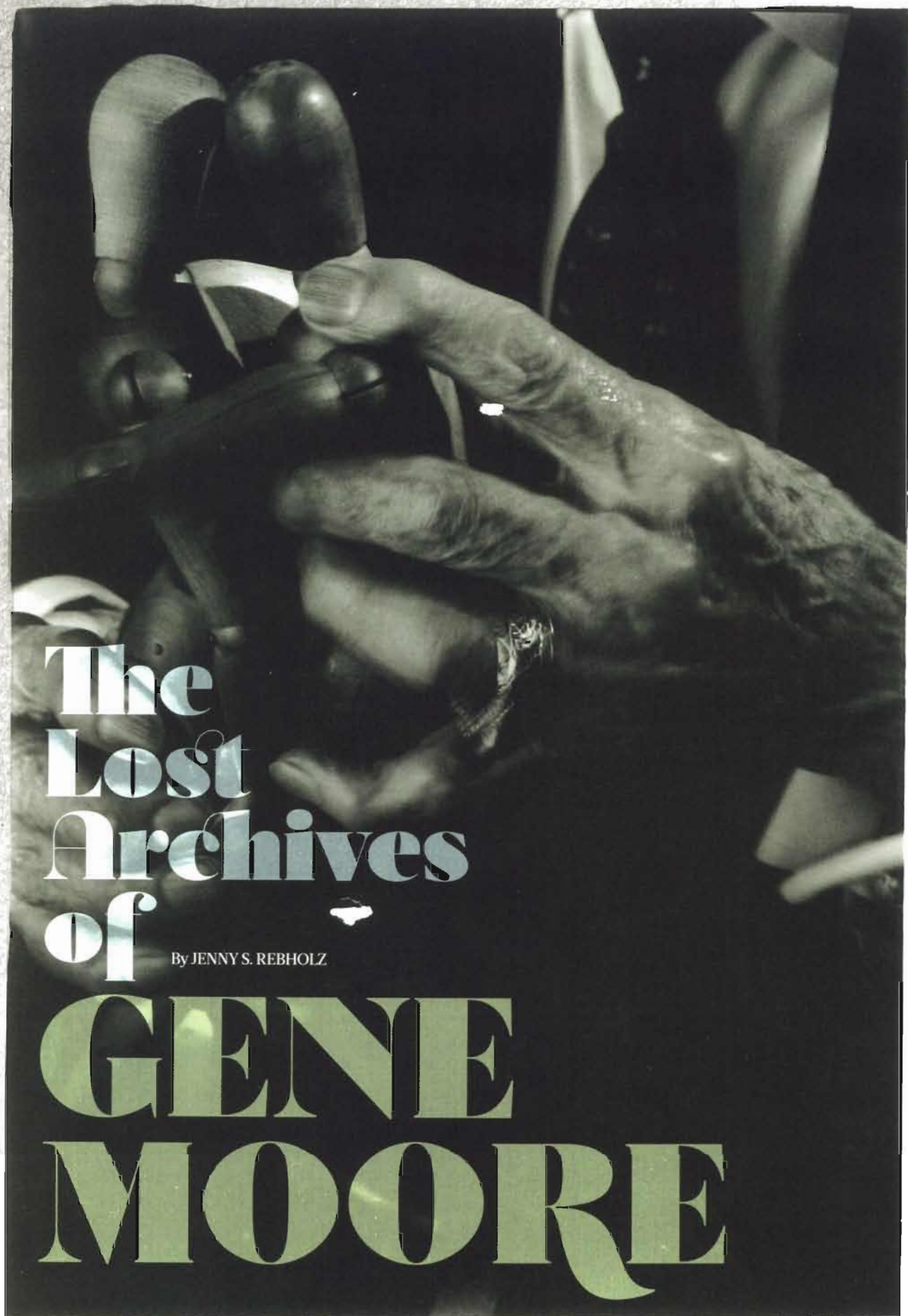
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Tiffany & Co.'s famed visual icon is a story and legacy worth telling and retelling



Does the name Gene Moore mean anything to you? Have you heard the stories of his legendary Tiffany windows? If you are in the retail industry, he is part of your professional history. If you are an artist or creator, he is part of your design DNA. Whether you know it or not, he has influenced the retail experience and exemplified what it means to be a designer respected across creative disciplines. If you know the significance of the signature

Tiffany robin's egg blue and the iconic packaging, then you have been touched by Gene Moore. Do you want to know more? What if you knew an archival collection of his work was tucked away like a hidden treasure just waiting to be discovered? Wouldn't you want to see it and share it with the world? We did. And that's how this story came about. Let us tell you a little something about the lost archives of Gene Moore.

A designer, a creator, a genius or simply "just a window trimmer"—Gene Moore was born a Southerner in Birmingham, Ala., in 1910 and departed this world as a New Yorker in 1998. The connections he made along the way created indelible marks on the arts community that are too historically significant to be forgotten locked away in a storage unit at the Smithsonian. Moore was a true mentor, and his protégés have so much respect and admiration for Gene "The Man" and Gene "The Artist" that they want to ensure his legacy continues and forever inspires generation after generation of designers, creators and artists. His work crossed disciplines—jewelry, photography, costumes, sets—but most of all, his artistic genius changed the way the world looked at window displays, specifically for 39 years with the five windows at Tiffany & Co. on the famed corner of 57th Street and Fifth Avenue in New York.

Moore's story began in the South, with a background in painting and a dream to get to New York. In 1935, he arrived in NYC with \$15 in his pocket and a goal to be a painter. As any 25-year-old knows, one must find work to make money and survive. So, Moore worked in a bookstore, was a waiter and did various other jobs until eventually he found work in windows.

"He saw windows as a visual, three-dimensional canvas," says James Damian of James Damian Brand Integration Services, who considers Moore a mentor and friend. "He took a painter's approach to telling stories in the windows. And his tools were humor, whimsy and cleverness." After hearing Moore speak earlier in their careers, Damian and Tom Beebe, now vice

president creative director of W Diamond Group, promised each other that whoever met Moore first would introduce the other to him. Beebe kept his promise and connected Damian with Moore in 1988, after which the two collaborated on a number of window displays and exhibitions. Damian cherished their 10-year friendship and continues to relish the memories when he looks at his collection of Ferragamo ties from Moore, one for each of Damian's birthdays over those insightful years.

Moore spent time at Delman's Shoes, which was part of Bergdorf Goodman, and as he continued on to Bonwit Teller, his unique approach was gaining recognition. That is when the head of Tiffany & Co., Walter Hoving, first recognized his talents and invited him to display his skills at Tiffany. At the time, it was a new methodology for window display, a departure from windows filled with merchandise and price tags. It is said that Hoving told him not to worry about selling the merchandise, that they would handle that inside the store. Hoving gave Moore the gift of freedom, and Moore was thankful for that and created magic with it. He didn't worry

about pleasing anyone but himself—he was his own toughest critic—and that proved to be an effective sales tool for the jeweler.

"The key to Gene Moore is that his windows were about entertainment, not promotion," says Michele Ateyeh, principal of Cummings Designs LLC. "But through entertaining, he was able to sell and promote. He was really talented. He knew exactly what he was doing. Amusing and eye-catching, yet the windows always turned out to have a commercial aspect." Tiffany & Co. was Ateyeh's first job, and she feels fortunate to have met Moore, who she says sort of adopted her. After leaving Tiffany, Ateyeh and Moore became even closer; he was part of her family.

In the late 1970s, Candy Pratts Price, a contemporary of Moore's,

was working at Bloomingdale's and, along with Robert Currie at Henri Bendel, the three were bringing back the art and theater of window displays. She describes Moore's work as tiny jewels and miniature productions. "It was an electric time for display and an incredible platform for artistic, creative people," Price says.

These window artists understood the power of their work. "At the time, the windows were entertainment; they were retail theater, a place to tell a merchandising story," Price says. "When the doors were closed, the only platform we had to entertain and amuse the public were our windows. This is how we created a connection to the brand then; this was how relationships were formed. The three of us were trying to bring back the retail magic of the 1930s at a time with Studio 54, etc., when New York was full of energy and creativity."

When you look at the facts, the credentials and the resume of Gene Moore, it is easy to be impressed. If people went on and on about his work,

"He receives compliments with the casual assurance of someone who knows they're deserved. It is when praise turns excessive that he describes himself as 'just a window trimmer.' The statement, delivered frequently and with an emphatic self-deprecatory shrug, means, 'What is the fuss about? It's just a window, not a symphony, a sonata, a ballet, or a painting.'"

—FROM "WINDOWS AT TIFFANY'S: THE ART OF GENE MOORE" BY JUDITH GOLDMAN

My favorite window

Gene Moore was a magician, a mood maker and a social commentator, and he was given freedom of expression, the trust to create an authentic experience that would engage people on the streets and invite them into the shopping experience at Tiffany. With a total of approximately 5,000 windows completed for Tiffany & Co. in his 39 years, is it even possible to pick a favorite?

When asked, his friends and colleagues shared window displays that they personally connected to or had a distinct memory of.

Michele Ateyeh has a personal connection to one of the Easter displays that stands out in her mind: "The entire window was eggshells, 12 lines of eggshells that were placed on 12 rods attached to a stanchion. The eggs had to be blown out. I helped suction out the eggs."

"Moon over Pearls. It is simplistic and elegant in its design and to me represents the style of Gene Moore," James Damian says.

Candy Pratts Price fondly remembers his circus animal windows.

For Angela Cummings, the Christmas windows were a favorite. This is what Moore had to say about the Christmas windows: "We're not selling anything in those windows. I've always believed Christmas is for children, and children don't care about diamonds. I know if I please the little kids, I'll please the big ones, too."

Ironically, one particular design came up with each person who was asked. It seems that this display perfectly captures the essence of Gene "The Man" and Gene "The Artist."

During a water shortage in New York in the late '70s, the design that was scheduled featured flowing water fountains (windows were planned far in advance, so it was hard to change the rotation). Moore didn't change his plan; instead he improvised and communicated to his audience: "NO! NO! NO! This is not precious city water. It's just some unprecious old gin." If that piece of the story doesn't clearly exemplify his personality, then the remainder of the story will. Once the fire department heard that there was gin in the window, they approached Moore with accusations of fire safety issues, which he felt were absurd. To prove his point, he lit a match to the gin and nothing happened. His point was made, and the windows stayed in tact.

Moore would humbly state: "I am just a window trimmer." But isn't the true making of a mentor or an icon, someone who doesn't consider himself a genius? While Moore is no longer with us, a collection of his work has been preserved, and a list of people still exist who can share the magic of knowing him and pass along his legacy to new generations, like a family who passes on mementos and stories from one wide-eyed generation of children to the next.

The Man

When it comes to knowing Gene "The Man," no one knew him better than William Rondina, who met Moore in 1966 and was by his side until the day Moore died.

"He was an amazing person, always a curmudgeon and very outspoken," Rondina describes. "He was very loyal and had friends for years and years. I met so many interesting people through [him] and because of him." Rondina could regale you with stories of Rosalind Russell, Jim Henson, Katharine Hepburn, Sir John Gielgud, Andy Warhol, Elsa Peretti and Paul Taylor—the list goes on and on.

Rondina shared his life with him and enjoyed the creative approach he took to their home. He recalls Moore always being aware of his surroundings, and how he found inspiration everywhere. "We were in the country, and he picked up an acorn which later became gold earrings," Rondina says.

The cast of characters that surrounded Moore all agree that he was a Southern gentleman with a wicked sense of humor. While they all refer to his grouchiness and irreverence, they consider him a caring and amusing character that produced influential and inspiring windows.

The Artist

The attributes that made Moore a great man also are part of what made him such an iconic designer. While he is best known for his work at Tiffany & Co., he was truly a multidisciplinary artist. From costumes for the Paul Taylor Dance Co. and gold jewelry for Tiffany to stage sets and vitamin packaging, he was a sought-after creative mind. "He was so versatile in what he did and had such a great understanding of design," says jewelry designer Angela Cummings. Cummings considers Moore a mentor as he took her under his wing after she wandered into his office. She started at Tiffany & Co. at the age of 23 and credits him for opening her eyes to many fields of design, not just jewelry.

"He loved all kinds of arts. He was so good at what he did, yet very modest," Rondina says. "He knew what he was good at, but he didn't blow his own horn."

Ateyeh appreciated his unabashed honesty and how he was able to cut through the politics and minutia in order to get to the core of what needed to be done to create the world-famous windows. "He flouted traditional rules; he was the master of innovation," Ateyeh says. "Everything he did was tongue-in-cheek, and amusing. Even though he could be growly and grouchy, there was an amazing sense of humor underneath the façade. His windows were always enchanting and charming."

Everyday items, objects that he would transform from the ordinary to the extraordinary, such as eggs, keys, gumdrops, dolls and ice cream cones, often inspired his designs. Those who were fortunate enough to be invited to his office on the seventh floor feel privileged and describe it as a special place. "His workroom was not light, but filled with tons of items, things artists would bring, carved animals, dolls, etc.," Cummings describes. "His office was like a magic box."

The Mentor

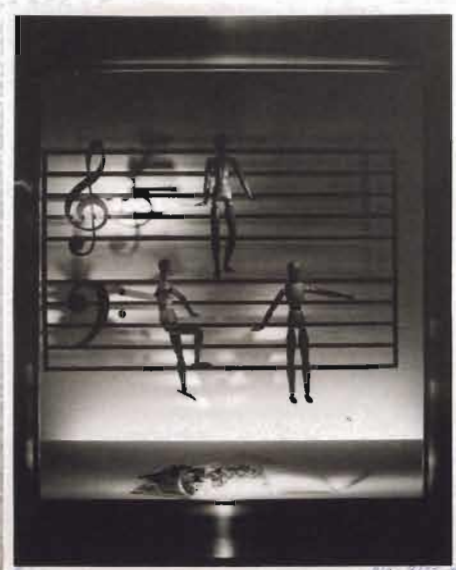
Moore gave of himself and his talent, especially to those he liked. Cummings recalls her time with Moore and how she would just watch and learn from him, soaking in his eye for design. "If he didn't like something, he would say so," she reminisces. "And it was agonizingly truthful, whether it was about design, jewelry or your own fashion style."

Whether you were fortunate enough to receive a handwritten note or to enjoy a meal with Moore, those who have a connection to him remember that exchange or correspondence fondly and appreciated any knowledge they could glean from him. "He loved young people and was a mentor to so many," Rondina recalls.

When it comes to Gene "The Mentor," there are many artists who can thank him for their own successful careers. He recognized the talents of artists, such as Jasper Johns, Robert Rauschenberg and Andy Warhol, to name a few. Moore's windows offered a platform to launch their artistic careers.

"He helped artists and did the [most] clever things with their work," Rondina says. "Gene appreciated creativity. He liked to create, and he liked people who created. He also was a judge of what was good creativity and helped those he thought were good." Many of the artists were so thankful to Gene that they wanted to give him pieces of their work. According to Rondina, Moore would often say, "It is great for the window, but I wouldn't give it 'house' room."

"He identified young artists that became some of the great artists of our century," Ateyeh notes. "He featured their work in the Tiffany windows before they were famous."



The Collection

Moore retired from Tiffany & Co. in 1994 after 39 years of escalating the brand in various capacities from window displays to jewelry designs. This is when the movement to celebrate and preserve his legacy began. In 1996, he agreed to allow the Fashion Institute of Technology (FIT) to present a retrospective of his work, which Damian curated. "The greatest gift I was given was when Gene asked me to curate his retrospective for FIT," Damian says.

In 1997, Beebe suggested Moore consider turning over his archival collection of Tiffany's work—78 books documenting his inspired designs from 1955–1994—to the Cooper Hewitt Design Museum.

Moore followed suit and contacted the museum, indicating that he wished to donate a collection of photographs documenting primarily his work as a window display designer for Tiffany & Co. He met with Stephen H. Van Dyk, department head and librarian for the Cooper Hewitt Smithsonian Design Library, who visited Moore at his home and studio. "I was impressed with the elegance of both Mr. Moore and his residence—he was a dapper, well-dressed, man—and his apartment was both stylish and comfortable," Van Dyk recalls. "We discussed the Cooper Hewitt—notably other designer archives as a repository of material that would be accessible to our staff for research and exhibition, for study by our graduate program (co-sponsored by Parsons School of Design), and by all researchers worldwide. Gene seemed impressed by our proposed use of the material."

Van Dyk reported back to the museum, and the donation was accepted for acquisition in 1997. "I spoke with Gene briefly on the phone about the acceptance—he was delighted," he remembers.

Beebe later worked with the museum on a window show, collaborating with New York retail giants like Barneys, Lord & Taylor and Bloomingdale's, to salute Moore's work. While Moore knew the exhibit was in the works, he did not see the completed project. Moore died in November of 1998.

When the Cooper Hewitt embarked on its extensive renovation project, the collection was sent to Washington, D.C. The work currently is stored in The Garber Facility, a complex of buildings that provides a support facility to the Smithsonian Institution. These 10 cubic sq. ft. are a piece of valuable real estate for the retail industry.

In August 2014, Beebe set out to find the collection and made it a personal mission to bring it back to life. "We can't lose this information," Beebe explains. "It needs to be shared with students, designers and display professionals. There isn't a thing I do that isn't

affected by him. I am passing along this information and what I learned to students. It is a payback in your career to pass on knowledge, and it is my time to help and to pay back. He is watching us try to do this and laughing at us, and probably masterminding it and this great cast of characters."

The latest keeper of the collection is David Haberstich, curator of photography, archives center, for the National Museum of American

History. Moore's work is one of a number of design-related archives that was transferred from the Cooper Hewitt. Part of Haberstich's job has been to make sure that the collection was properly catalogued in the Smithsonian system.

"Anyone who wants to study this type of design or follow his career will find this to be an essential resource," Haberstich says. "There are a lot of photographs of his displays, mostly in black and white. It provides a clear picture of his talents and ideas."

Due to the quantity of materials in the design-related archives, they were redirected off-site to The Garber Facility. The 17 binders of Moore's photos are being serviced there.

Haberstich and his team will produce a finding aid and will list what is in each binder, so it is convenient for researchers. A catalog record is available online with one illustration linked to the collection. Generally, the museum digitizes collection items on a contingency basis, so items are only scanned as researchers need them. Support and funding for the Moore collection would help to digitize the entire archive and make it accessible online.

The importance of Moore's work has supporters discussing numerous options for bringing it to life online, as a museum exhibit and through the production of a documentary.

"Gene Moore was so culturally connected that his collection should be more than just an exhibition. His influence should be shared globally through digital platforms," Price contends. "The process of bringing the windows alive was such a fabulous production. The wealth of materials that he left behind communicate all of the magnificent things that he did."

Damian agrees. "All of us, whether we consciously realize it or not, are standing on his shoulders," Damian says. "Gene stood tall against the merchants on the Avenue who did not agree. This is the stand we need now, more than ever, in order to make a distinct mark."

The Legacy

What better legacy for a giving mentor than to have his work on display for generations of creative professionals? His cast of characters can't say enough about him and cherish their memories with him just as anyone might cherish their piece of Tiffany jewelry.

If you want to try to understand Gene Moore, to know a man you can no longer meet, then you should study his work and his windows. He said it himself: "Everything you are goes into a window. I am my window, and my window is me."



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40 UNDER 40



These 40 young professionals
may just be the future of retail.
Let's meet the new class.

By ERIN M. LOEWE



HEALEY CYPHER

Head of Retail Innovation
eBay Inc.

Age 30

After joining eBay when it bought local shopping site Milo.com in 2010, Cypher worked in a few different areas until he was tapped to head a new team to build retail hardware for physical stores. At eBay's 3,000-sq.-ft. "lab" in Campbell, Calif., Cypher's team has created specialized touch retail hardware concepts for brands like Rebecca Minkoff, Kate Spade Saturday and Nordstrom. "So many people are employed with retail, so it is the industry that will shape how people will use technology to engage with the physical world," he says.

Thoughts on mentoring: Love it. Wouldn't be where I am without it.

Hobbies: Flying, sailing, running, random musical instruments, hiking, SCUBA.

KRISTON DEAN

Vice President of Chocolate Merchandising and Marketing
Purdy's Chocolatier

Age 38

From her start as a retail associate to a marketing manager at Lammle's Western Wear, Dean's most recent tenure at this Vancouver, Canada-based chocolatier has helped the brand evolve with the prevailing gourmet winds. She leads teams responsible for marketing, creative, visual merchandising, store design, product planning, research and development, forecasting, allocation and sales analysis.

Secret to success: Managing and defining your life for you—not for anyone else—and with no apologies.

I'm a big fan of: Red wine and Himalayan pink salt caramels.



JUSTIN IBRAHIM

Freelance Window and Retail Design Consultant

Age 32

Starting as a seasonal employee at Saks Fifth Avenue, Ibrahim spent time in interior merchandising and window design before moving to Disney's New York flagship as a visual manager. He gained more experience at Donna Karan, Jeffrey New York/Atlanta and Burberry before freelancing his unique visual merchandising talents. Ibrahim is currently on the advisory board of the Fashion Institute of Technology and is a committee member and event designer for both Project Morry and The Somali Mam Foundation.

My favorite part of my job is: Seeing the experience manifest; to see a concept work.

I can't live without: Meditation.

ERIN DENGES

Creative Director
Perfumania Holdings

Age 33

Denges' career evolved from being art director at the Greg Group to her current diverse marketing role that involves product development, sales promotions, strategic planning and visual merchandising. She oversees creative direction for an in-house art department that serves six divisions of Perfumania Holdings, and she has won numerous awards for packaging design during her seven-year tenure.

My latest obsession: The Vatnajökull ice caves in Iceland.

Right now, I'm really into: Trampoline parks.



JON HARARI

CEO/Co-Founder
WindowsWear.com

Age 33

After spending some time as an investment banker, Harari merged his business acumen with an entrepreneurial spirit to help co-found New York boutique Misha Nicole. Then in 2012, he left to co-found WindowsWear.com, which brings the most artistic windows from around the world right into peoples' living rooms (while giving them the ability to shop them as well). When not running WindowsWear, Harari also is an adjunct professor of marketing at Baruch College.

Best advice I ever received: Look good. Feel good. Do good.

My next project is: To do something I've never done before.



DANA HARCHAR

Interior Designer
Walt Disney Imagineering

Age 32

Harchar has a strong background in interior design and landed her role as store designer for Disney Theme Park Merchandise in 2008. There, colleagues say she amazed and delighted guests with her over-the-top designs for immersive retail at parks and resorts. In early 2015, Disney promoted Harchar to her current post, where she will work on various interior projects for parks and resorts around the world, which could include anything from retail, fitness and spas to attraction queues.

I'm a big fan of: Curiosity.

My favorite places to shop are: Antique malls and thrift stores.

UNDER 40

He can't live without his fountain pen!



ASHMIT ALAG

Principal and Chief Designer
Transform Design

Age 37

After a decade of retail and visual merchandising experience in America and India, Alag founded New Delhi-based Transform Design in 2004. A lifelong academic, he created the specialized Academy of Applied Arts in 2010 to advance the fields of interior design and visual merchandising in India.

Secret to success: Delegate right, follow up often.
I can't live without: My fountain pen.

ANTHONY BARSÌ

Architect
Little Diversified
Architectural Consulting
Age 31

During his brief architectural career, Barsi has executed more than 500 retail projects, from remodels to complete overhauls. He recently won the prestigious International Council of Shopping Centers (ICSC) Scholarship. He enjoys business development and building strong relationships in the commercial construction and real estate industries.

My next project is: Developing a framework for the mall of the future.
The best advice I ever received: I should be an architect (I was 6 years old).



MATTHEW CALKINS

Senior Associate
Gensler
Age 31

Previously a design assistant with Apple and an associate at the branding firm Lippincott, Calkins is known at Gensler for his innovative thinking and clear vision that is able to win over skeptical colleagues and companies alike. His work has won numerous awards, including the Retail Design Institute's Digital Integration Innovation award, Contract Healthcare Environment award and HOW's International Design award.

Hobbies: Life drawing, pottery and cycling.
Dream job: Astronaut.



His dream job:
airline redesign.

JOEL BRANDON

Design Director
SET Creative
Age 35

With SET, Brandon has led various major projects, lending a keen eye and attention to detail to major brands like Google, The North Face and Nike. For three years prior, he did freelance design for Nike North America Brand Design Group, where he focused on brand strategy, visual identity, environment and product design. Brandon recently relocated to New York from Portland, Ore., with SET.

I can't live without: Air and water.
Dream job: Airline redesign.



Right now, she's really into trampoline parks.



ALEX CHACON

Store Planner
Godiva Chocolatier
Age 33

Godiva, Cartier, Prada—if there's an essence Chacon's resume exudes, it's luxury. As a creative and branding consultant, Chacon brings much experience in sales, design and marketing to the table. He is known for bringing a well thought-out plan that can be executed on time and on budget.

The best advice I ever received: "You are the brand." I read it once at the employee entrance of Saks Fifth Avenue.

My favorite place to shop is: Jeffrey New York—Meat Packing District.



HILARY BLOCH

Store Development Manager
Ace Hardware
Age 36

Bloch has been with Ace for 13 years, since the beginning of her professional career. In her most recent role, Bloch's leadership helped influence the full remodel of more than 250 Ace Hardware stores over the past few years. This was no small feat, as Ace retailers are not required to participate in remodels, since they are part of a co-op system.

I'm a big fan of: Honesty.
My next project is: Launching an independent skincare line called Beauty Archaeology.



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In her spare time, she's planning her upcoming nuptials.



AMY RALPH

Senior Designer
BCBGMAXAZARIAGROUP

Age 36

Ralph's background in environmental design helps her make a creative impact at BCBG. She is known around her company for feeling comfortable leading projects while constantly expanding design parameters. Ralph's recent work includes launches for new design concepts for BCBGeneration and the brand's luxury line, Hervé Léger.

In my spare time: I plan my upcoming nuptials.
Dream job: Creative director of my own multidisciplinary firm.



PETER RIVERA-PIEROLA

Manager of Strategic Concepts,
U.S. Restaurant Design
McDonald's

Age 32

Rivera-Pierola's extensive educational background in industrial design and strategic design gives him a unique perspective on the McDonald's U.S. Restaurant Design team. Through his several years with McDonald's, he has led tests of several customer-improvement efforts, from the ordering experience (self-order kiosks and a new front counter design) to food retailing and merchandising (baked goods and self-serve beverage bar) to integrated technology in the dining room (personal device charging stations). Rivera-Pierola also has earned several patents for innovations in equipment and processes.

The best advice I ever received: If you never ask, the answer will always be no.
Hobbies: Cooking, listening to audiobooks and podcasts, and food exploring with friends.

LOUIS SANDERS

Manager, Visual Merchandising
The Estée Lauder Cos.

Age 30

In his relatively short career, Sanders has risen quickly in the world of visual merchandising, holding positions with The Bon Ton Stores, Universal Display and Props for Today before moving over to Estée Lauder. Recently, he championed the launch of Estée Lauder's super-luxury product line, Re-Nutriv Ultimate Diamond, where he created visual assets, including the design of launch tests, window displays and press events. Sanders was a 2011 DIFFA (Design Industries Foundation Fighting AIDS) Dining by Design event designer and received a 2011 PAVE 3D Design Challenge Honorable Mention.

My next project is: Designing several on-counter display units for La Mer.
Hobbies: I play guitar, try new dessert recipes and host tabletop game nights.



ANDREA SMITH

Interior Designer
MulvannyG2 (MG2)

Age 35

Smith spent nearly nine years as an associate at Callison before moving to MG2 in March 2014. Her leadership on projects spans across categories ranging from retail stores and centers to healthcare and corporate office spaces. Her most recent projects include collaborations with Nordstrom and Anthropologie, as well as designing the headquarters for the new MG2 offices in Seattle, slated to open this spring.

My first job was: As a researcher during college, investigating a lizard native to West Texas, the *Cnemidophorus uniparens*.

Thoughts on mentoring: Don't forget about fieldwork. Taking younger staff out to benchmark retail and to see architectural details in person is essential to their professional growth.



DEVERELL SMITH

Former Director of Store Development
Tiffany & Co.

Age 37

Since joining Tiffany as a design manager in 2006, Smith rose through the ranks, most recently overseeing the Asia/Pacific region in Hong Kong (he recently left Tiffany to pursue other opportunities). In the past, Smith has performed both in-house and consultant architectural work for brands like Coach, Lancome and Calvin Klein. Some of his honors include winning the 2013 A.R.E. Store of the Year Design Award for his work on the Tiffany & Co. SoHo store in New York, and a 2010 DDI Magazine Portfolio Award for Tiffany & Co. at the Crystals, Las Vegas CityCenter.

Stress reliever: A nice bike ride. I call my bike "my mobile strategy center."
My guilty pleasure is: Making sure I don't feel guilty about my pleasures.



*Her first job involved investigating lizards (the *Cnemidophorus uniparens*, to be exact).*

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Her dream job is to be a store designer for a pro sports league.

STACIA STRICKER

Visual Merchandising Manager
Lids Sports Group
Age 38

Although Stricker's visual merchandising career started at the Gap, her journey through sports retail shows where her true love lies. For more than 10 years, Stricker picked up tools of the trade at Nike Factory Store, NikeTown and Sports Authority before landing her current role at Lids. Stricker has many responsibilities with Lids, including leading the visual design and creative for the Super Bowl XLVII store in New York's Herald Square and the Super Bowl XLIX store in Scottsdale, Ariz.

Dream job: Store designer for one of the leagues (NFL, NBA, MLB, etc.).
Travel ritual: Dinner by myself in a cool spot.

AMANDA THEVENOT

Global Director of Store Design
Bare Escentuals
Age 34

With a background in environmental design, Thevenot first worked at BCBGMAZAZRIA managing all aspects of store concepts and development for multiple brands. Now at Bare Escentuals, she successfully oversaw the completion of the company's pop-up "Shade Shop" in New York and is spearheading a new concept, which is currently being rolled out nationwide.

Hobbies: Sewing, printmaking and treasure hunting.
Pet Peeve: People who say, "That's not my job."



CHRISTINE STURCH

Interiors and Design Coordinator, Midwest
Whole Foods Market
Age 39

Sturch began her design career at Whole Foods as a store graphic artist in 2000 before rising through the ranks to her current post. Within Whole Foods, she is regarded as the creative vision behind some of the most major design projects at the company, including the Midtown Detroit location, a revamped Whole Body department and the design of 11 projects in one year—a company record.

Right now, I'm really into: End-grain anything and jadeite with pops of red.
I can't live without: My little ring of Sharpies.



JIMMY TURNER

Director of Architecture
Crate & Barrel
Age 39

Turner is an alumnus of the Rural Studio, Auburn University's unique off-campus design-build program. He later started as an intern with Crate & Barrel and during 14 years of working his way up, he has designed more than 75 Crate & Barrel and CB2 stores. Recently, Turner won two 2014 ICSC Design and Development Awards—one for Crate & Barrel Atlanta and one for CB2 Minneapolis.

Best advice I ever received: "It's not all about how much money you make," from my father, when I asked him at a young age why he would leave such a high-paying job for such a low-paying one by choice.
Latest obsession: The Showtime series "Shameless."

JUSTIN VAN SCHOICK

Director of Construction
VF Outdoor & Action Sports
Age 34

Van Schoick oversees teams of project managers for multiple brands, such as Vans, Lucy ActiveWear, The North Face and Timberland, with VF regional offices in Southern California, Northern California and the Northeast. Some of his recent projects include Vans and Timberland retail street stores on Walnut Street in Philadelphia; The North Face retail store in Costa Mesa, Calif.; and Lucy ActiveWear in 362 Dick's Sporting Goods stores in 2014, with more to come in 2015.

My favorite part of my job is: The people. Our team is talented and funny!
Right now I'm really into: The Pinewood Derby. It's my son's first race.



Right now, he's really into The Pinewood Derby (It's his son's first race).



ENZO VARDARO

Vice President, Design and Marketing
Artitalia Group
Age 38

Vardaro has had a long and successful tenure with this Montreal-based fixture manufacturing company. Colleagues attribute his success to his ability to listen and understand clients; to his talent for fusing cutting-edge design with manufacturing and installation efficiencies; and to his strong leadership abilities. Vardaro's design impact can be seen with companies like Target, Nike and Walmart.

Dream job: I'm living it!
My next project is: Creating an outlet for inventors and designers to have their ideas realized and brought to market.



**ALEXIS VERA**

Director of Creative Services
IDL Worldwide

Age 39

After changing over from automotive design, Vera studied industrial design at Pratt Institute and has extensive experience leading multifaceted teams to carry out brand, retail and environmental design initiatives. In his first two years at IDL, some of his most significant product launches included Nike, adidas and T-Mobile. In October 2014, he co-chaired a retail window merchandising competition for Design Week Portland that brought together creative directors, design students, agency executives and public participants.

I'm a big fan of: Multidisciplinary design. It's the gap between disciplines where the magic happens.
In my spare time: I spend as much time as I can with my two daughters.

DAVE WEINBERGER

Vice President and
Engagement Director
CBX

Age 39

As a branding and identity specialist, Weinberger leads interdisciplinary teams on retail, corporate and consumer initiatives. His leadership and teams have been instrumental in helping craft strong design initiatives for brands like Duane Reade, Chase and The Home Depot. Weinberger is considered an expert in the energy and convenience channel, having worked with national brands like Hess, Wawa and PetroChina. He frequently writes for industry publications and blogs about retail and branding trends.

My favorite place to shop is:

The Lego Store.

Thoughts on mentoring: Coaching kids teaches you how to coach adults.

His favorite place to shop is The Lego Store

**ALEXIS YAMOKOSKI, PH.D.**

Senior Executive Director of Brand
Planning and Insights
WD Partners

Age 37

A sociologist by training, Yamokoski now specializes in creating real-world sales, marketing and communication solutions for clients. She worked in marketing and consumer insights at Cult Marketing and Thirty-One Gifts before joining WD Partners in 2012. A year later, Yamokoski founded the brand planning and insights department at WD. Some recent projects include Sonic Automotive's Echo Park Brand Experience; Electrolux and Frigidaire retail branding; and multiple restaurant and hospitality concepts for Aramark.

Hobbies: Golf, interior design, reading non-fiction and traveling.

I can't live without: My family.

**AMANDA WOLFSON**

Design & Marketing Consultant
Amanda Wolfson Productions

Age 35

Wolfson's experience ranges from visual merchandising, window display and set design to prop and photo styling, creative direction, and the development of integrated marketing programs for retail, hotel and corporate clients. Most notably, she spearheaded the development and production of Project Windows, Chicago's leading window design competition, in collaboration with the Art Institute of Chicago. *Michigan Avenue and design: retail magazines.*

My first job was: Selling women's coats at Saks Fifth Avenue.

Right now I'm really into: Photography, street art and painting.

Right now, she's really into photography, street art and painting.

RACHEL ZSEMBERY

Principal
Bergmeyer Associates

Age 37

During her 12-year tenure at Bergmeyer, Zsembery has focused on experiential retail and sustainable design. Her areas of specialty include sustainability (she is LEED AP certified) and client account management. Zsembery's accolades are many, and she is the youngest principal at Bergmeyer. In 2014, she won a number of A.R.E. Design Awards, including Store of the Year for the Restoration Hardware (RH) flagship in downtown Boston.

In my spare time, I:

What spare time? I'm an architect with an 8-month-old baby!
Secret to success: Keep refining your goals, and be vocal about your ambitions. **dr**





The Olympian Goddess, 1986



Birdland, 1988



The Form, 1988



The Mistress, 1988



Veruschka, 1996



Laura, 1998



Nouvelle Vague, 2000



Swirley, 2000

Ralph Pucci: The Art of the



Olympic Gold, 1989



Movement, 1993



Ada, 1994



Nile, 1995



Hamilton, 2001



Sport, 2007



Diane Von Furstenberg, 2013



Motion2, 2013

Mannequin

Photos by ANTOINE BOOTZ unless otherwise noted

By ZOË ZELLERS

Chicago, Detroit and Minneapolis. "He took the Maira Kalman mannequin and made it into something more than just a mannequin that wore clothes," Pucci says. "He made it into a marketing tool to help distinguish and identify the Dayton-Hudson brand."

In taking the Pucci mannequin out of the department store and into a museum setting, Adamson says they're trying to contextualize the project within a broader historical framework. Since many museum guests have never heard of Pucci, an educational timeline and the re-created studio help them to understand how a mannequin relates to pop culture and the times we live in, Pucci explains.

"We really try to tell that whole story in the exhibition: Ralph, the artist, Ralph the designer, Ralph the impresario, Ralph the collaborator—all of those are different aspects of essentially one, unified creative vision," Adamson says.

"The Art of the Mannequin" provides three vantage points. The first is the mannequin unclothed, presented like a classical sculpture with a nearby iPad displaying a brief yet scholarly story on the subject. The second is the production display in the re-creation of the studio where Pucci and Evert work to mold ideas into clay, eventually finished in fiberglass. The last is the section the Toledos present, which is about the mannequins actually on display.

The design of the physical journey of the exhibit is the result of a true collaboration between Pucci and MAD.

Pucci says initially he was given total creative control over the studio re-creation, the exhibit and its accompanying book of the same name. Flash-forward and he soon realized, "Our ideas were a bit too slick, a bit too *W* magazine," he says. "MAD wanted the show to be a 'wow,' but also be educational. It was the right choice." Audiences seem to agree: the positive reaction from museum and board members, new audiences and Pucci fans has been entirely positive.

"Somehow, parts of the visual industry became predictable and lost its way," Pucci says, "Hopefully this exhibit will challenge that thinking, and creativity will become the No. 1 priority again."

For Pucci, pushing the limits of visual expression in fresh ways for a new audience and stirring up industry standards has always been his motive—putting mannequins in museums, well that's just a bonus.

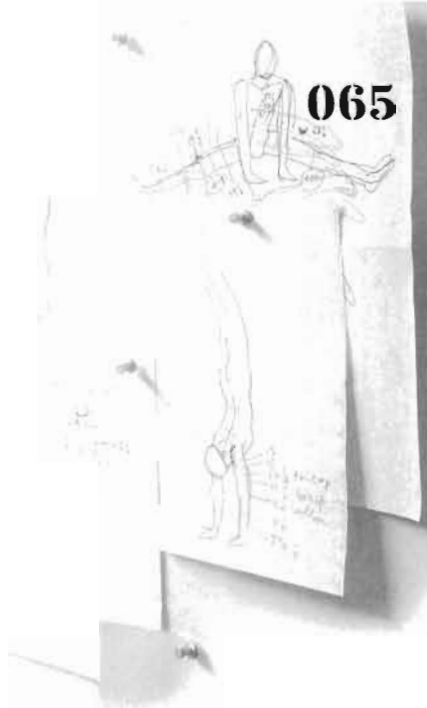
As of press time, "Ralph Pucci: The Art of the Mannequin" is scheduled to be on view through Aug. 30 at the Museum of Arts and Design, New York.



↑ [Top] The artist's tools, alongside a mannequin sketch.

↑ The arms of a mannequin in the early stages of sculpting. Photo by ERIC SCOTT

➤ A mannequin miniature in progress that might one day be used to display jewelry.



← Sculpting clay to form a mannequin miniature.
Photo by BUTCHER WALSH

↙ Sculpting tools at a workman's table in the studio.
Photo by BUTCHER WALSH

↓ A mannequin in the works, set before some of Pucci's most recognizable molds.
Photo by BUTCHER WALSH

“We wanted to show that great mannequins are works of art.”

—RALPH PUCCI



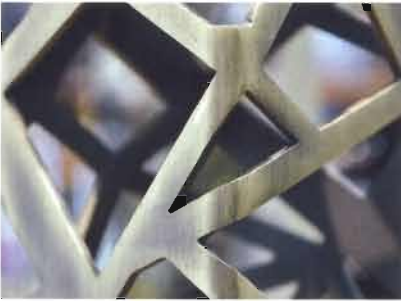


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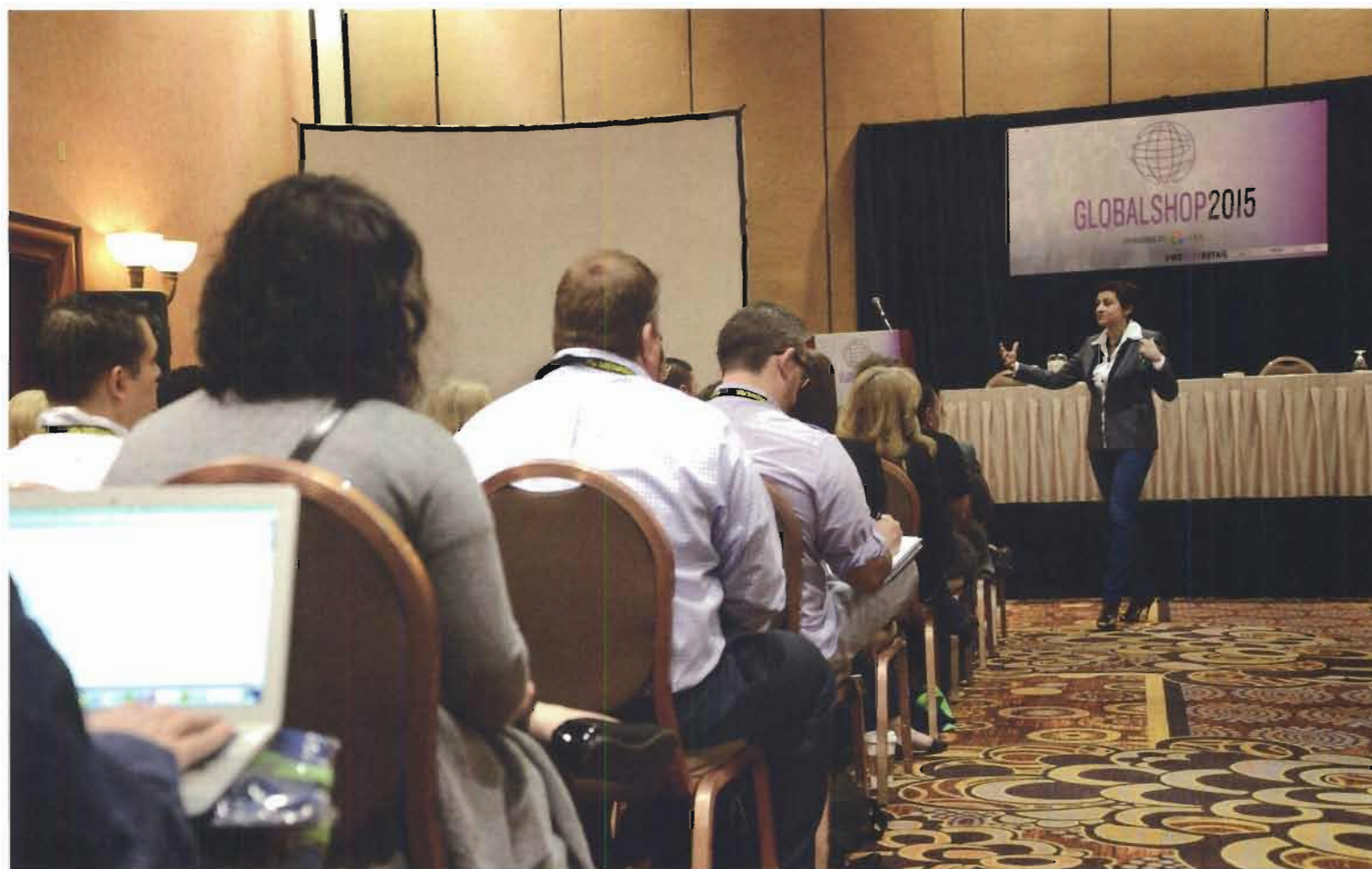


Products, networking, parties, oh my! GlobalShop 2015 hit Las Vegas March 24-26, bringing retail's best to the Mandalay Bay Convention Center to share ideas and show off their latest innovations. And innovations there certainly were, with the debut Path to Purchase Centerpiece Exhibit showcasing the most cutting-edge tools and technologies hitting the market and sparking conversations galore about the bright future of retail. Over the following pages, we're sharing our take on the show with you, including standout booths and products. Don't forget to mark your calendar for next year's event: March 23-25, 2016, at Mandalay Bay in Las Vegas once again.





KEYNOTE RECAP



Nadia Shouraboura, founder and CEO of Hointer, opened up GlobalShop 2015 with a keynote address titled, “In-Store Shopping Re-invented: Digital Meets Physical.”

In her presentation, Shouraboura explored how she took the best of e-commerce technology that she learned from her days at Amazon and applied it to the bricks-and-mortar store.

When she launched Hointer, a high-end denim concept, she began with a store with many, many piles of denim, which never stayed clean and organized, and detracted from employees’ ability to

“When you come in, you don’t see products, but you see experiences.”

—NADIA SHOURABOURA, HOINTER

engage with customers. She noticed that it was difficult for customers to see the depth of products offered, so she radically changed the way the store presented its denim to make it efficient and beautiful. The store was organized into two parts: a back-room micro-warehouse capable of getting items in and out efficiently, and a showroom where only one of each item was presented. The transformation was instant—from a cluttered, messy space into a bright, beautiful environment where customers could instantly see what’s available. The challenge, Shouraboura said, was then how to get customers to interact with the store.



The solution became customers' smartphones—with a free app, customers were able to simply touch their smartphone to the style they liked, add the size to the cart and the items whooshed into an assigned fitting room in less than 30 seconds. Shouraboura explains that customers began to love it so much that the number of items they tried on grew and grew, to an average of 12 items. "And the more they tried on, the more they bought!" she said.

A famous (and unnamed) European designer shopped the store one day, and Shouraboura struck up a friendship with him, gaining inspiration on how to transform the mechanical aspects of the in-store experience into an emotional one that customers could connect with even further. She decided to change the in-store experience by hiding the technology, making it the least visible as possible—and customers responded by engaging even more in-store and staying longer, ultimately buying more. Shouraboura noted that it's important not to make stores technology-centric, but customer-centric.

Shouraboura took her success with Hointer and began partnering with other retailers and brands to transform their in-store experiences. "So this idea translates to other stores—and how to convert stores from piles and piles [of denim] to experiences. When you come in, you don't see products, but you see experiences. You can engage with these experiences," she explained.

In today's store, if you follow the customer, Shouraboura noted that most of the journey is a struggle of little inconveniences—customers can't find an item or a price, etc. "There are lots of affordable technologies available to smooth out and create seamless experiences," she said.

Looking toward the future, Shouraboura believes there will be drastic change in how our stores look, what they offer and how customers shop them. "The key for us is to make the operations and flow of the store perfect, but hide it and focus on the beauty of the store, the beauty of the experience," she said.

— Jessie Dowd



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BEST BOOTH WINNERS

BEST IN SHOW: EDISON LITHO & PRINTING CORP.

The booth by North Bergen, N.J.-based Edison Lithograph & Printing Corp. won the Best in Show booth award, as selected by the International Interior Design Association (IIDA).

Located in the At-Retail Marketplace pavillion, the booth was designed like a 1950s diner, complete with a soda fountain and diner sign, to celebrate the company's founding in 1958. The booth was constructed of items made by the company to show its wide range of printing capabilities.

A jukebox playing music of the era featured "records" made of all the materials the company prints on, and at the counter there were actual menus of what Edison offers.

Five other exhibitors also earned Outstanding Booth Awards. Check them out below:



OUTSTANDING BOOTH WINNERS:



[1]



[2]



[3]



[4]




[5]

1. Amuneal Mfg.
2. Bierson Corp.
3. Chemetal Inc.
4. Lamin-Art
5. SFD



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BEST OF GLOBALSHOP PRODUCT WINNERS

The Best of GlobalShop Platinum, Gold and Bronze winners were selected by *design:retail* and representatives from the International Interior Design Association (IIDA) from products submitted by GlobalShop 2015 exhibitors. The People's Choice winner was voted on by show attendees.

1. Platinum Award

Cooledge Lighting SQUARE is a flat, flexible product that creates a uniform, consistent lit effect. The sheets have snaps that can be used to connect SQUAREs to each other, or they can be trimmed with scissors for the perfect fit. cooledgelighting.com RS #271

2. Gold Award

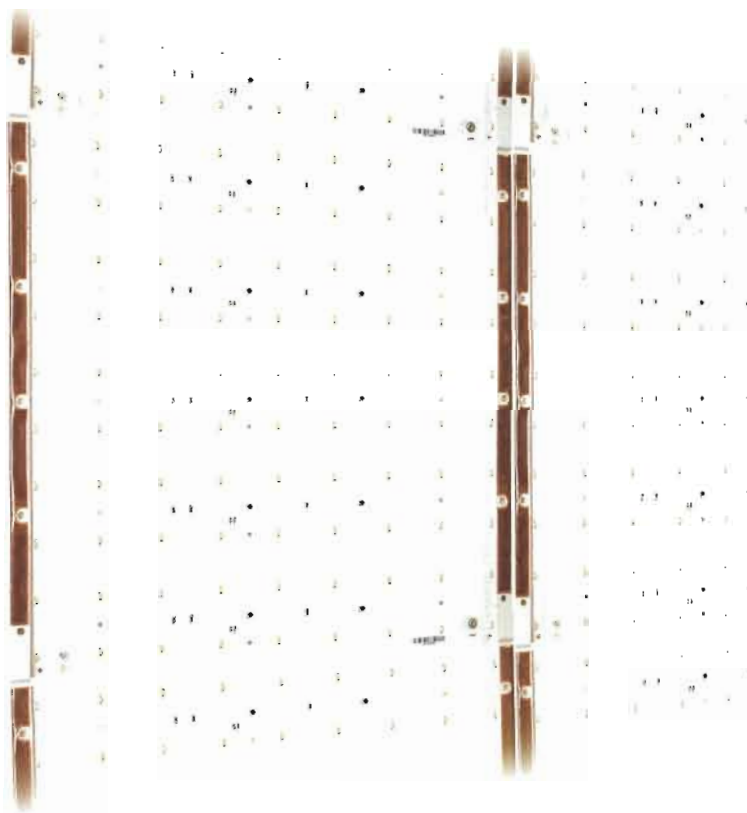
Aduro Display's fully adjustable low-voltage LED lighted shelving system is powered by the Aduro slatwall, with no visible wires or connectors. adurodisplay.com RS #272

3. Bronze Award

Media Graph Inc.'s TLS-Tension LED System allows displays to be illuminated in complete uniformity. The lighting system can be mounted on walls, ceilings, floors and 3-D structures. m-graph.com RS #273

4. People's Choice Award

The Transition linear LED luminaire by Specialty Lighting was designed with an advanced optical diffusing film. The 1-in.-by-1-in. adjustable light fixture boasts a sleek design and is available in a black or white finish. specialtylighting.com RS #274



[1]



[2]



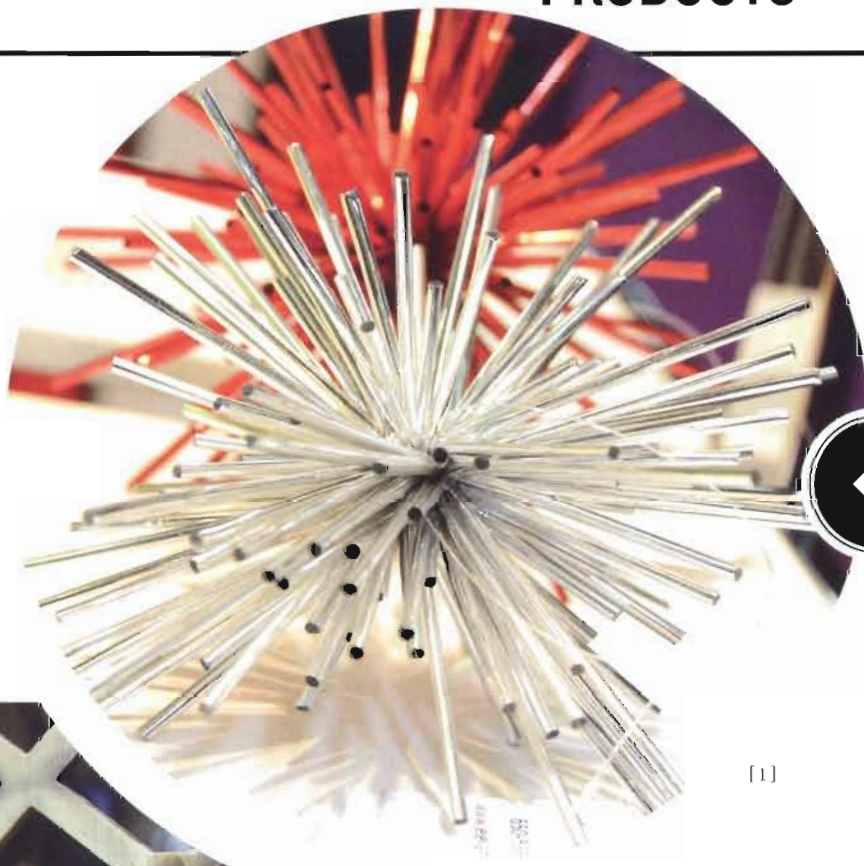
[3]



[4]



PRODUCTS



[1] Part of elevations inc.'s custom seasonal offering, these spiny cylindrical decoratives add color, shine and a unique texture to any display. elevations.com RS #275

[2] Available in 0.5-in. up to 4-in. widths, this metal tubing from JPMA can be laser-cut into a variety of decorative patterns. jpmaglobal.com RS #276

[3] CNL mannequin's V-Neck gives you the option to change the mannequin's head and hands to fit any style. Designed so that seams are unseen when wearing a button-down, the mannequin is available in custom colors and finishes. cnlmannequins.com RS #277

[1]



[2]



[3]



[4]



[4] Judith Von Hopf's booth featured sections dedicated to the four seasons. The fall section boasted a lush, fresh feel with handmade greenery surrounding a tree showcasing accessories. judithvonhopf.com RS #278

[5] Mondo Mannequins' Selfie mannequin is part of the Social Media collection. It is available in two poses and any finish. mondomannequins.com RS #279

[6] Holiday Foliage's offering includes these bright color-flocked alpine trees and wreaths, shown on metal stands. holidayfoliage.com RS #280

[7] SFD's realistic mannequins include Global Girl and Global Boy. The collection has a relaxed, cheeky feel. sfd.co.uk RS #281

[5]



[6]



[7]



[8]



[9]



[10]



[11]



[12]

[8] Broken Egg wall art from Phillips Collection is made out of resin and is available in sets of four. Each individual "egg" weighs 16 lbs. and measures 12 in. by 12 in. by 13 in. phillipscollection.com RS #282

[9] YTT Seven Good Mfg. And Hander Mfg. Co. Ltd.'s offering includes robot mannequins. The company showcased its unique mobile offering, describing the collection as "the future of mannequins." 7ytt.com RS #283

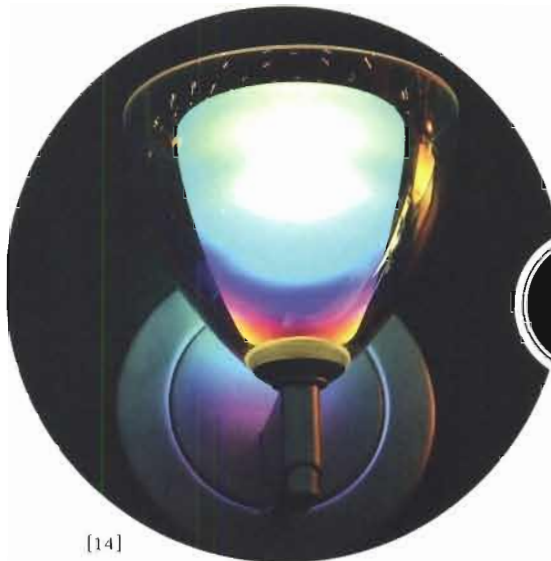
[10] Pacific Northern's polished stainless steel display case offers a chrome look. The sleek design includes suspended LED strip lighting. pacificnorthern.com RS #284

[11] Custom Color Corp.'s cloth digitally printed, full back-lit graphics make a bold visual statement. A bead frame system makes it easy to change out messages. customcolor.com RS #285

[12] Part of Bernstein Display's "artists and models" themed booth, this fabric-covered mannequin features a tattoo-art print and sports camouflage underwear for a fun mix of prints. bernsteindisplay.com RS #286



[13]



[14]

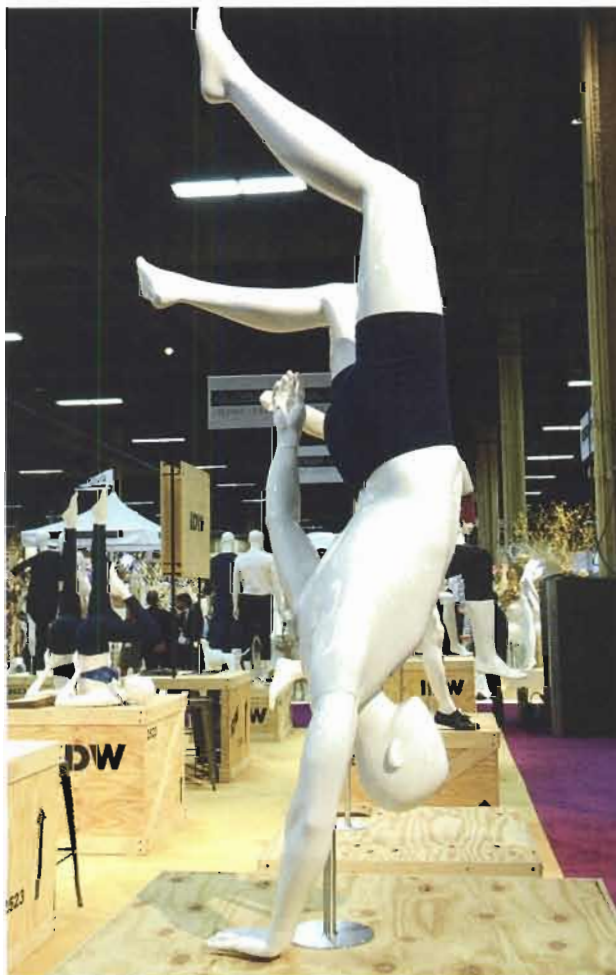
[13] Holiday Image tiled sheets have an adhesive back and can be programmed with graphic patterns. These injection-molded tiles also can be used for signage or boxes. holidayimageinc.com RS #287

[14] Ledra Brands' Rainbow I sconce features two glass shades. The inner, cased glass is frosted white for even illumination, and the outer clear glass has a 26-layered color dichroic coating or a one-colored glass. ledrabrands.com RS #288

[15] This faux-brick dimensional wall skin from Pulp Art Surfaces is made from recycled wood that is broken down into mulch, molded and painted pink. pulpartsurfaces.com RS #289



[15]



[17]

[16] Reggiani Lighting's Yori indoor system offers discreet, small cylindrical projectors. The LED track system includes a recessed rail for a sleek, yet high-performance, lighting option. reggianiusa.com RS #290

[17] IDW's athletic collection includes a variety of strong, active-looking mannequins in physical poses. The company continues to expand this line, including its newest addition, the handstand pose. idw-global.com RS #291



[16]



More Content...More Cities... More Opportunities!

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San Francisco – May 7 (co-hosts: B+N Industries and Gensler)

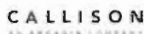
New York – May 14 (host: Gensler)

Montreal – September 17 (host: GH+A)

Cincinnati – October 1 (host: King Retail Solutions)

Seattle – October 15 (host: Callison)

Dallas – October 22 (host: Gensler)



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[18] Magnetic mounted shelving turns any Matrix Frame light box into a display unit for merchandise.

matrixframeusa.com RS #292

[19] These birch trees from Dekra-Lite showcase artificial trees atop real birch. Providing an industrial woodsy feel, the trees include battery-operated lights.

dekra-lite.com RS #293

[20] Ace Designs' booth highlighted a gear wall with spinning gears of a variety of sizes, all running off of a single motor. The playful mix of colors and materials made for an eye-catching display.

acedesigns.com RS #294

[21] Fairmont Designs showcased this fun double-seater in an eye-catching shade of blue.

fairmontdesigns.com

RS #295



[18]



[19]



[20]



[21]



[22]



[22] May Group Intl. created this metal map featuring craft beer logos from each state exclusively for Red Robin restaurants. The sign was custom printed and illuminated from behind with LED lighting.

maygroupintl.com RS #296

[23] This double-sided lightbox from Dazian features a digitally printed graphic. Lit from the bottom, the print was cut up into strings that hang from a pipeline for a fringe effect.

dazian.com RS #297

[24] This bear "rug" by Ronis Display was sculpted with a chain saw, and showcased the company's custom manufacturing capabilities.

ronisdisplay.com RS #298

[25] Visual Magnetics' VM-WALL is a freestanding, modular wall panel system that comes with all of the base components, and is ready to accept Visual Magnetics' print media and compatible magnetic fixtures, such as VM-SHELF (also shown).

visualmagnetics.com RS #299



[23]



[24]



[25]

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Thanks largely to Pinterest, YouTube and a bevy of DIY shows on TV (we know you watch HGTV, too), it currently is totally en vogue for people to make things again. And with their own two hands! The access of information and instruction has turned us all into the crafters, knitters, bakers and artists we always knew we could be. Eat your heart out, Etsy.

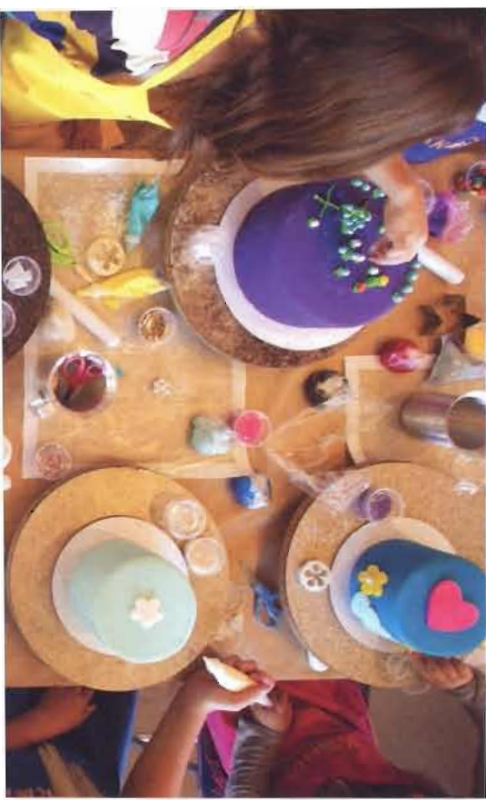
The idea of people getting together to make a useful product for their own use has its mid-19th century origin in such activities as quilting bees and barn-raising parties. These also were social events, where neighbors gossiped and expressed their artistic capabilities and other individual talents.

Today, several entrepreneurial merchants have reached out to recast these group activities in an atmosphere of fun and creative interaction. By offering classes and instruction that use products carried in their stores, retailers are generating traffic from participants who pay for instruction and supplies to create items they can build with, eat or wear.

In today's craft-obsessed world, DIY no longer refers solely to home improvement projects. Now, people of all ages and genders enjoy getting together to apply new DIY abilities to create products that demonstrate their own new skills.



↑ Kids get creative at Duff's Cakemix Bakery & Studio.



Cake-apalooza

Decide! Decorate! Devour! At Duff's Cakemix Bakery & Studio in Los Angeles, customers can walk in from Melrose Avenue and purchase ready-made, beautifully embellished cupcakes or cakes. Or, they can decide, on the spot, to buy a plain version and decorate it themselves by purchasing a kit with all the frostings and accessories included. "The customer can take the kit home and follow the directions to decorate in their own kitchen, or they can stay at the shop, where we can assist them in the decorating, and also do the clean-up," says Katelyn A. Rader, COO and co-owner of Duff's Cakemix Bakery & Studio. She estimates that 95 percent of customers select the latter option.

Cake decorating classes are held several times a month at Duff's, and parties for participants to decorate their own birthday or other event cakes are hosted by Duff's staff on a regular basis as well. "The classes are a communal thing," Rader says. "Kids love them; it makes them feel very sophisticated."

Celeb baker and TV personality Duff Goldman is the creative force behind the successful bakery and studio concept, established three-and-a-half years ago. The idea was brought to the attention of Rader's father, a venture capitalist who saw the potential in Duff's personal appeal and the upscale economics of the local market. "He said, 'Let's do this as a family business,' and it has been structured around Duff's exceptional talent," Rader says.

Additional branches in Los Angeles and other cities are under consideration. Aprons optional.

Photos courtesy of DUFF'S BAKERY & STUDIO

"The customer sees herself as a designer."

—TRACIE CAMPBELL, BROOKLYN CHARM SHOP



A Charmed World

Tracie Campbell of Brooklyn Charm Shop and Penelope Diamanti of Bedazzled share a common understanding of the effect that a vast array of shiny objects can have on customers. "The store ignites creativity," Diamanti says. "The customer sees herself as a designer," Campbell adds.

Brooklyn Charm Shop has grown from its original location in Williamsburg, in Brooklyn, N.Y., to Manhattan's Chelsea Market, four stores operating in Tokyo and a wholesale operation in California. Brooklyn Charm Shops' website and social media promote classes in the New York City area, and people of all ages participate, Campbell says. "Our target group is between 18 and 40. For those under 13, we have children-geared sessions," she adds. Classes cost \$40, including the materials selected and use of tools. "Class size is usually under six people, leaving plenty of time for individual instruction," she says.

Bedazzled, now in its 26th year of operation, uses the tagline, "Where beauty meets inspiration." Classes are held at all three Bedazzled Shops, in Baltimore, Washington, D.C., and Falls Church, Va. Participants can sign up for introduction to beading, bead weaving, wire working and workshops on color theory. They offer seasonal classes, such as Cherry Blossom Jewelry in the spring. "At Falls Church, we've had good response to build-your-own-beading parties, and to our new wedding jewelry planning service," Diamanti says.

Photo courtesy of BEDAZZLED



→ Participants create their own jewelry at Bedazzled.



→ Preserving Place teaches the age-old tradition of canning.



Southern Preservation

Martha McMillin traded in a successful law career to devote herself to a new retail pursuit, Preserving Place, never before tried in the Atlanta area.

"My inspiration was the Southern specialties I knew as a child growing up on a farm in the Piedmont region of South Carolina," McMillin relates. "When the harvest of fruits and vegetables came in, my mother, grandmother and I would get out the preserving supplies and make enough to enjoy through the winter. It's a tradition that I wanted to bring to today's generations."

She located her new enterprise in a building in Atlanta's trendy Westside Provisions District. Architecture and interior design firm Square Feet Studio renovated the structure and designed the demonstration, preparation and sales areas. With graphics and marketing supplied by Green Olive Media, Preserving Place opened for business in September 2013.

Fully booked preserving and canning classes are held throughout the week and on weekends. Best-sellers in the retail section are hot peach and ginger jam, as well as sweet onion confit.

McMillin believes Preserving Place fills what she calls "a knowledge gap." The trend of organically grown foods and specialties, such as herbal vinegars and oils, has encouraged people to take advantage of the kind of hands-on experience offered by Preserving Place. "By getting together to prepare foods that can be enjoyed now or later, people experience the same kind of excitement and satisfaction that I did while growing up," she says.

Photos by WHITNEY OTT OF THE BITTER SOUTHERNER



French Embellishments



Classic French sewing and trimming techniques have been reintroduced to Parisians by local retailer Maison Sajou, which offers specialized classes and personalized instruction. Frédérique Crestin-Billet opened the 860-sq.-ft. shop in September 2014 in the historic textile center of Paris.

Her avocation of collecting vintage examples of fabrics, laces, threads, and the tools to embroider and embellish was the basis for founding Maison Sajou, named after a former premier supplier of these materials to Parisian couture and dressmakers.

"My philosophy is to bring attention to France's quality textile heritage and the craft of trimming and embellishing," Crestin-Billet says. "Our sewing and knitting lessons bring these classic skills to participants of the various levels of classes held at the shop." For beginners, two-hour lessons are priced at \$38. Instruction includes all supplies, the basic operation of the sewing machine and accessories, demonstration of different stitches, and how to make a buttonhole.

Products developed for Maison Sajou are sold worldwide and online.

Photo courtesy of MAISON SAJOU



"By getting
together to
prepare foods
that can be
enjoyed now
or later, people
experience the
same kind of
excitement and
satisfaction
that I did while
growing up."

—MARTHA MCMILLIN,
PRESERVING PLACE



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ICFF PREVIEW

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[1]



[2]



[3]

[1] Crafted from Jazz Glass, Artistic Tile's Deco Small can be custom configured with a selection of materials. The contemporary surfacing is a twist on a traditional arabesque pattern, providing a fun, decorative accent. artistictile.com RS #231

[2] A modern spin on a historical milking stool, BuzziSpace's BuzziMilk has four legs and a cushion for a soft look and feel. These stools can be paired with a range of wood finishes and Buzzi textiles in felt or wool. buzzi.space.com RS #232

[3] Part of QisDesign's Reflect+ collection, this full-length freestanding mirror incorporates hidden shelving. qisdesignusa.com RS #233

[4] Federico Erebia Works LLC will showcase its Arania seating collection at ICFF, including the Arania LoveSeat, shown here in Sapele finished in red mahogany stain, linseed oil and varnish. feworks.biz RS #234



[4]



[5]



[6]



[7]



[5] Skram Furniture Co.'s Gil wall-mounted shelf system is available in three standard widths. The shelves are made of a single piece of folded steel with military-grade wire rope supports secured with compression fittings. skramfurniture.com RS #235

[6] These Airfoil occasional tables by m.a.d. are defined by custom-formed steel legs that support an MDF top with a beveled edge detail. As shown, the legs are plated brass and nickel, with marble finish tops. madfurniture.com RS #236

[7] The newest addition to Bensen's U Turn family, My Turn is a high wingback swivel lounge chair with a metal base that rotates 360 degrees. bensen.ca RS #237

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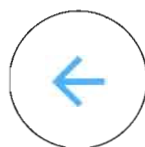
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mozdesigns.com

25 YEARS



[8]



[8] The 4A chair by Michael Young, available from the ICF Group, is made using both extruded and stamped recycled aluminum. It is available in brushed, polished or powdercoated finishes, and can be used indoors and outdoors. icfsource.com RS #238

[9] The Christian Woo Trifecta tables are produced with 1.75-in.-thick solid hardwood. With oversized, hand-turned, splayed legs, the design reinterprets mid-century modern shapes. christianwoo.com RS #239

[10] HOK Product Design's Pixel, available from Lea Ceramiche, can be used for covering exteriors of buildings or walls of large interior spaces. ceramichelea.it RS #240



[9]



[10]

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[11]

[11] Luxxbox's Rune lounge appears deconstructed, but is purposefully contoured. The range is comprised of three variations of a single piece, which features precise angles and edges that allows it to be spatially arranged in clusters. luxxbox.com RS #241



[12]

[12] Eskayel, the Brooklyn, N.Y.-based design company of artist Shanan Campanaro, introduces the Tropic collection. Inspired by the artist's travels to Belize and Nicaragua, the collection features lush colors and intricate patterns found in nature. eskayel.com RS #242

[13] Flavor Paper offers this large-scale version of Andy Warhol's "Marilyn Monroe Reversal," created using a paint and print technique called monoprinting. Color options include black with a technicolor blend, white with a deep blue and burgundy blend, and silver diamond dust with a hot pink blend, all on chrome Mylar. flavorpaper.com RS #243

[14] The Juneau rug from Marc Phillips Decorative Rugs is part of the artistry collection designed by Jo-Anne Preston. Derived from oil paintings created by Preston, the collection focuses on impressionistic brushstrokes and synchronized colors. marcphillipsrugs.com RS #244



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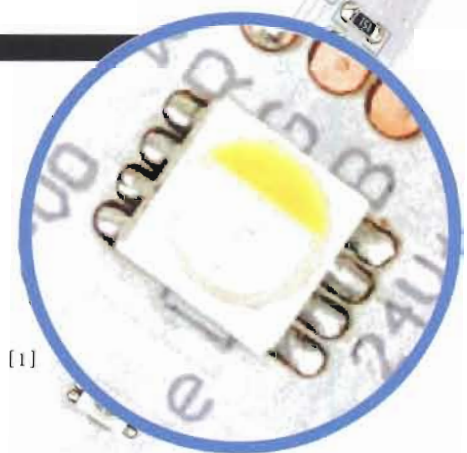
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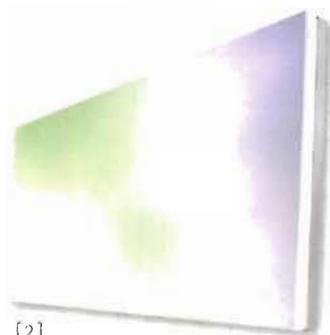
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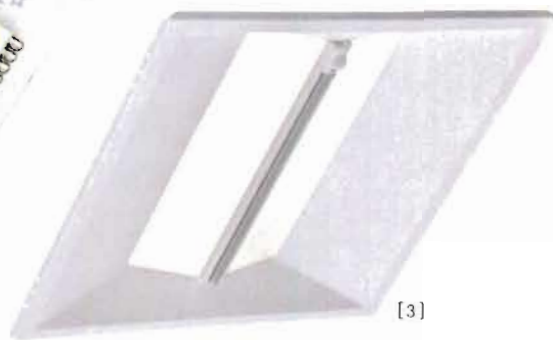
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[1] Acolyte Industries debuted two additions to its line of spec-grade RibbonLyte: the RGBW 4-IN-1 (shown here) and the Super Populated. The RGBW 4-IN-1 RibbonLyte generates superior color mixing with tightly spaced LEDs that produce low watts and a high lumen output. The RGBW 4-IN-1 has 24 volts and is cuttable every 3.94 in.

acolyteled.com RS #171

[2] Luminous Textile Panels from Display Supply & Lighting Inc. integrate multicolored LEDs seamlessly within fabric panels that also soften sound. The low-resolution video mapping allows for expression of mood, emotions and drama in a space.

dslgroup.com RS #172

[3] Cree Inc. has introduced field-adjustable color temperature for SmartCast Technology-enabled CR Series LED troffers, delivering a customizable lighting experience with greater flexibility. Choose from 3000K to 5000K, in 500K increments.

cree.com/smartcast RS #173

[4] Axo Light's new Plumage Collection includes five distinctive models of large-scale pendant and floor lights, evoking the look of tropical birds with overlapping "feather like" shades. Available in seven saturated colors or a multicolor version.

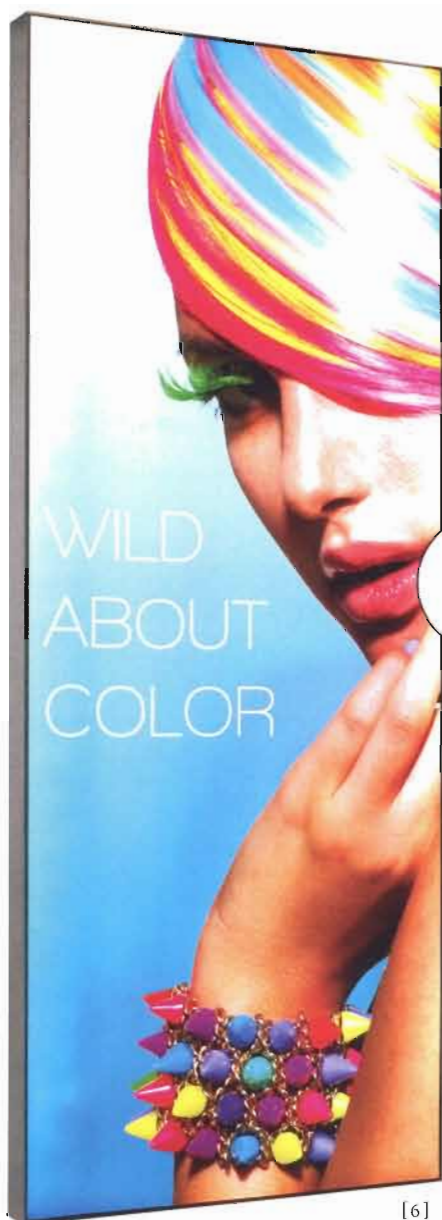
axolightusa.com RS #174

[5] JESCO's new DL-FLEX-CTA Color Tunable LED Lightstrip allows adjustment from cool to warm white within the same lightstrip with use of a controller. Perfect for bringing out the sparkle of jewelry in display cases.

jescolighting.com RS #175



[5]



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[6] Stylmark has launched two new sleek, double-sided frame offerings in a standard depth of 8 in. and a narrower depth of 5 in., both of which accommodate graphics up to 30 ft. in length. The DS5 is lit by perimeter LED modules for light box displays up to 6 ft. by 30 ft. For light-box displays up to 10 ft. by 30 ft., the DS8 is lit by dual rows of perimeter LED modules.

stylmark.com RS #176

[7] Designed by Vicente Garcia Jimenez and Cinzia Cumini, Spokes from Foscarini evokes the movement of a bicycle wheel, with a lightweight quality and sheer mobility. The unique positioning of the LED light source allows the lamp to light up surfaces and project an interplay of light and shade onto walls with a multiplication effect.

foscarini.com RS #177

[9] The Kitzi Box Oblong Pendant from Meyda Custom Lighting is 72 in. long and features a clear seeded glass cube within open frameworks of three larger solid steel cages. Suspended inside the cube are eight candelabras with four luminaires on each. The elaborate frames and hardware are finished in black. Custom designs, sizes and colors are available, as well as dimmable, energy-efficient lamping options.

meyda.com RS #179

[8] The new 2-ft.-by-2-ft. LED Retrofit Kit expands Litetronics' patent-pending system that easily converts conventional 2-ft.-by-2-ft. T8 or T12 U-shape fluorescent ceiling troffers to energy-efficient linear LEDs. The Retrofit Kit is easy and quick to install.

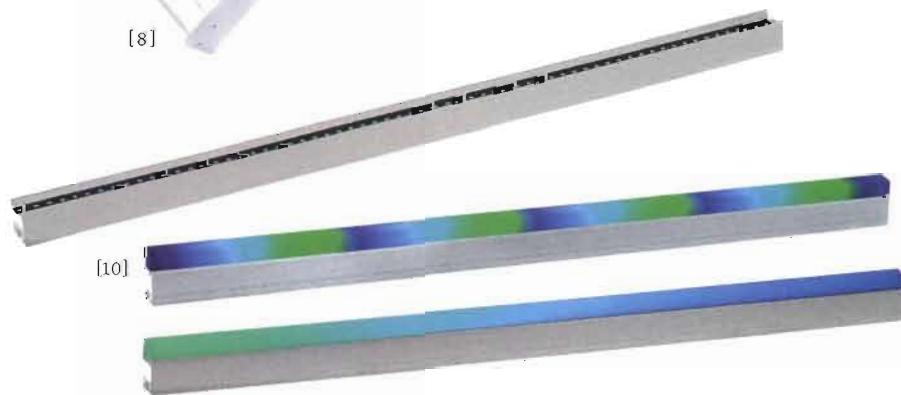
litetronics.com RS #178



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[10] Martin's Professional's Exterior PixLine is a family of linear LED video fixtures for media facades and creative installations. Featuring a rugged outdoor-rated design, a range of pixel pitches (10, 20 and 40mm), and fully customizable length and color capabilities, the family is driven by the Martin P3 System Controller family for easy configuration, mapping and setup, and also is backwards compatible with DMX for smaller set-ups.

martin.com RS #180

POPai Announces the 2015 OMA Award Competition Winners

Each year, POPai honors the best-of-the-best in in-store marketing and promotions at GlobalShop with the "Academy Awards" of the P-O-P Industry.

This year's competition consisted of 27 categories, each with three subcategories, and 508 entries from about 93 companies, a 10% increase from 2014. The award-winning displays had the highest scores in design, innovation, interactivity, and the proven ability to lift sales.

2015 also marks the 50th Anniversary of the OMA Award Statuette. All winners received statuettes with a commemorative medallion around its neck and the 2015 Gold OMA winners received a statuette standing on a new base.

DISPLAY OF THE YEAR

The most prestigious award presented during POPai's OMA Awards Competition is awarded across three divisions – temporary, semi-permanent, and permanent--based upon length of time in the store. Only gold OMA winners qualify for the consideration of winning the Display of the Year.

CREATIVE AWARD

The Creative Award celebrates the creativity of merchandising design and execution separately from sales results, and engages the creative community through acknowledging excellence based solely on ideation, imagination, and forward thinking. This award is presented across three divisions based upon length of time in the store – temporary, semi-permanent, and permanent.

BUDGET AWARD

The Budget Award recognizes entries that had the greatest impact, while being very conscious of budget. To be eligible for the Best Use of Budget Award entries had to achieve Gold, Silver or Bronze in their division. In the Temporary Division, the entry must cost under \$25, for Semi-Permanent under \$50 and for Permanent under \$100.

CHOICE AWARD

Marking its second year, the Choice Award is determined by all GlobalShop attendees. They are given the chance to cast their vote for their favorite display on the show floor.



The 2015 Display of the Year winners are:



Temporary
Menasha for "Frito-Lay DUAF Floorstands" for Frito-Lay, Inc.



Semi-Permanent
International Paper Retail Display & Packaging for
"Share A Coke Contour Bottle" for The Coca-Cola Company



Permanent
Arc Worldwide & AMD Industries for "Swash 10 Minute Clothing Care"
for Go Unlimited

See the full list of the 2015 Outstanding Merchandising Achievement Winners at POPai.com

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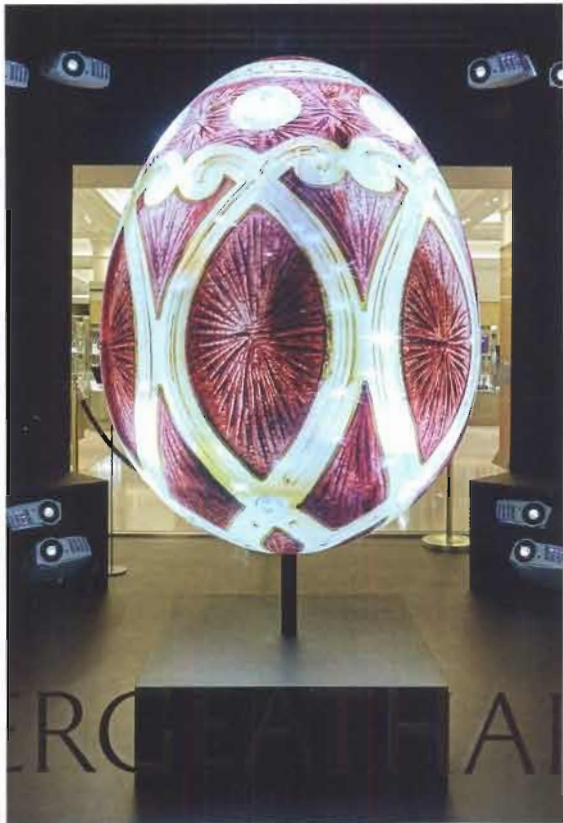
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EASTER JUST GOT a new high-tech twist with a complex, interactive projection campaign for Fabergé in the windows of famed London department store Harrods.

Fabergé commissioned London-based JUSTSO to create and develop their pre-Easter 2015 campaign. Stuart Henry, window designer and managing director of JUSTSO, conceived the idea of a virtual egg and, with his team, visualized an interactive projection art installation exhibited on an oversized egg-shaped model.

"Our aim was to create retail theater for the brand, with an interactive user experience to engage, entice and delight the audience," Henry explains. "Due to the relatively small size of the product, we were keen to display the designs on an enlarged scale and use projection to create an unconventional virtual showcase, resulting in a truly unique installation for Fabergé."

Ten of Fabergé's iconic designs were showcased in the interactive experience, which used technology from DisplayMapper and 16 projectors to make it visible in daylight. Passersby could create their own window scheme by selecting a design from the interface, which caused the egg to display an explosion sequence, reforming into their chosen design. The designs represented a precious gem for each season.

This takes decorating Easter eggs to a whole new level!
— Jessie Dowd

