

# design:retail

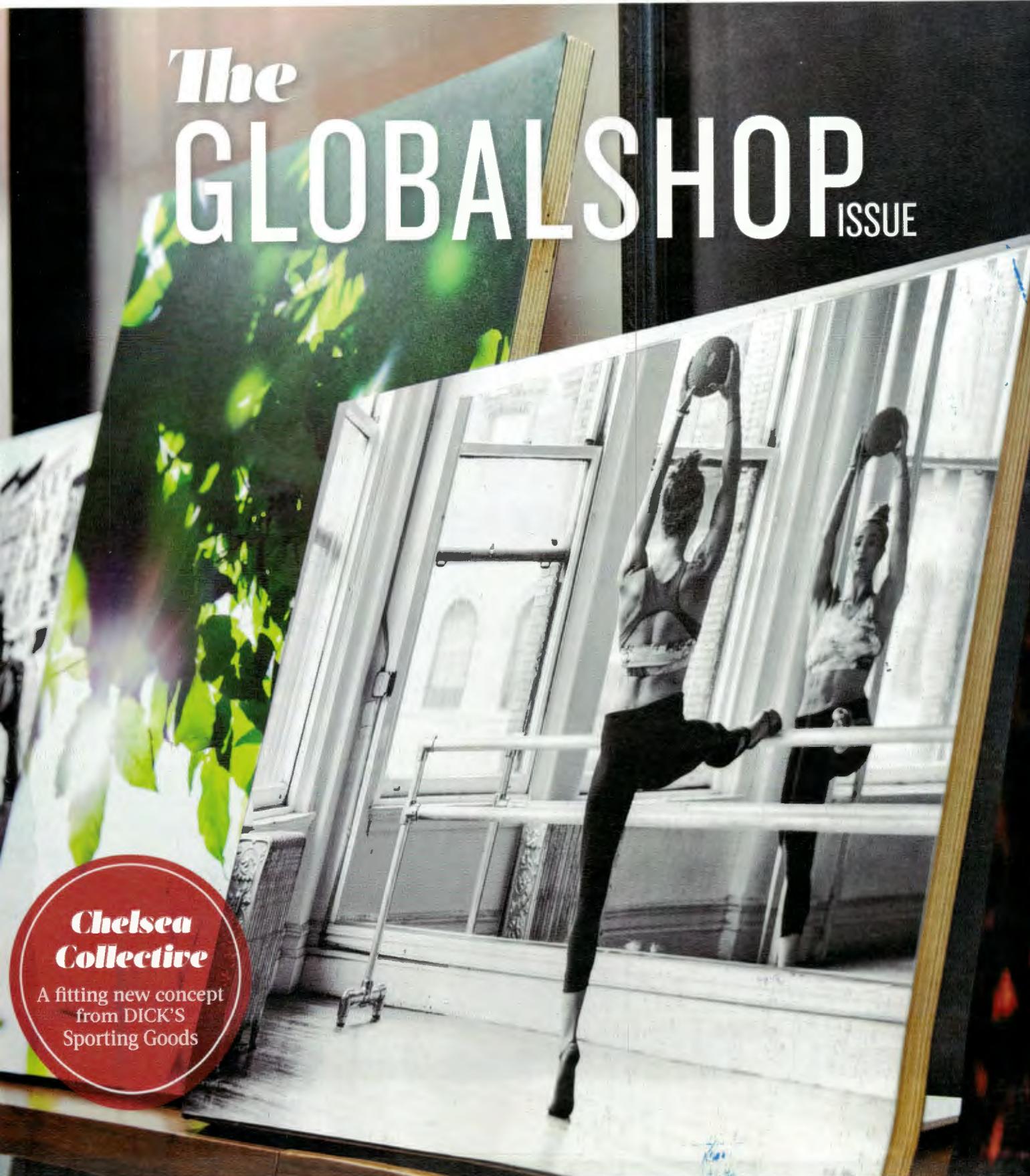


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MARCH 2016 VOLUME 28 NO.3

## The GLOBALSHOP ISSUE



### Chelsea Collective

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from DICK'S  
Sporting Goods

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A photograph of a modular shelving system, likely for a pharmacy or laboratory. The system consists of several vertical uprights and horizontal shelves. The shelves are illuminated from below, casting a warm glow on the items. On the left, there are several rows of small, identical bottles or containers. In the center, there are more rows of similar items, some in boxes. On the right, there are larger glass jars and containers, some with labels. One label reads "BARK of Mexico", another "Eaten Leaf SIAN", and another "Detarion Root". There are also some smaller bottles and containers. The background is a dark, textured wall.

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"I was kind of a 'Parisian street artist' at the local department store's perfume department. They paid me to sit there and paint watercolor flowers."

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design:retail, Volume 28, Number 3 (ISSN 2332-728X, USPS No. 004-872) publishes monthly, except bi-monthly April/May and November/December. It is published by Emerald Expositions, 85 Broad Street, New York, NY 10004. Subscription: one year, \$95.00 in U.S.; Mexico and Canada, \$110.00 (U.S. funds); all other countries, \$210.00 via Air Mail (U.S. funds); single copy, \$10.00; additional copies of the PORTFOLIO Issue (September issue) and BUYERS' GUIDE (November/December issue) \$25.00 in U.S.; all other countries \$30.00 (U.S. funds). Canadian Post Publications Mail Agreement number 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9. Printed in the USA. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to design:retail, P.O. Box 3601, Northbrook, IL 60065-3601.



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# Tree Huggers



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**M**UCH LIKE THE world of retail, magazines are a world of hyper-temporary afflictions. For the most part, you don't create a magazine as an object of permanence, like a hardbound book or an institutional building—you create it to be read, ripped up, passed on and eventually (hopefully) recycled. Retail stores aren't built to last for centuries either. Every merchandising arrangement, every storefront window, every endcap display is conceived, designed and executed for a fleeting moment, not for a lifetime. From flagships to fixtures, retail is constantly in a cycle of destroying the (only recently) old and creating the ever new. In a way, it's the feverish pace at which we create and destroy retail concepts that gives this magazine plenty of content to fill in our ever-temporary pages. (How's that for an existentialist perspective?!)

When you are the editor of a printed magazine that achieves its validity from the tactile, published page, at times the concept of sustainability can make you squirm in your office seat. After all, we are a printed publication, which means paper. Lots and lots of paper. And that paper comes from lots and lots of trees. Listening to a publication go on and on about upcycling and sustainability and "greentailing" can be a bit of a hard pill to swallow when we have often been one of the worst offenders of creating things that are often quickly and easily thrown away.



Until now.

Beginning with this March GlobalShop issue, *design:retail* (and all of Emerald Expositions' printed magazine titles) has become a certified partner of the PrintReleaf Exchange (PRX), the first technology platform to enable cloud-based forest product tracking and reforestation. What does this mean? As a

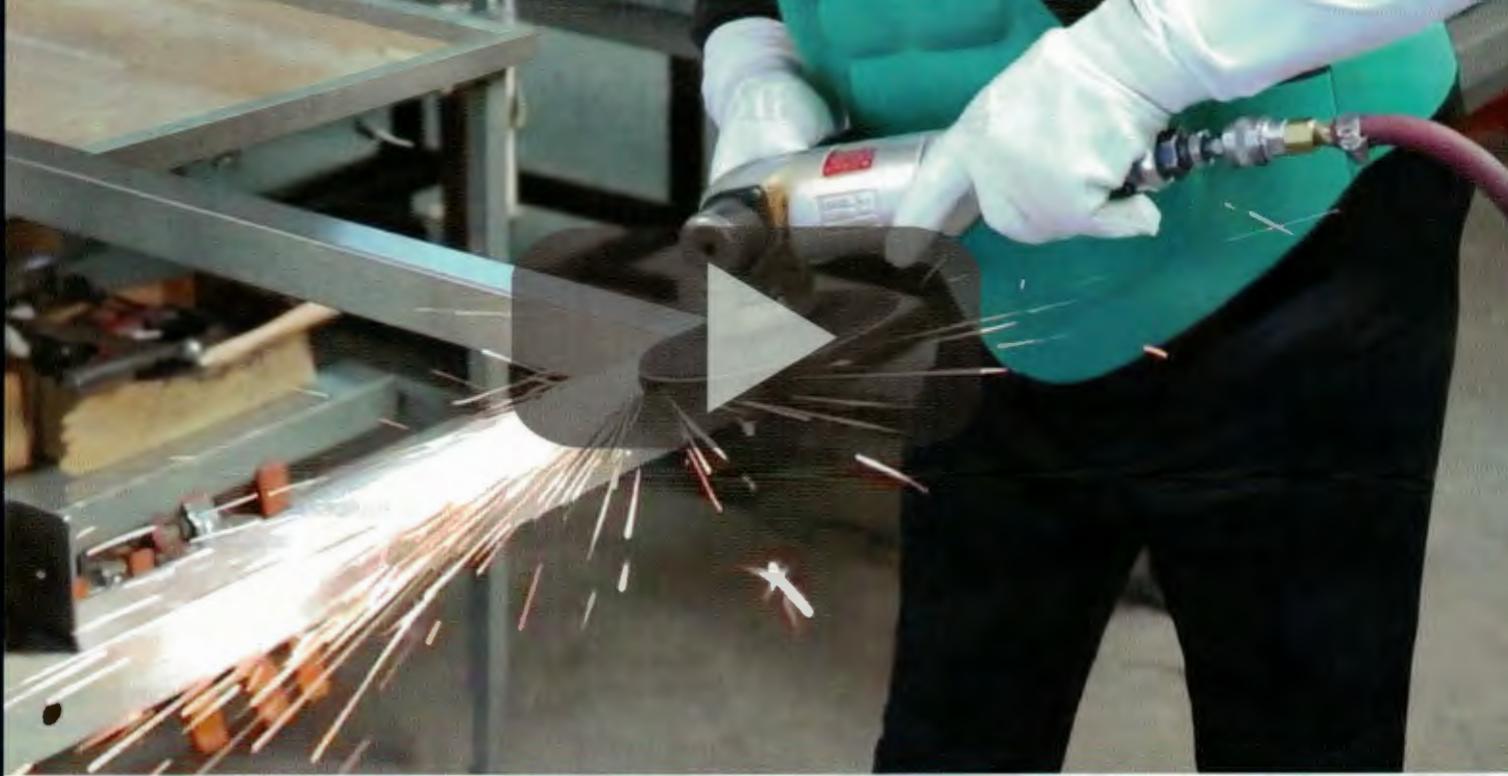
PRX partner, *design:retail* will now "releaf," or reforest, all of our paper consumption by planting new trees in an amount equivalent to our paper use at global reforestation sites of our choice. PRX directly integrates with Global Forest Watch, a platform hosted by the World Resources Institute, which will allow us access to heat-map technology that represents forest loss and gain across the globe, showing which areas of the planet are most in need of trees.

Do you know how many sheets of paper makes a tree? According to PRX's global standard for sustainability, it's 8,333 sheets. Since the launch of PrintReleaf, PRX has releafed more than 77,000 trees. And now, we are part of it.

I share this news with you not to toot my own hippity-dippity horn, but to share a major stride for our organization that will inevitably make a difference in the global world we live in. We are acknowledging our consumption, and working to replenish. That is step one in operating a truly sustainable business model,

and I'm happy to be a part of it. So go ahead and call us tree huggers—although we prefer the term "tree releafers"—we're proud of it!

*Alison E. Medina*



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# You'll Leave Knowing

**A**S THE DATE nears for the 24th edition of GlobalShop, our team has focused on evaluating how well-positioned we are to serve the needs of retail and consumer goods designers, planners and merchandisers. As with any year, our goal is to ensure that we are in sync with the industry's wants and needs by virtue of not only the mix of the hundreds of exhibitors in our show, but also our conference content.

Over the past year, I have spent more time out in the field than in any other year in recent memory, visiting retailers, brands and industry makers. During my travels, it has become abundantly clear that both buyers and sellers in the retail design industry have the same goals—perhaps more so this year than any other. As the spotlight on the shopper becomes ever sharper, as Big Data provides more minute insights and as retail trends deepen, those objectives have become better defined as well.

Retailers and brands aspire to create not just moods, but whole experiences. Some would argue that the reason shoppers still favor bricks-and-mortar space (with more than 90 percent of their



spending) is because they not only crave the sense of seeing, feeling and touching merchandise, but also desire to become immersed in layers of consciousness in the retail atmosphere. More than 700 exhibitors at GlobalShop are in the business of experience creation and recognize that this is their most crucial offering.

Retail designers also have Millennials in their sights, as that generation flexes its spending muscle. And it's not just Millennials, but every



**DOUG HOPE**

FOUNDER AND SHOW DIRECTOR, GLOBALSHOP  
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other generation as well that are increasingly relying on mobile devices to enhance their experiences both outside and inside retail footprints, creating yet another area of demand that is quickly emerging.

From the conversations we've had with industry suppliers, it's clear that their strategic plans have evolved to address these trends and dynamics, and that their offerings reflect a keen awareness of the retail industry's needs. Similarly, we have crafted our conference program in 2016 with an eye toward boosting expertise in these trend areas, as well as others, by featuring an entirely new speaker lineup, giving the educational facet of GlobalShop a fresh and innovative foundation.

Our goal in all this is to fulfill the promise of this year's pledge to you: come wondering, and leave knowing. d-r



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# Culling All Copper



[1]



[2]



[3]

## 1.

Moscow Mules are all the rage, and copper mugs have launched a copper revolution in the design world. Photo by RIMGLOW/ISTOCK/THINKSTOCK

## 2.

The Inspiring Trees Wall Lamp, shown here in aged brushed copper, is geometric and minimal but distributes light on various levels, like a vertical "treetop." [insidherland.com](http://insidherland.com)

## 3.

A shiny copper metallic finish makes a dramatic statement on these sleek figures from CNL mannequins. [cnlmannequins.com](http://cnlmannequins.com)

## 4.

Using Chemetal's 906 Brushed Copper Aluminum, Three Sixty Ltd. designed and manufactured this Johnnie Walker Whiskey boutique for the Auckland Airport in Auckland, New Zealand. [chemetal.com](http://chemetal.com)  
Photo courtesy of THREE SIXTY LTD.

## 5.

The Metallic Copper Fringe Curtain from Decorative Novelty offers an array of creative designs for retail use. [decorativenovelty.com](http://decorativenovelty.com)



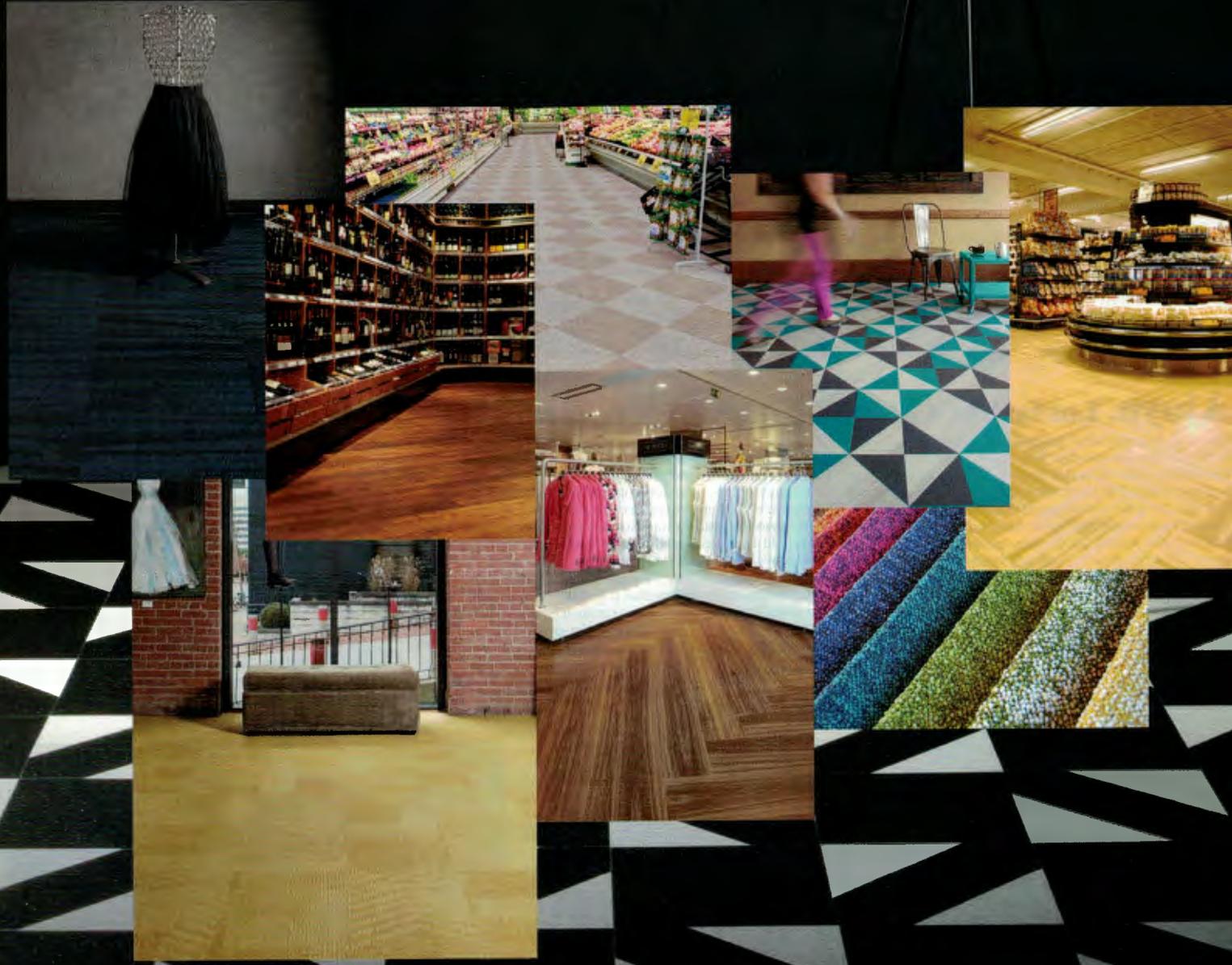
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# HAUTE HEADS

**WHILE THE DISPENSARY business** is bustling as marijuana legalization has marched its way up the West Coast (and Colorado), it has taken a little while for the design to catch up. Here are three concepts that are turning the tired head-shop motif, well, on its head.

— Erin M. Loewe



## Ajoia, Louisville, Colo.

Curvy, sleek, minimalist—the new Ajoia showroom in Louisville, Colo., looks more like a spa than a cannabis dispensary. Ajoia rebranded itself in this 2,000-sq.-ft. store to create a light-filled and welcoming environment. “Overall, the space was designed to make people feel immediately comfortable upon entry, make the security invisible, and present the products professionally in a clean, safe environment,” says Jeffery Sheppard, co-founder and design principal of Denver-based Roth Sheppard Architects. “Our design also elevates the appearance of the products by showcasing them in beautiful cases under dramatic lighting.”

Photo by ROBERT SCHMID PHOTOGRAPHY

## Pineapple Express, West Coast

While still in the conceptual stage, Pineapple Express is set to construct five to 10 stores on the West Coast in 2016. Ryan McBride, chief creative officer at Manchester Center, Vt.-based McBride Group, says the stores will pay homage to the laid-back psychedelic culture without going overboard. There will be a subtle Hawaiian mural in the back and a “Mystic Pineapple,” which will act as a centerpiece and even has an interactive feature that will suggest a spirit herb. “[We wanted] to bring in elements to make it fun, but not shove ‘stoner culture’ down your throat,” he says.

Rendering courtesy of THE MCBRIDE GROUP

## Good Chemistry, Aurora, Colo.

As the second location for Good Chemistry, this 3,600-sq.-ft. showroom invites patrons to explore through four different theaters. Good Chemistry’s pioneering four-category cannabis system is prominent through the store’s bold signage, educating customers about the kind of experience they might like to have. “We are creating a world of cannabis in the same way that Apple has created a world of electronics,” says Tony Coleman, independent consultant with Boulder, Colo.-based Tony Coleman Brand Design. “Apple’s retail environment is designed to showcase the quality of their products. Good Chemistry’s stores are designed to showcase their commitment to the craft of cultivating cannabis products of remarkable quality.”

Photo courtesy of GOOD CHEMISTRY



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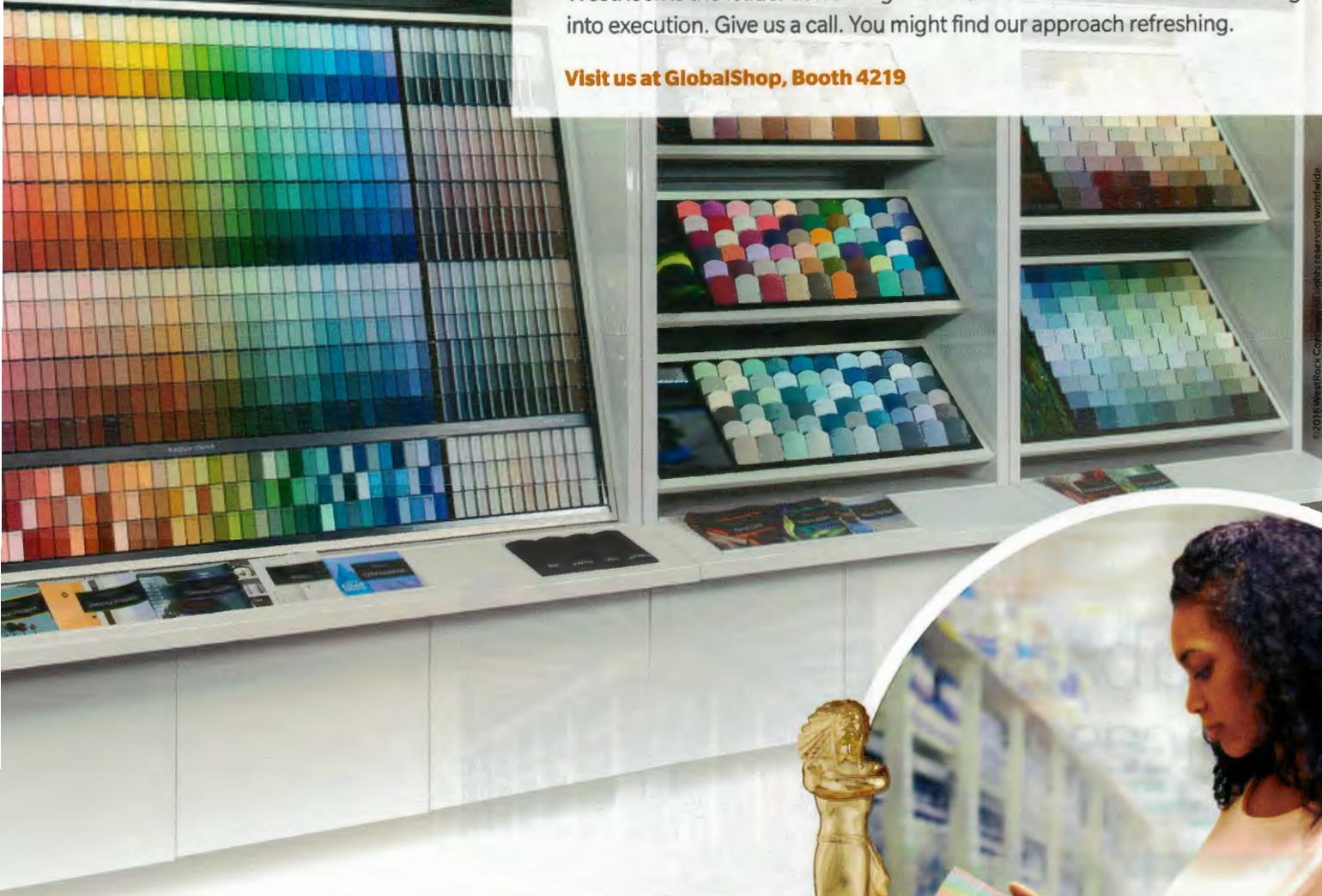
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## Incubator Spaces



**P**OP-UP SHOPS HAVE long permeated the retail industry as a go-to strategy for bridging the gap between e-commerce and a permanent bricks-and-mortar presence. Now, the temporary retail concept is the anchor for a new emerging trend: incubator retail.

A joint venture between the Howard Hughes Corp. and WWD, Seaport Studios in New York's Seaport District is a shop curated with local up-and-coming designers, housing multiple temporary pop-up spaces at one time. Designed by Brooklyn, N.Y.-based GUILD, the two-level, 5,500-sq.-ft. retail space boasts an adaptable

infrastructure for displaying various products in different ways.

"It's a point of entry for young brands built on digital platforms to share and understand their identity in a physical manifestation," says Tom Butch, director of client services at GUILD. "Brands are working together and aligning to strengthen their bricks-and-mortar presence rather than fighting for shelf space."

To highlight the selection of products, GUILD used a minimal palette of natural materials, including clear-coated maple wood, white rope, furniture-grade plywood, polished concrete, blackened steel, white powdercoated steel, bent aluminum, frosted

and clear glass, and weathered corner steel.

"It is a bit of a contrast, creating a unique space to house multiple brands and products while still remaining a versatile canvas for future brands to be featured," Butch says. "What makes this experience unique is the variety and breadth of product; we needed that uniqueness to carry through to the architecture of the space without overpowering."

Part of a revitalization effort in New York's Seaport District following Hurricane Sandy, the space also evokes the maritime history of the area with nautical details—bringing history and the future of retail together under one seaside roof.

—Lauren Mitchell Volker

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# CHOCOLATE POPS

**P**OP-UP RETAIL IS popping up (sorry, had to do it!) all over the place. The challenge is to make a real impact in a short period of time. Couture chocolate line jcoco decided one impact wasn't enough. For its seven-month run in The Bellevue Collection mall in Bellevue, Wash., jcoco changed looks not once but three times.

Working with Seattle-based design firm MG2, the goal was to bring the brand to life. "I followed a pop-up behavior," says Peter Stocker, senior associate at MG2. "We knew we would stay in the same place, but we wanted to refresh and create new interest."

The team operated on a tight time frame and budget, but since it was a pop-up, "everything we put in, we needed to be able to unbolt and roll out," Stocker says.

Custom shelving and cabinets were made that served as display elements as well as merchandise storage. Incorporating a memorable mention of the brand in the shop, the large graphic image that covered the back wall is a signature element that shows on the underside of jcoco wrappers.

Each of the three concepts focused around a specific flavor of chocolate jcoco offers, creating a brand experience based on its place of origin. First was the Vanuatu Coconut Pecan bar. The bright cyan hue of the candy's wrapper was offset with copper and natural wood accents reflecting the tropical Vanuatu Islands. Next up was the Cayenne Veracruz Orange bar, and the 400-sq.-ft. shop was transformed with bright orange shades, giving it a south-of-the-border vibe. Lastly, representing jcoco's annual holiday bar, the store was bathed in festive red.

"The big central floral ball turned out to be an important piece of the design," Stocker says, referring to the 3-ft.-diameter feature that hung in the middle of the store above the center display and was changed out with each transformation. "It became a strategic focal point. It was a really good sightline from the main hallway of the mall."

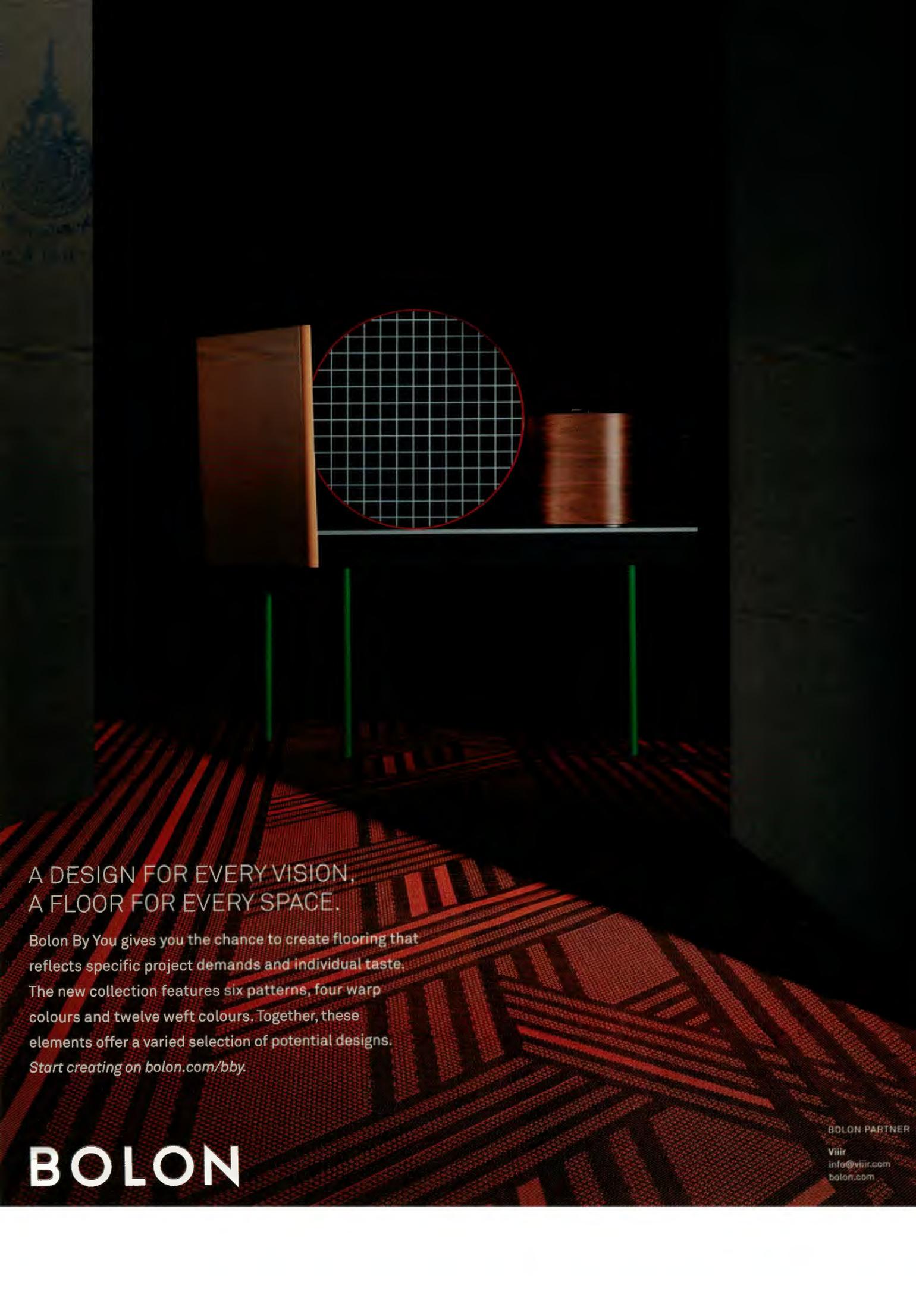
Changing out the store took two days. The team would paint the outside façade first, and then change out the merchandise mix and the floral sphere. "Those things in combination sort of set the new direction each time we made the changes," Stocker says. "That was very much a sightline strategy, as well as creating enough evidence of a change that it felt like things were different."

He adds that it was fun to solve the puzzle of how the concept would work. "We had a very short amount of time to design it, plan it and execute it," he notes. "I think it was fun to think about the transitional changes, and really fun to create a

design that was going to do all the things we needed it to do mechanically. I think that's where fun lives for us."

And there was chocolate, which is always fun. Always.  
— Michelle M. Havich





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# Auto Drive

**T**HE VENDING MACHINE retail platform isn't new—you can find examples in most American airports—but vendors are now more daring in offering merchandise that's more personal than universal. This year, we even saw the birth of customized vending machines that are activated by tweets and Instagram posts.

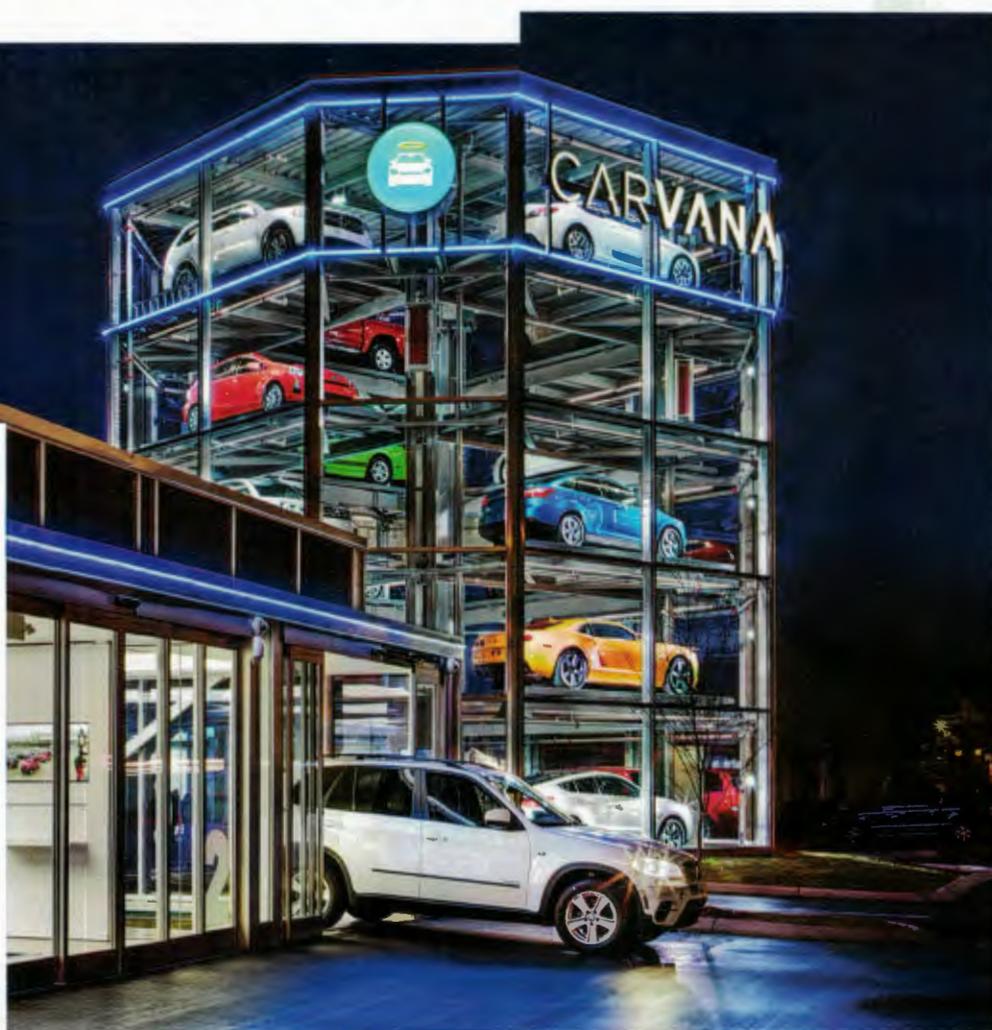
Buying merchandise from a vending machine provides the customization tools and convenience of online shopping with the instant gratification of an in-store experience. Case in point: Carvana, the nation's first complete online car retailer, created a state-of-the-art, coin-operated vending machine in Nashville, Tenn., which offers a fully automated, innovative way to purchase cars. Shoppers order online, choose their name from a kiosk and insert a custom Carvana coin into a slot. This prompts the five-story, glass-towered vending machine to dispense your vehicle, much like a can of soda (it can hold up to 20 cars at a time). Customers also are given a video of the shopping experience to share on social media.

"By bringing technology, transparency and exceptional customer service, while eliminating the pressure, hassles and hidden fees that come with buying from a dealership, Carvana is revolutionizing the car-buying process for today's consumer," says Ryan Keeton, co-founder of Carvana. He adds that buyers today are already looking for alternatives to dealerships and will continue to do so.

"When you look back at how consumer buying has changed to favor online, on-demand purchases, while still mandating quality and good customer service, we feel confident that now is the time for car buying to undergo a similar revolution," Keeton says. "We have an aggressive growth strategy and are looking at new and existing markets where we can expand."

Automated retail for automobiles? Genius! We just hope this is the kind of vending machine that never gets jammed.

— Zoë Zellers





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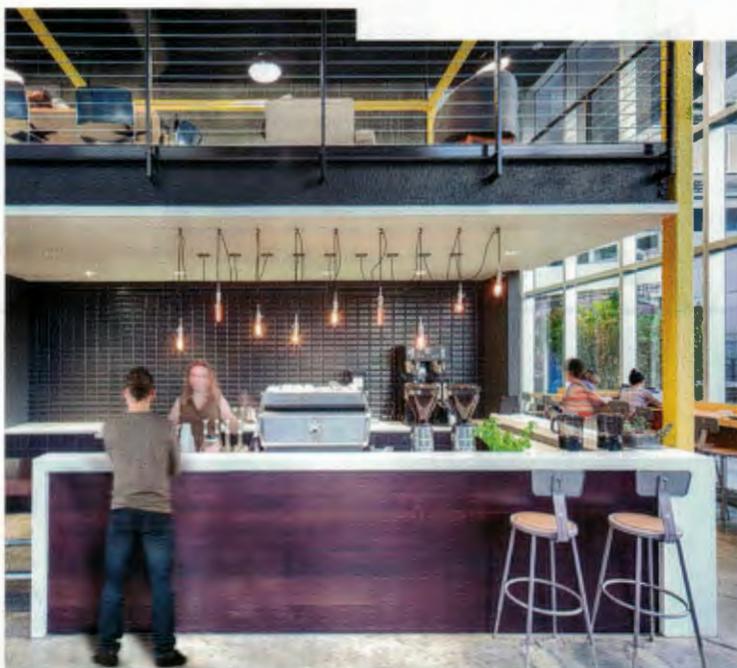
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## CAREGIVER CAFE

**A** HOSPITAL COFFEE SHOP does not really bring to mind a bustling, happy place. Unless that hospital coffee shop is Credo, located at Florida Hospital's Health Village in Orlando, Fla. And unless the entire concept is a non-profit. (What?!!)

Credo, designed by Charlotte, N.C.-based Little as part of the firm's work with the hospital on its headquarters and campus, doles out more than just coffee and snacks. The non-profit coffee shop features a "name your price" menu, similar to the Panera Cares concept. A suggested price is listed, but customers can pay what they like—or can. Proceeds go to local partner charities.

For the design team, the idea of a non-profit coffeehouse did not translate to low-impact design. The challenge of the small space (just 1,100 sq. ft.) was to create a place that would attract not just the doctors, nurses and people visiting patients, but also everyday people looking for coffee and conversation.

"We wanted to provide a place [for people] to make friends and to cultivate community," says James Farnell, creative director, Little.

The first challenge was visibility, so the hip shop really stands out. The corner location is a "cube within a cube," with glass windows all around, giving it an open-air feeling. The industrial design fits with the surrounding architecture, with bright yellow, steel and tactile wood accents.

Because the shop was designed to help people engage in conversations and really connect with the community around them, there is a mezzanine seating area for lingering, with comfortable chairs and lounges. (The area also serves as event space for the hospital.) For those customers who just want to grab a cup of java and be on their way, a dedicated express lane offers faster service.

Now that is cultivating community through the magic of coffee. (Yes, coffee is magic.)

—Michelle M. Havich

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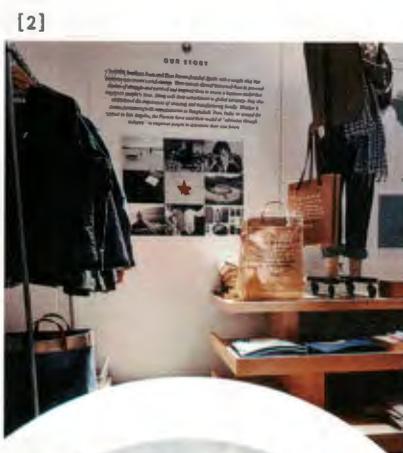
# Millennial Mindset



**GREG FLANNIGAN**  
SENIOR MANAGER, DESIGN  
STRATEGY & INNOVATION  
BRANDIQ  
@gregflannigan



[1]



[2]



[3]



[4]



[5]

**IT'S NO SECRET:** 2020 is just around the corner, and retailers have a lot of evolving to do in order to build loyalty among Millennial consumers. Here are a handful of examples in Los Angeles that are showing off some real next-gen attitudes.

## 1. Sonos Studio

Sonos Studio Los Angeles in the La Brea district features short-term exhibits, events and concerts that cross the bridge between retail, brand immersion and art. The space is an audiophile's playground, and the perfect atmosphere in which to find the premium audio company's full line of products that aren't even for sale in the space—because Millennials don't want to be sold to.

## 2. Apolis

A Los Angeles-based menswear line on a mission to do more than outfit you in hip threads, Apolis is a certified B-Corp (Google it) with a triple bottom line to measure social, environmental and financial impact—which means Millennials can feel good about wearing clothes from a company that is using business to do good. Photo courtesy of **APOLIS**

## 3. Southpaw Los Angeles

Southpaw is the more sophisticated older brother of punk barber Floyd's. It's sleek, features the best playlists, fresh-ground French press, and L.A.'s freshest barbers and stylists. One trip and you'll be hooked, and sure to walk out looking and feeling like a million bucks (less than the average home price in the Silver Lake neighborhood, hal). Photo courtesy of **SOUTHPAW**

## 4. Tatsu Ramen

Why did the Millennial burn her mouth? She drank her ramen before it was cool. This tiny joint features a row of iPads when you walk in—place your order, buy some Tatsu merchandise and wait for your meal to be delivered. It's a Millennial lunch-break dream.

## 5. Guerilla Atelier

Guerilla Atelier is an Arts District gallery filled with beautiful objects of fascination. The space also hosts exhibitions, recently showing a premier of Australian artist David Bromley complemented by his partner's fashion line. Owner Carl Louisville plays both gracious host and curator, connecting the unique backstory that accompanies every piece in his store. Immersive: check; cultural: check; really hip: check check. Photo by **CARL LOUISVILLE**

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# Contempo

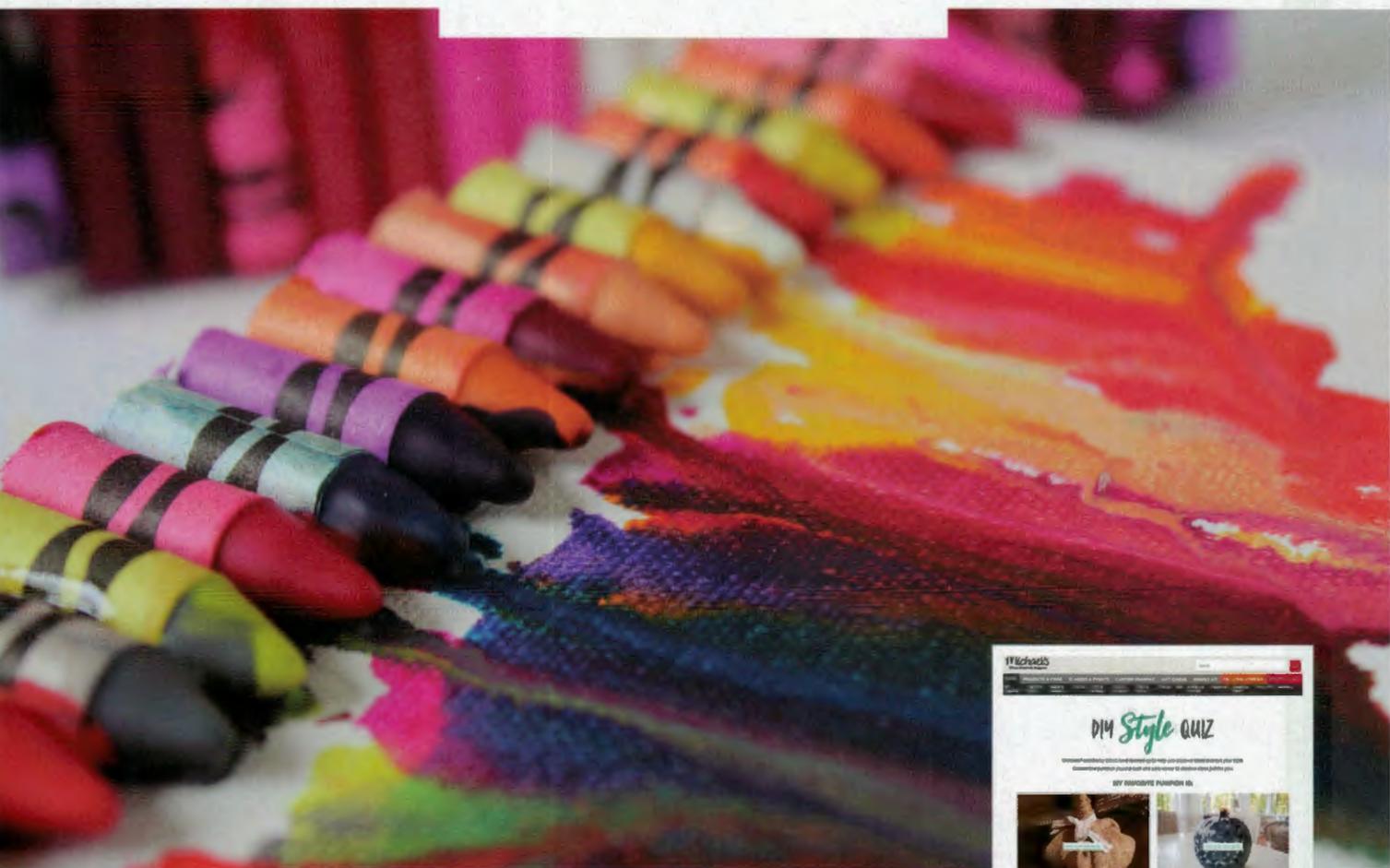
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## CRAFT MOVEMENT

**C**RAFT-LOVING NEWLYWED BRIDE Nicole Shariat Farb searched stores for materials to create handmade thank-you cards. She gathered paper and supplies from the usual bricks-and-mortar suspects, but her final product was far from the hoped-for look that Pinterest inspired.

Disappointed but undaunted, the newlywed tapped her entrepreneurial side, turning necessity into a DIY online startup called Darby Smart. Her idea: crafting project kits with everything needed to complete a DIY design, with step-by-step instructions, geared toward all levels of abilities, but especially novices. The twist: get fellow crafters to design the projects ranging from home décor to jewelry.

Then vice president at Goldman Sachs, Farb left in 2013 to create a “platform” where artisans make money when Darby Smart sells their designs.

Darby Smart featured designers submit projects, which are voted on by the Darby Smart community. Selected designs are turned into DIY kits and those designers receive a percent of kit sales.

Farb’s financial background aided her search for investors (\$1 million in seed funding) and a co-founder, and the company quickly grew from shipping 600 craft supplies to more than 35,000 in just one year. Meanwhile, Farb was eyeing Michaels, the Irving, Texas-based craft behemoth. Based on her parking lot interviews of customers, she thought her concept could “disrupt” the usual way crafters buy supplies.

Last August, Michaels announced a partnership that gives Darby Smart exposure to the more than 9 million monthly crafty customers who visit Michaels.com. In turn, Darby Smart users now have access to Michaels’ extensive crafting supplies.

Michaels directly links to Darby Smart from its

website—customers take a “DIY quiz” that directs them to projects selected for their particular taste profile. Darby Smart then gives Michaels’ shoppers a digital shopping list for DIY projects. Michaels’ shoppers are connected to Darby Smart’s community of more than 7 million, where DIYers trade content and project ideas daily. The next logical step? Watch for Darby Smart in-store classes and pop-up maker shops in the future, Farb says.

“Michaels and Darby Smart share a deep commitment to the maker movement,” says Chuck Rubin, CEO of Michaels. “This partnership helps us bring more people into the fold with accessible, modern, designer projects that anyone can make.”

Farb says 51 million people buy craft supplies in the United States, making it a \$29 billion industry. “I’ve been shopping at Michaels for many years, and there’s no other playground like it for the creative,” she says.

—Janet Groeber





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## PREPPY GOES TECH-Y

**S**INCE THE '80s, designer Perry Ellis has perfected the preppy uniform—blue oxford shirt and loose khakis—by pushing buttoned-up classic tailoring toward casual contemporary.

Now with a new in-store shop at Macy's Herald Square in New York, Perry Ellis, the brand, is again pushing boundaries. This time with an immersive, tech-driven concept, dubbed "Shop of the Future."

Housed on the men's floor, the design draws shoppers in by way of fluid shapes and interactive floating mirrors with embedded proximity sensors that deliver responsive, branded content, creating a personalized experience for each customer.

Perry Ellis partnered with New York-based The Science Project to develop digital and physical brand elements. (New York-based Sawicki Tarella Architecture & Design also played a role in the new concept.) The 1,100-sq.-ft. shop features first-of-its-kind reactive retail technology—from stacked LED screens and embedded lighting to an interactive floating mirror located near the fitting room that features a series of "Very Perry"-branded dialogue and witty quotes.

"Proximity sensors enable the space to feel futuristic, but still user-friendly, and the digital platform allows us to communicate with customers in a more contemporary voice," notes Oscar Feldenkreis, Perry Ellis president and COO.

Phone-charging stations encourage longer dwell times in the space and facilitate further connections with the brand. In the physical realm, there's herringbone-patterned flooring, embedded fixtures and compelling merchandise displays temporized for the evolved Perry Ellis brand of today. Tech features and savvy design—talk about a shop of the future! —Janet Groeber

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# Motor City Makeover

**A**S DETROIT CONTINUES to ascend from the once complete derelict abandonment portrayed in the national media, the retail story has played a large part of the prideful city's redevelopment. National fashion, lifestyle, big-box, specialty and food retailers from the likes of Whole Foods Market, John Varvatos, Meijer, Marshalls, Payless and Starbucks have recently opened within the city limits for the first time. Simultaneously, an uptick of entrepreneurial and independent retailers have begun repurposing shops on previously decommissioned retail streets that have remained abandoned for a decade or more.

Three major retail zones of interest include the Central Business District, the Entertainment District by Olympia Development and Midtown.

Ken Nisch, chairman of Southfield, Mich.-based JGA, says the Detroit consumer is a story of contrast. "The new and returning consumer 'self-selects' Detroit as a creative and interesting workplace, one where there is tremendous community and institutional resources available and willing to engage, where the cost of real estate creates accessibility, and where a degree of independence, scrappiness and even pioneering spirit is still necessary to both enjoy and address the challenges that exist," he says.

Detroit retail. More power to you.

—Allison Embrey Medina



## Will Leather Goods

After a successful run on the West Coast, William Adler, founder of Will Leather Goods, has returned to his family's Detroit roots by opening his eighth and largest store in Midtown. Located in the old Tomboy supermarket building, the store retains the terrazzo floor, exposed wooden rafters and abundant natural light. Fixtures are made from reclaimed wood and Douglas fir trees from Oregon, where the company is based. Bonus tracks: the store features a coffee area, a photo gallery and a customization area where customers can personalize items with leather stamps.

Photo courtesy of WILL LEATHER GOODS



## Signal-Return Letterpress Shop

Part of the "make-tail" movement of retail concepts that give customers an outlet for self-expression and creativity, this community letterpress print shop and retail store reintroduces the authentic craft of handset printmaking. Located at the vendor-driven Eastern Market, Signal-Return's mission is to "teach, advance and preserve the tradition, craft and art of letterpress printing" and, as its name suggests, "serve as a beacon for the community who respond to and inform what we do."

Photo by R. H. HENSLEIGH

## Third Man Records

Originally founded by White Stripes front man and Detroit native Jack White in 2001, Third Man Records is an innovator in the world of vinyl records and "a boundary pusher in the world of recorded music." In November 2015, it opened the Third Man Records at Detroit's Cass Corridor, its second retail location (the other opened in Nashville in 2009). The location is part record store, part novelties lounge, part performance stage, part record booth and part vinyl record pressing plant (coming soon).

Photo by THIRD MAN RECORDS/  
RALEIGH RICHTER



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# Colorfully Exotic

“The...story began with a discarded scrap of fabric found in Jaipur, India.”

—ROBERTA FREYMAN



ROBERTA FREYMAN  
OWNER,  
ROBERTA ROLLER  
RABBIT

**W**ITH COLLECTIONS OF colorful hand block printed clothing, accessories and home décor items, Roberta Roller Rabbit brings to life the feel of island living and exotic travel. With a background in the fashion and clothing retail business, designer and owner Roberta Freymann was inspired by her world travels to create the line, which is available in several specialty boutiques across the United States, and in 16 standalone Roberta Roller Rabbit stores.

**d:r:** *What aspects of retail design do you adhere to when planning a new location?*

**Freyman:** I have always been passionate about travel and fashion; I credit my mother, a muse to the French designer Jacques Fath, for her exotic flair and love of discovery. But it wasn't until I traveled to North Africa for a family vacation that I discovered the true depth of my love and affinity for global style. I remember my first trip to the souks and markets of Morocco, where I collected as much as the donkeys could carry! Returning home with all my treasures, the dream of one day opening up my own bazaar was born.

**d:r:** *Where did you get the inspiration for creating Roberta Roller Rabbit?*

**Freyman:** The Roberta Roller Rabbit story began with a discarded scrap of fabric found in Jaipur, India. It featured a mythical rabbit, which became the inspiration for a unique range of enchanting hand block prints.

**d:r:** *How did you grow your idea into a full-fledged line of clothing and home décor?*

**Freyman:** In 1996, I was able to launch my own company, Roberta Freymann. I opened in an



Upper East Side brownstone pioneering both a craze for pashmina scarves and exotic one-of-a-kind accessories.

I quickly gained an avid following, and the brand rapidly began to outgrow its bohemian beginnings. We were continuously expanding our offering of travel-inspired women's ready-to-wear, outerwear, jewelry and accessories.

In 2003, Roberta Roller Rabbit was born and it is now the brand under which we continue to grow our exciting line of travel-inspired and hand-crafted leisurewear, home goods and accessories.

**d:r:** *How are your boutiques an expression of the brand?*

**Freyman:** All our stores embody the exotic, travel-inspired ethos of the brand. Upon entering any of our locations, customers are immersed in a delightful world of colors, prints and textures.

**d:r:** *What aspects of retail design do you adhere to when planning a new location?*

**Freyman:** We try to always find a space where we can tell our story and showcase our collections appropriately. We have a wide assortment of products, as well as seasonal and core prints, and need to make sure that we can always tell each product story clearly and cohesively.

It is important to tie in the hand-made factor that is key to our products, into the store. For this reason we always try to feature the amazing hand-drawn stencil art of artists Lisa Wassong and Dominique Lange. Their work, which is ethnically inspired and whimsical, helps transport customers into our world. It also makes each store unique, which is essential to us.

**d:r:** *How do your travels inform your designs, in both the collection and the boutiques?*

**Freyman:** I continue to travel every single year to more than 10 countries, where I find inspiration and manufacture our products in partnership with local artisans. Over the years, I have developed longstanding relationships with knitters in northern Argentina, hand block printers and jewelers in India, cashmere purveyors in Nepal, as well as a wide array of craftsmen from Thailand, Laos, Vietnam and Peru. People and processes around the globe inspire both our collections and our boutiques.

—Michelle M. Havich

BEFORE STARTING HER Eponymous company in 1996, ROBERTA FREYMAN HAD A SUCCESSFUL CAREER IN FASHION, HEADING UP A MULTIMILLION-DOLLAR KNITWEAR BUSINESS WITH CLIENTS SUCH AS BERGDORF GOODMAN, NEIMAN MARCUS, SAKS FIFTH AVENUE, BARNEYS AND HARVEY NICHOLS, AND DESIGNING WITH BILL BLASS. SHE ALSO WORKED WITH ANN TAYLOR AND LAURA ASHLEY.

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# Announcing CitySCENE Las Vegas

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**T**HE NEXT design:retail CitySCENE event will be held on March 22 at Heart of Omnia (inside Caesar's Palace) in Las Vegas. The event, which takes place the night before GlobalShop kicks off, will run from 7 p.m.-9 p.m. design:retail CitySCENE is a series of networking events held across the country designed to bring like-minded peers from the retail design industry together for casual conversation and cocktails. Drinks and hors d'oeuvres are on us, but registration is required for admittance. For more information, please visit [designretailonline.com/cityscenevegas](http://designretailonline.com/cityscenevegas) to register today. (design:retail CitySCENE is a private, sponsored event. Vendors/manufacturers are only permitted as sponsors.)

— Lauren Mitchell Volker

## NORDSTROM UNVEILS NEW YORK FLAGSHIP DETAILS



**S**EATTLE-BASED NORDSTROM INC. has unveiled the footprint and exterior design of its first-ever Nordstrom location in New York, expected to open in 2019.

The 363,000-sq.-ft. flagship will encompass four properties in the Columbus Circle neighborhood of Manhattan along Broadway between West 57th and 58th streets, including existing historic buildings as well as new construction at the base of Central Park Tower.

Plans for the new construction portion include a modern glass façade envisioned by designer James Carpenter, known for his use of natural light and luminescent artistic sensibility. The seven-level glass waveforms façade will

be designed to catch light as it strikes through the east-west axis of the streets, and continually changes as the sun angles shift from morning to evening, and throughout the seasons. The waveforms also will provide an interactive viewing experience for customers, creating views up and down the streets while selectively displaying the activity within the store.

“When creating the store’s identity, we considered the human experience from both the inside and out,” says Dawn Clark, vice president of store design and architecture for Nordstrom. “In this amazing city of art, culture and fashion, we hoped to create a design that amplifies New York City’s creative energy.”

The glass façade is being fabricated by Permasteelisa, with specialized glass bending by Cricursa.

Additionally, Nordstrom has enlisted CallisonRTKL to restore or rebuild the street level façades of the other buildings—including 3 Columbus Cir., 5 Columbus Cir., 1780 Broadway and 1776 Broadway—to evoke their original historic design.

— Lauren Mitchell Volker

Rendering courtesy of NORDSTROM

## NEW STORE WATCH



[ 1 ]



[ 2 ]



[ 3 ]



[ 4 ]

**1.**  
Johnstons of Elgin, London  
Opened: December 2015

**3.**  
Zara, New York  
Opened: November 2015

**2.**  
Charming Charlie,  
New York  
Opened: June 2015  
Photo courtesy of  
CHARMING CHARLIE

**4.**  
TANE, Mexico City  
Opened: November 2015  
Photo by JAIME NAVARRO

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

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# STUDY: MOBILE DRIVES BORDERLESS SHOPPING

**A**CCORDING TO THE Nielsen Global Connected Commerce Survey, which polled 13,000 respondents in 26 countries, mobile innovations are giving consumers unprecedented access to global goods, with retailers moving toward mobile-only strategies in response to device usage and consumer payment options.

## STUDY FINDINGS INCLUDED:

- Fifty-seven percent of online respondents had made an online purchase in the past six months from an overseas online retailer.
- More than half of respondents who shopped online during the past six months paid with a traditional credit card (53 percent), but roughly four-in-10 used a digital payment system such as PayPal (43 percent).



- Eighty-six percent of Chinese respondents paid for some online purchases during the past six months via digital payment systems. This also was the most widely cited option by Western European

survey respondents (56 percent), particularly in Germany (68 percent).

- Nearly three-quarters of Indian respondents who shopped online in the past six months said they purchased items from an overseas retailer (74 percent).

- Roughly two-thirds of Western European respondents said they purchased goods from an overseas retailer, including 79 percent in Italy—the highest percentage in the study—and 73 percent in Germany.

“Retail has been one of the last globalization holdouts, but technology is giving consumers access to a world of products that were previously unavailable,” says Patrick Dodd, Nielsen president of global retail. “As more consumers turn to mobile devices to shop, a coherent mobile strategy should be a key innovation pillar for retailers.”

— *Lauren Mitchell Volker*

Illustration by VLADGRIN/ISTOCK/THINKSTOCK

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# Don't Wait, Renovate!

**I**N TODAY'S COMPETITIVE business landscape, it is imperative for retailers to stay fresh and relevant in the eyes of customers. Store environments that appear shabby and outdated lead to lackluster sales, wary shoppers and lower traffic. Yet for many storeowners, there is a genuine fear and loathing of store renovations, as the thought of facing the costs, design decisions and business disruptions inherent with a renovation are enough to make one pretend that the store really doesn't look so bad and that customers will continue to come through the front door to buy. (They won't.)

Spring is an excellent time to take a close look at the condition of your existing store presence and consider a simple refurbishment or perhaps a larger renovation. The good news is you do not have to be a large retail chain with an in-house design and construction team to plan an effective store renovation. Funding for any renovation project is always tight no matter the scale, and the return on investment should be carefully accounted for. The following checklist provides helpful reminders on how to keep store renovation plans on track and ensure the most in added value to your business.

**PURPOSE:** Start by determining what the business goals are for your renovation. Schedule a "think tank" meeting with your store team, including all business functions. Before you meet with a design or construction consultant, consider your objectives. Are you trying to enhance your brand or business image? Improve customer traffic? Increase sales? Elevate the customer experience? Expand product presentation space? Fix an operational or sales service issue?

**LIFECYCLE:** Consider what the anticipated lifecycle for the renovated store will be, as it can



affect how the project is designed and constructed. A realistic sense of the expected lifespan of your renovated store will help guide design and material decisions.

**PRIORITIZE:** Prioritize the estimated costs based on the benefit to the project purpose and what percentage of the budget will be customer-facing versus behind the scenes. This will help isolate out the "critical to have" versus "nice to have."

**BUDGET EATERS:** Set your budget, and then double it. Well, perhaps not exactly, but there are things about any renovation project that can dramatically affect costs. Refrain from structural modifications or significant changes to existing plumbing or electrical lines, as these items tend to take up significant portions of any budget and often require additional engineering expenses and permits. However, don't be afraid to consider a drastic change to how the store is currently laid out. Simple alterations to wall positions or ceiling heights and new lighting can dramatically change the look and function of a retail space.

**MATERIALS & FINISHES:** Ensure new materials and finishes are both durable and practical. Consider where each material will be in relation



**PETER-TOLIN BAKER**  
VISUAL MERCHANDISING SPECIALIST  
P-T B DESIGN SERVICES  
ptb@ptbdesignservices.com

to handling heavy traffic, cleaning, exposure to weather, etc. Will daily vacuuming chip the corner of the new POS counter? Will upholstery hold up to dirty hands?

**WOW FACTOR:** Identify at least one specific "wow factor" that the customer will be sure to notice—be it a visual or service improvement that enhances the shopping experience. Look for examples of creative, visual centerpieces that use inexpensive materials installed in unique ways. Research design publications, shop the competition—make note of what strikes you as you enter a retail or hospitality space.

**STOREFRONT:** Storeowners oftentimes forget to step outside and check out all the details of their own façade and entry (especially if they enter the store from a back entrance). Identify how the renovation will change the perception or interest of potential customers as they pass by.

**THE PRODUCT IS THE HERO:** The best store designs enhance rather than overwhelm the product. Ensure that your renovation allows the product to be the hero: to be both visually appealing and operationally easy to sell. This idea might lead to better decisions on where to spend available budget (e.g. improved lighting and new fixtures).

**OPEN FOR BUSINESS:** Verify how the renovation project can be approached in phases, off-hours or off-season, with minimal disruption to store hours. Ensure signage is clear for entrances and modified store hours—and that, yes, you are open for business. You might entice your customers with what's happening by posting the design plans. Make use of the disruption and have some fun!

PETER-TOLIN BAKER IS ACTIVELY INVOLVED WITH RETAIL DESIGN AND VISUAL MERCHANDISING VIA P-T B DESIGN SERVICES (OWNER), AND AS A REGULAR CONTRIBUTOR TO DESIGN:RETAIL.

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# That Which Makes Us Tick



ROBERT HOCKING

RETALE MATTERS

robert@retalematters.com

@rhockinguk

**I**N A FALL 2015 interview, Alber Elbaz, creative director of luxury fashion brand Lanvin, spoke of his industry, saying: "Maybe we are no longer the industry of newness, because that was taken by technology, but we're still an industry of a man and a woman, of a thread and needle, and of fabric, and a dream." This so reminds me of the essence of great retail design.

I've had the chance of late to spend time looking at the luxury industry, to try understanding what brands in this space value and how they express themselves through both their products and, as importantly, their retail environments.

I've always argued that the retail execution of a product company—a brand—is almost always superior to that of a pure retailer. The former begins with a "brand" that is understood through a collected set of experiences, and retail for a brand often is the richest expression of how they see themselves. It has a human personality, a voice, an aroma and an experience that enhances brand perception. Pure retailers, on the other hand, have almost always focused on efficiencies—of the time spent shopping, of the space they give products. One approach favors the heart, the other the head.

I recently read a thought piece from a leading retail design firm in which they posit the view that the past few years have been "all about experience" and that the new "it" word for retail is "agile." The author goes on to say that agility, as an approach, was the gift of the digital space. But I question whether this is a gift at all. And since when did we get so good at creating experience that it's time to move on—perhaps we've been a bit too agile in rushing to this conclusion?

Their particular point focuses on the attention span of Millennials, and they quote from an



Accenture report on this cohort that "retail today is under-delivering against expectations." But here's the thing: values are pretty constant, and what attracts people to all manner of things, be it a brand or social cause, is the value of the idea that sits at the heart of what we're asking people to engage with. And Millennials, like all of us, value "experience" above most other things—experience that isn't onerous or cumbersome, but that taps into our intrinsic emotional needs.

A couple of years ago, I had the chance to interview an interesting 23-year-old who was educated, traveled and came from a level of affluence. She described how she'd taken her father to a soccer match, but realized at halftime that she'd spent the whole game watching through her smartphone; this to better stay connected to her social group—to share the experience.

Imagine a young woman surrounded by the singing, chanting and the roar of humanity, and

yet her focus remained on a device, not in the moment. We could write her and her generation off and say we've lost them—clearly it's all about technology. But spend a while longer with her, as I did, and you'd also hear that she loves spending six hours in her favorite department store, because it gives her the chance to "play." So this child of the digital age, most connected to the world through a piece of technology, will put the lie to these overly simplistic definitions by engaging through her senses with a physical retail environment. Huh.

I recently interviewed Dr. Dimitri Tsivrikos, an academic at University College London, who specializes in consumer psychology. He explained that the majority of our decisions as consumers are led by our emotions, and they color how we see the world and what motivates

us to make purchase decisions. He went on to explain that many companies struggle with this idea, because it requires them to look at the fuzzy, hard-to-measure reality of us humans. He said we're hardwired to avoid things we can't control, and we find comfort in spreadsheets, because we can see it, quantify it.

But sadly, those metrics we may find comfort in are leading most companies down a rabbit hole. Design at its core is all about tapping into and solving human need. At a time when it seems "on sale" never ends, when brand loyalty has never been lower, I'd argue that "agility" is a poor substitute for doing the hard work of getting to the root of what really matters. Remember, moving quickly to nowhere is still going nowhere. 

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

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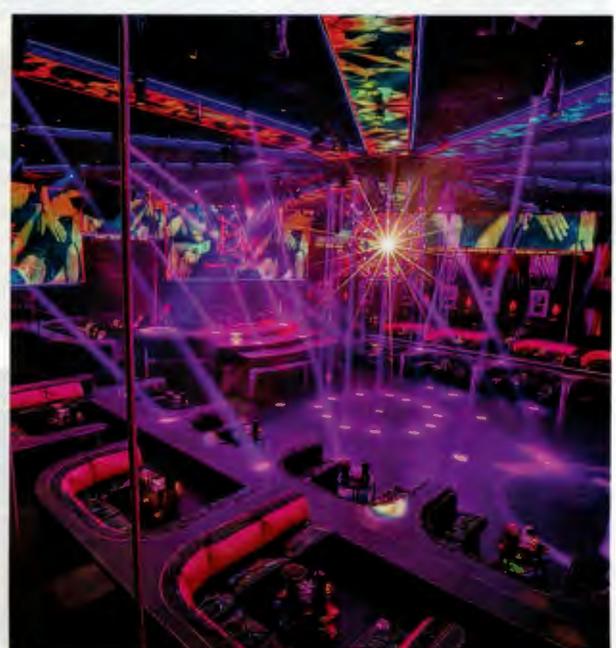


# GLOBALSHOP

## THE ULTIMATE SHOW GUIDE

**G**et your suitcases packed, because we are heading to Vegas, baby! On March 23-25, the newest products, innovations and insights in the retail design industry will be available under one roof for GlobalShop 2016 at the Mandalay Bay Convention Center in Las Vegas. As the largest annual show dedicated to retail design, visual merchandising and shopper marketing, GlobalShop is your one-stop shop. Whether you've attended the show for years or this is your first time, our Ultimate Show Guide will fill you in on the must-see retail and can't-miss events. Plus, take a sneak peak at some of the latest products on offer from this year's exhibitors. Don't forget to register at [globalshop.org](http://globalshop.org). We'll see you there!







# GLOBALSHOP **MUST LIST**

## MUST READ

Be sure to pick up a copy of the revamped *GlobalShop Daily*, which will boast a fresh new look and more pages to keep you updated on goings-on at the show, from award-winning booths to featured products and can't-miss speakers.



## MUST SEE

**Lightbrite | Project: LED** is a bright idea new to GlobalShop this year designed to light you up. Located on the GlobalShop show floor (Booth I514 in the Store Fixturing Show pavilion), the special feature will showcase the latest LED and lighting technologies available to retail designers in one convenient location. Sunglasses optional.



## MUST LEARN

This year's conference program, sponsored by Fleetwood, will feature only **speakers who have never spoken at GlobalShop before**. Take a look at these fresh faces of retail and register to attend sessions at [globalshop.org](http://globalshop.org). Bonus: all sessions this year will be accredited and CEU eligible! Additional details are available at [globalshop.org](http://globalshop.org).



## MUST KNOW

Dying to find out who the winners are of the annual competitions from A.R.E., POPAI? Be in the know by attending The New Association's **A.R.E. Design Awards** on the first night of GlobalShop, March 23, from 5 p.m.-7 p.m. in the Four Seasons Ballroom at the Four Seasons Hotel. Find out who takes home the Gold and Silver awards, as well as the highly coveted Store of the Year Award and more.

POP more your jan? Then check out the **2016 POPAI Outstanding Merchandising Achievement (OMA) Awards**, which will be held in the same venue from 5 p.m.-7:30 p.m. on March 24. In-store and point-of-purchase displays will compete for Gold, Silver and Bronze OMA Statuettes.

## MUST SUPPORT



If you love the retail design industry as much as we do (we know that you do!), then you must take part in the second-annual **GlobalShop Opening Night Bash Supporting PAVE**. Music, cocktails and entertainment converge at Drai's Nightclub (located at The Cromwell) on the first night of the show, March 23, from 8:30 p.m.-11:30 p.m., where you can raise your glasses for a great cause. Cheers to PAVE! For ticket info, visit [paveinfo.org](http://paveinfo.org). Photo courtesy of DRAI'S

## MUST HEAR



Gain meaningful insights and knowledge from Nelman Marcus CEO **Karen Katz** during this year's keynote presentation, "The Evolving Style of Retail." Presented by and with all proceeds benefiting the Planning and Visual Education Partnership (PAVE), the informal conversation with the luxury department store's CEO will take place the first day of the show from 8:30 a.m.-10 a.m. in a "fireside chat" format moderated by PAVE President Harry Cunningham (who is also amazing!).

## MUST SEE



Center stage at this year's show, the **Bricks & Clicks exhibit** will boast a curated selection of products designed to help retailers and brands meet the increasing demand for a seamless digital and in-store shopping experience. The show floor area will feature innovative, available products and services—ranging from endless-aisle solutions, signage, graphics, wayfinding, beacon technology, showrooming solutions, point-of-sale systems, social media and more.



## MUST ATTEND

We're never one to miss out on a good party—what better excuse to gather with our closest (hundreds of) industry friends than at **design:retail's CitySCENE Las Vegas: GlobalShop Edition**? The pre-show kickoff will take place Tuesday, March 22, from 7 p.m.-9 p.m. at Heart of Omnia inside Caesar's Palace. Consider it your tradeshow pregame—or just a fabulous networking event of the who's who of retail design, complete with cocktails and tasty eats—whatever gets your boss to approve that earlier flight into Sin City. RSVP to attend our private, sponsored event (presented by Mannington Commercial and NOA Brands) at [designretailonline.com/cityscenevegas](http://designretailonline.com/cityscenevegas).



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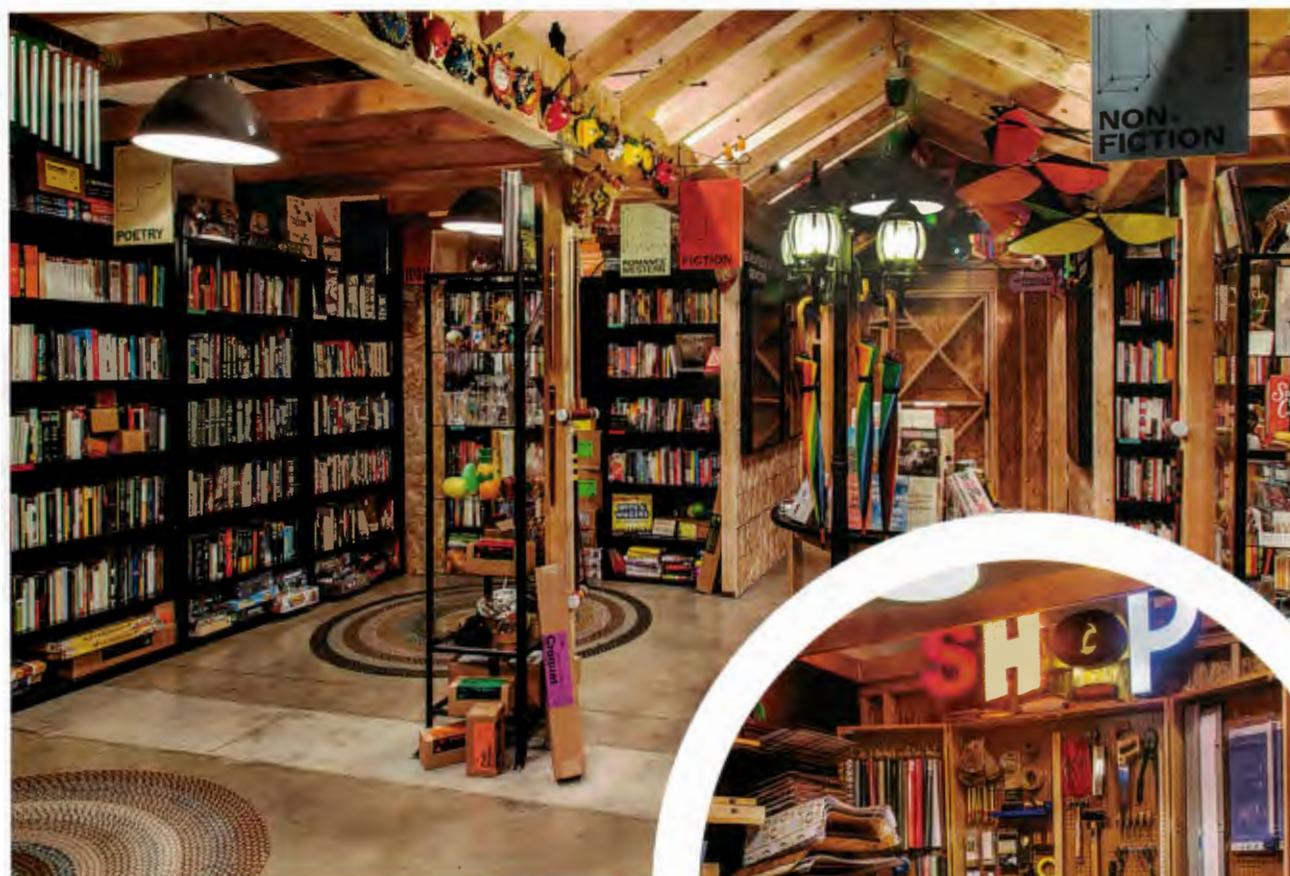
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# Las Vegas Retail Hit List

By ZOË ZELLERS



## [1] The Writer's Bloc 1020 Fremont St.

What was once a boxing gym has become a treasure trove for bookworms and bird lovers alike who find themselves wandering away from the casino culture. The folks behind The Writer's Bloc created a curatorial, atmospheric yet lively independent bookstore that's so unexpected but entirely worth a trip to the nearly 2,500-sq.-ft. space. To create an artificial bird sanctuary theme, the design team added decorative wood framing and displayed artificial birds throughout the shop, plus the occasional faux foliage. Listen to recordings of birdsongs while perusing wood shelves lined with books before scoping out an author showcase or writing workshop. Then check out their soon-to-be-restored 1890 Chandler & Price letterpress, which will be used in upcoming bookmaking and letter-pressing classes this year.

Photos by  
KRYSTAL RAMIREZ

[1]



**W**HETHER YOU'RE IN the market for a chic lipstick, a great book, rainbow-bright flip-flops or patent leather pumps, a cool camera or a fabulous leather backpack, you can find it at Las Vegas' adventurous new store openings, which seem to be just as eclectic as each of the recording-breaking 42 million-plus visitors who checked out the city last year. Here's our list of new retail not to be missed!



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## [2] Christian Louboutin

3720 Las Vegas Blvd. S

Hollywood's beloved red-soled shoe designer, Christian Louboutin, opened doors this past fall on the second floor of The Shops at Crystals. The 1,442-sq.-ft. "fashion oasis" in the desert of Nevada offers men's dress shoes and brogues, and women's pumps, boots and flats, plus handbags and small leather accessories. Sectional geometric metal rack shoe and clutch displays reflect garden gates, while ornate custom wallpaper featuring greenery and colorful birds continues the garden-themed scenery.

Photo courtesy of CHRISTIAN LOUBOUTIN



[2]

## [3] IKEA

215 Beltway at Durango Drive, near Sunset Road

Starting this summer, Vegas shoppers won't have to make mecca trips to the closest IKEA stores in California, Utah and Arizona. The Swedish furniture retailer is rolling out a 351,000-sq.-ft. store complete with a whopping 1,300 parking spaces that promises to showcase 10,000 designs exclusive to this location, three model home interiors, inspiration rooms and a restaurant (for up to 450 diners). IKEA also is executing a noteworthy plan to generate its own power via the largest single-use rooftop solar array in the state. With more than 240,000-sq.-ft. of solar array panels, IKEA projects it will reduce carbon dioxide emissions equal to the emission of 254 cars each year or providing electricity to 166 homes.

Rendering courtesy of IKEA



[3]



[4]

## [4] MCM

3500 Las Vegas Blvd. S

Cult leather accessories line MCM branched out this year, opening its first-ever freestanding boutique. While positioned inside The Forum Shops, MCM offers a "through the looking glass" concept, with near-wall-to-wall windows that lure passersby with a direct view

of merchandise on display. Luxe leather handbags, hip logo-stamped backpacks and small accessories are displayed below warm overhead lighting on understated yet elegant glass and polished brass shelving and backlit marble and brass displays.

Photo courtesy of MCM

## [5] Sam Edelman

3500 Las Vegas Blvd. S

Footwear maven Sam Edelman debuted his fifth U.S. store this past December in a

2,500-sq.-ft. space at The Forum Shops. A full lifestyle collection is displayed in custom-designed fixtures alongside vintage furniture handpicked by Mr. Edelman himself. The brand worked with Architecture + Information to incorporate mixed materials throughout the shop—think raw concrete, light-colored reclaimed wood floors and shelves, rose-hued brass and black leather details, plus pops of the shoe brand's signature green.

Photo courtesy of SAM EDELMAN



[5]

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### [6] Scotch & Soda

875 S. Grand  
Central Pkwy.

The retro and rustic Scotch & Soda boutique represents the brand's affection for raw mixed materials, providing the backdrop for rugged-inspired flannels, denim jeans and camouflage

jackets. Below concert hall-style overhead lights are stained wood, brass and steel display fixtures, designed to be flexible for seasonal changes at the Las Vegas North Premium Outlet store.

Photo courtesy of  
**SCOTCH & SODA**

### [7] Prada

3131 Las Vegas  
Blvd. S

Prada's Wynn Esplanade location reeks of artful accents like a checkered marble floor, walls dressed up in green fabric, and a mirrored portal highlighting the brand's

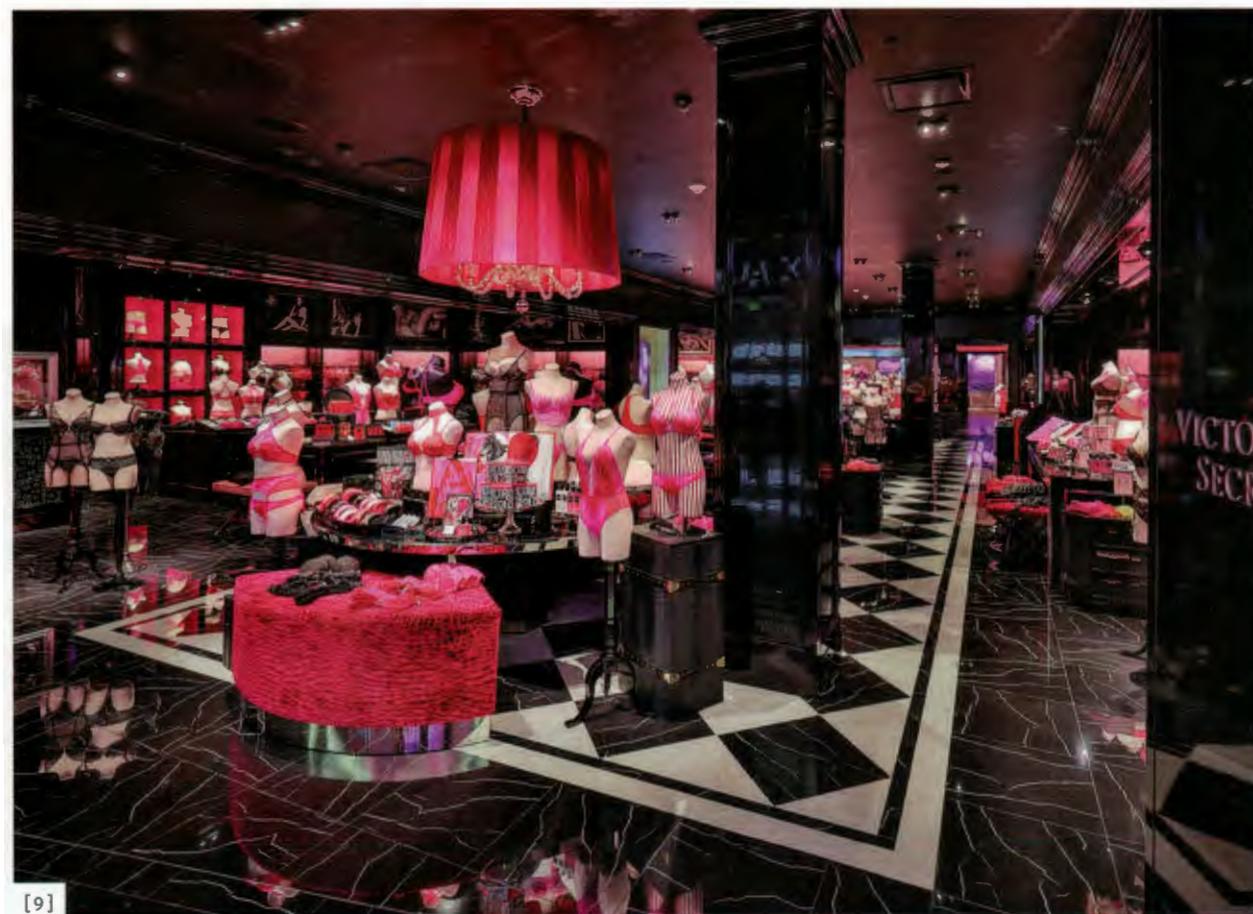
quirky and sophisticated women's and men's ready-to-wear, rubber-soled shoes and handbags displayed in shelving against the back wall. The 7,000-sq.-ft. space is Vegas' third location for Prada. Photo courtesy of **BARBARA KRAFT**

### [8] Havaianas

3631 Las Vegas  
Blvd. S, Ste. 300

The iconic sandal brand opened the doors to its second store in Nevada at the Grand Bazaar shops. Cruise into the bright store splashed in rainbow rubber counter displays, an homage to the famous flip-flop's thong. Part of a global rollout, this store takes inspiration from a Brazilian marketplace with friendly tropical accents, fixtures reflecting the rice pattern on the brand's flip-flops, and merchandise displayed in market baskets and wooden produce crates. Don't miss the customization station for men, women and kids.

Photo courtesy of **HAVAIANAS**



### [9] Victoria's Secret

3667 Las Vegas  
Blvd. S

Everything's bigger in Vegas and mega-lingerie retailer Victoria's Secret takes this to heart with the brand's January debut of its largest store ever. VS fans can now browse more than 20,000 sq. ft. of neatly categorized undergarments, clothing and accessories from fitness apparel to nightgowns to push-up bras to beauty products. Housed at The Strip's Miracle Mile Shops, the Victoria's Secret store actually is a remodeled former shop that the brand more than doubled.

Photo by **ERIK KABIK**



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[10]

### [10] Wynn Collection

3131 Las Vegas Blvd. S

Wynn Collection's new 7,000-sq.-ft. space hosts a discerning selection of women's and men's ready-to-wear, accessories and cosmetics. Expect refined Judith Leiber handbags; edgy-chic Naeem Khan, Alaïa and Jason Wu dresses; men's jackets from Ermenegildo Zegna and John Varvatos; and luxe lipsticks from Tom Ford at the spacious, brightly lit, white-walled boutique. Photo courtesy of BARBARA KRAFT

### [11] Brioni

3131 Las Vegas Blvd. S

This freestanding Brioni shop combines the heritage of a classic gentleman's tailoring store with the modern addition of 3-D mirror technology that allows clients to create a "closet" to virtually try on and save suits, shirts, ties and shoe ensembles. Customers can lounge on chocolate brown leather seating before a large-scale digital screen featuring the mirror

technology inside the sleek shop. Women will also find fine apparel offerings. Photo courtesy of BARBARA KRAFT

### [12] Tory Burch

3200 Las Vegas Blvd. S, Ste. 600

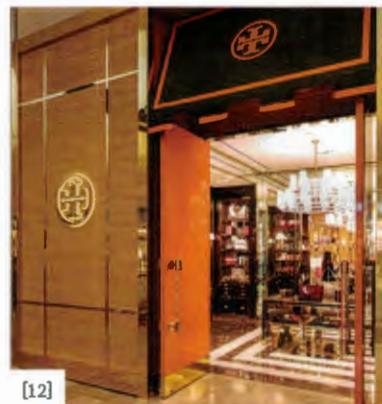
In 2015, 30 new retailers arrived at Fashion Show. One of them, American sportswear line Tory Burch, actually debuted its fourth location in the city, which just goes to show that the preppy-hip brand has mastered the art of "Know Thy Self" while adding colorful surprise details to differentiate stores. The shop offers a perfect Polaroid of the brand with orange lacquer entrance doors, refined mirrored glass and shiny metal displays, dark wood cabinets, striped marble floors and overhead chandeliers. Photo courtesy of TORY BURCH

### [13] KIKO Milano Cosmetics

3200 Las Vegas Blvd. S

The Italian cosmetics and skincare brand KIKO touched down in Las Vegas

with an August opening at the Fashion Show. The neat little shop is affordable (really) and unfussy. It takes on a clean black-and-white counter theme with bright overhead light panels. Lavender walls accent brilliantly pigmented eyeshadows, nail polishes and lipsticks, all showcased against backlit, white, built-in slanted shelving and an oversized medicine cabinet. This Vegas location is part of the European brand's still relatively recent introduction to America. Photo courtesy of KIKO MILANO COSMETICS



[12]



[11]



[13]

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## SHOW PRODUCTS



[1]

[1] Blondie's Treehouse Inc. creates custom-made plant portraits available with endless design choices in faux or live foliage and panels.  
[blondiestreehouse.com](http://blondiestreehouse.com)

[2] Nora Lighting's new trimless MLS (multiple lighting system) fixtures are now available in one-, two- or three-light linear configurations. The flange-less lights are available in dedicated LED or PAR 30 medium-base light sources, and can be independently adjusted on two axels for effective illumination of displays or wall treatments.  
[norahlighting.com](http://norahlighting.com)

[3] Mannington Commercial's Connected Collection LVT, designed in collaboration with Corgan, brings together a system of formats, gradation, texture and color.  
[manningtoncommercial.com](http://manningtoncommercial.com)



[2]



[3]



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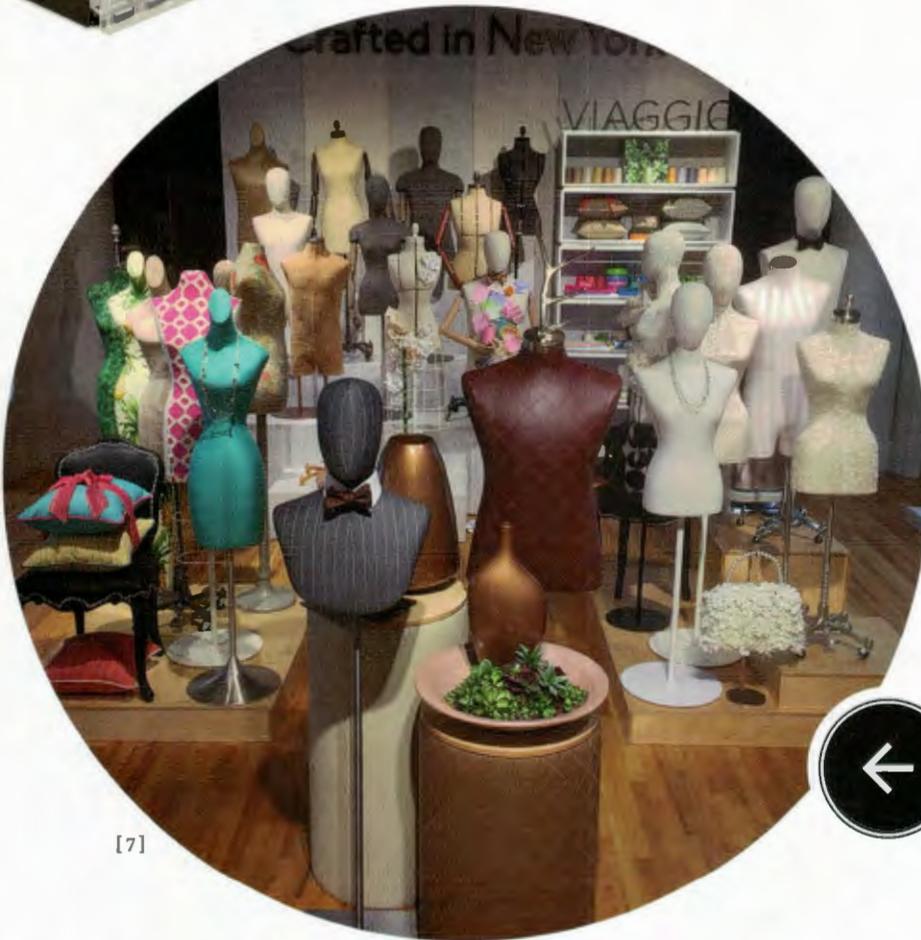


[4]

[6]



[5]



[7]

[4] Dana Dimensionals from Dana Industries Inc. capture consumer attention from all sides with a 3-D visual of your message. Available in stock and custom shapes/sizes. [danaindustries.com](http://danaindustries.com)

[5] Trion Industries' Tray and WonderBar Merchandising System includes shelf management systems, cooler and freezer merchandising systems, storewide labeling systems, anti-theft and security fixtures, bar merchandisers, sign systems, display and scanning hooks, POP display components and hardware. [triononline.com](http://triononline.com)

[6] Aspecta 10 by Metroflor Corp. is a floating floor system that matches the look of natural wood and stone finishes, while delivering the durability and comfort of LVT. Created with ISOCORE technology for rigidity and strength, the collection is available in 20 planks and 10 tiles, ranging from dark wood tones to urban concrete and leather. [aspectaflooring.com](http://aspectaflooring.com)

[7] These forms from Global Visual Group: Almax | Lifestyle | Trimco | Viaggio are available in a variety of styles and sizes. All forms can be customized with a wide variety of fabrics from the Viaggio collection. [globalvisualgroup.com](http://globalvisualgroup.com)



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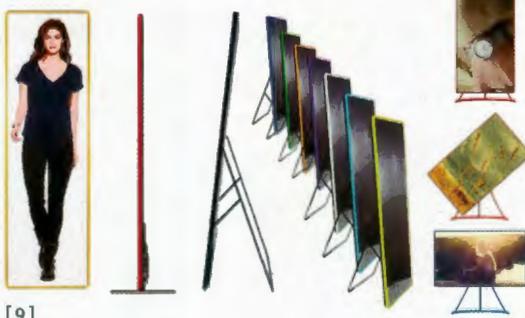


[8]



[8] CRL US Aluminum's Entice entrance system provides a premium, all-glass aesthetic while delivering the performance characteristics of a full-framed storefront to meet energy codes. [crl-arch.com](http://crl-arch.com)

[9] The PixelFLEX reFLEXion LED stand is a self-contained, turnkey video display with a sleek and slim design that allows mobility. Wall-mounted or freestanding, the stand can be customized with colors to fit brand standards. [pixel-flex.com](http://pixel-flex.com)



[9]

[10] Christine Taylor Collection offers a wide range of holiday trees, all customizable by size, color, material, finish and lighting. Shown here are flocked, cut-PVC trees with a faux trunk in assorted sizes. [christinetaylorcollection.com](http://christinetaylorcollection.com)



[10]

[11] The new MonitorMaker from Stylmark is a stylish frame that can dress up a monitor and video wall installation, and can be anodized to match any interior surroundings. Shown is a custom shelving system that incorporates MonitorMaker, Optima LED DSS Tension Fabric Light Box, an LED shelving system and an RFID tag merchandising system. [stylmark.com](http://stylmark.com)



[11]



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[12] The Wow Wall from Duggal features museum-quality display fixtures integrated with clear screen digital and interactive technologies. This custom piece for David Yurman features oiled walnut trim integrated within a black monolith wall with digital artwork programming and layer lighting design. [duggal.com](http://duggal.com)

[13] This portable POS display from Lozler features locking casters and durable steel construction, which allow retailers to move the station as needed for seasonal sales or special events. [lozler.com](http://lozler.com)



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- REFRESH -

By ERIN M. LOEWE

Photos by CONNIE ZHOU  
PHOTOGRAPHY

# Girl

The athleisure trend sports a hip new urban home in the form of Chelsea





# Power!

Collective—a women's fitness and lifestyle concept from DICK'S Sporting Goods



→ A replica of an antique swim clock adds an understated athletic touch.

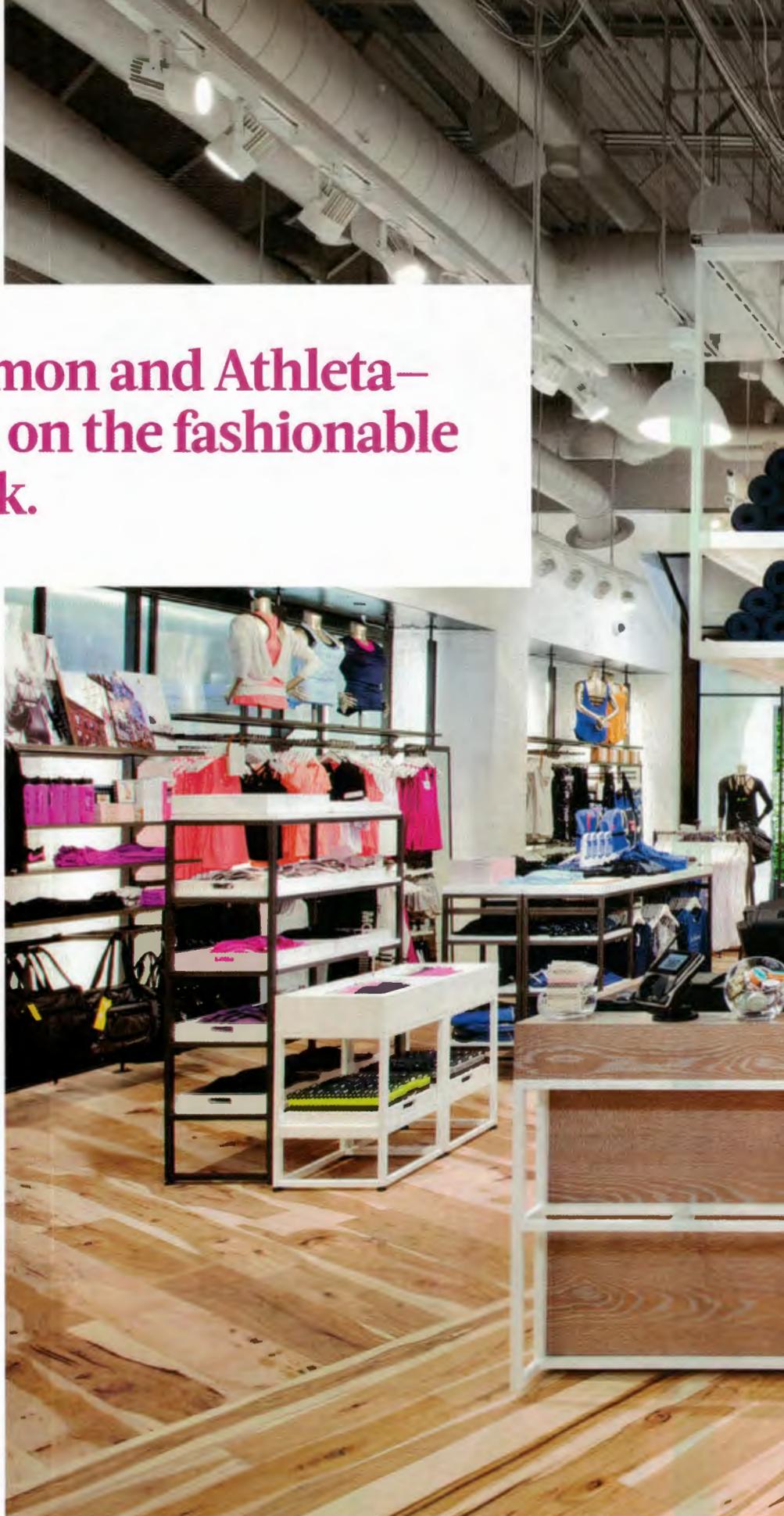
## Move over lululemon and Athleta—there's a new kid on the fashionable fitness wear block.

Pittsburgh-based DICK'S Sporting Goods, traditional operator of big-boxes, launched its new Chelsea Collective this past August as a women's fitness and lifestyle boutique concept. Named for the hip West Side New York neighborhood, DICK'S hopes Chelsea Collective will capture the ever-expanding market of women who wear athletic threads in the gym and beyond.

Toni Roeller, vice president of visual merchandising at DICK'S, says the first two mall-based locations were natural choices for test markets. These include a 5,100-sq.-ft. location in Pittsburgh's recently renovated Ross Park Mall and a 6,444-sq.-ft. space in McClean, Va.'s Tysons Corner Center, an upscale shopping center just outside Washington, D.C.

What sets Chelsea Collective apart from the rest of the pack is that it unites multiple brands under one roof in a chic, boutique aesthetic that is a departure for the sporting goods giant. "Chelsea Collective is a first-of-its-kind women's fitness boutique, delivering a curated, premium assortment of products and superior customer service in an elevated retail environment," Roeller says. "The hand-picked curation of items available at Chelsea Collective outfits and equips the fit and fashionable women with a head-to-toe wardrobe that transitions her throughout her busy day."

To create the concept, DICK'S collaborated with Seattle-based design and brand consultancy CallisonRTKL. Ron Singler, senior vice president and design principal for the firm, says the design team wanted to insert feminine touches without being "too literal." "We added a simple, fine black line in the space of white paneled walls and a neutral palette as more of a feminine notion," he says. In a nod to the urban character of New York's Chelsea neighborhood, the stores have high, open ceilings and white exposed-brick walls.





→ Cedar-wrapped columns flank a flexible semi-circular fixture for leggings.

↳ Reclaimed hickory floors are installed on a bias through most of the store, lending a sense of contrast and movement to the space.



The entryways feature white penny tiles highlighted with black chevron tiles that segue into reclaimed hickory floors installed on a bias. “We wanted the floor to have activity, movement and motion; to be a metaphor for fitness,” Singler explains.

The sales floor is dotted with simple fixtures, fit-looking mannequins and cedar-wrapped columns. Singler says that Chelsea Collective’s store fixtures are designed to be flexible to deal with multiple brands and to blend with the neutral background. “This type of product is typically 75 percent hung goods,” he says. “Then the half-round elements for bra tops and tights ended up being the first things placed in the space besides the footwear wall. We could pull them apart and create two separate areas, or put them together and make one larger fixture.”

Simple track, bay and pendulum light fixtures illuminate the way overhead. Even though there are no windows in either store, Singler’s team devised a clever way to imitate the feel of natural light with faux skylights in the footwear area. “To create more of a feeling of being in Chelsea, we created a glass-paned wall that comes in at an angle and backlit it,” he says.

Anna Leach, senior designer at CallisonRTKL and project architect of Chelsea Collective, says one of the biggest design challenges was the actual shoe wall, which consists of a freestanding steel frame filled with translucent ombre resin panels by Steelab. It acts as a shoe wall and a screen between the footwear area and the fit lounge.

“The shoe wall required careful coordination between the design intent, the structural design and the exact sizes of the panels Steelab was fabricating, as well as significant coordination with the general contractor during the construction phase to ensure



the steel was placed accurately to accept the panels,” Leach explains.

Just behind the shoe wall is the fit lounge, which Singler considers Chelsea Collective’s destination element. Besides fitting rooms and comfortable chairs for hanging out, there is a living wall, charging station, water bottle fill station and a treadmill for gait analysis. “It’s a big piece of the service puzzle, like what you would find in a specialty running store,” he says. “The other part we talked quite a bit about was this community idea. This space allows them to have room for that, like a running club meeting before heading out on run.”

At the cashwrap, a replica of an antique swim meet clock descends from above, another nod to the past. Surrounding fixtures provide a build-a-gym-bag area, with integrated lifestyle accessories like water bottles, and travel-sized toiletries and cosmetics from brands like StriVectin, Philosophy and Bliss.

Roeller says although the concept has been successful so far, there are currently no additional Chelsea Collective stores slated for 2016. But it’s clear she is passionate about the design. “The entire store environment was designed to surprise and delight customers as they make their way through the store,” she says. “The juxtaposition of materials

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← Faux skylights illuminate the area over the shoe wall and play up the loft theme.

↳ The living Refresh wall welcomes customers back to the fitting room area, where they can have their gait professionally analyzed on a treadmill.

and lighting were specifically selected to be warm, filled with texture and to create a neutral backdrop for storytelling and wardrobing of the merchandise," she says. "From the entrance, where the customer is greeted with an editorial statement of curated product that acts as a 'mini-runway show' of fitness apparel to the live 'Refresh' wall that welcomes the customer into the fitting rooms, it's an environment that inspires a customer to linger, shop and imagine the possibilities." 



## PROJECT FILE

### Chelsea Collective

\* Ross Park Mall, Pittsburgh  
Tyson's Corner Center, McLean, Va.

#### RETAILER

Chelsea Collective,  
DICK'S Sporting Goods

#### IN-HOUSE DESIGN FIRM

DICK'S Sporting Goods

#### CONTRACT DESIGN FIRM/

#### ARCHITECT

CallieonRTKL

#### GENERAL CONTRACTOR

Elder-Jones Inc.  
(Tyson's Corner), Montgomery  
Development Carolina Corp.  
(Ross Park)

#### CONSULTANTS/ENGINEERS

Aedifica Case Engineering  
(MEP), Armour Underfer  
Engineering LLC (structural)

#### STORE FIXTURES

RTC Inc. (sales floor fixtures),  
Steeleb LLC (shoe wall,  
storefront, metal trim),  
ImageOne (geometric fixture  
in entryway), Bocci (globe  
fixtures on shoe wall)

#### LIGHTING

Oculus Light Studio LLC,  
Moooi Hereacleum (lighting  
pendant in Fit Lounge)

#### FLOORING

Masland Carpets LLC (area  
rugs), Summit Forest Products  
(wood flooring), United Tile  
Co. Inc. (white porcelain), Ann  
Sacks Tile and Stone Inc.  
(entry floor tile)

#### SURFACING

3form LLC (resin panels for  
shoe wall), Coronado Stone  
Products (brick at Tyson's  
Corner), Ashland Masonry  
(brick at Ross Park)

#### SIGNAGE/GRAPHICS

Image One (storefront signage)

#### WALLCOVERINGS

Dal-Tile Corp. (custom print  
subway tile), United Title  
(wood porcelain tile)

#### FURNITURE

The Mercier Group  
(upholstered furniture/  
coffee table/marble trays),  
DzineElements Inc. (stool),  
Steeleb (fitting room bench)

#### FABRIC

Maharan, Brentano,  
Architex Intl.

#### PAINT

Sherwin-Williams Co.,  
Benjamin Moore & Co.

#### SOUND SYSTEMS

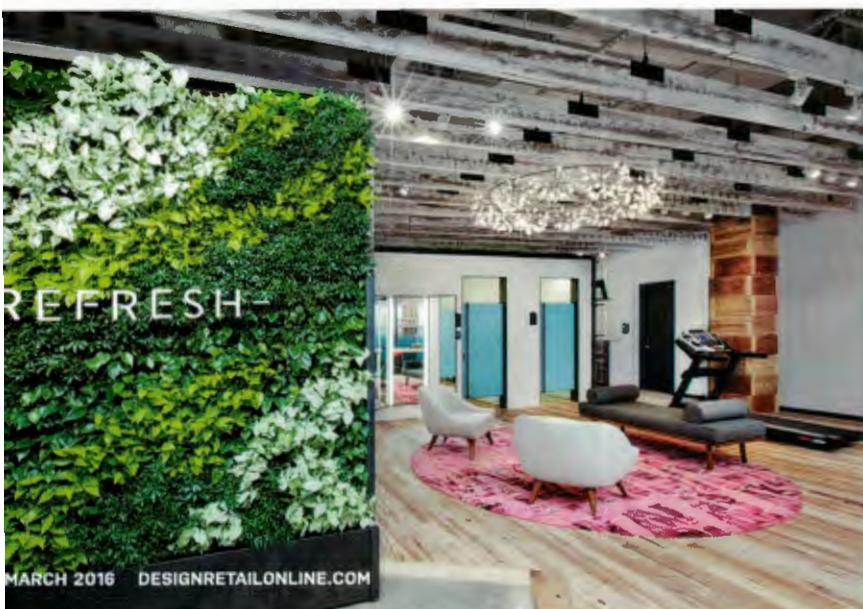
Ovation

#### OTHER

Rainer Industries Ltd.  
(custom clock), GSKy Plant  
Systems Inc. (living wall)

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provided by the retailer and/or  
design firm.

\*All photos from Ross Park Mall



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# BOSTON FREE-PARTY

By MARK FAITHFULL Photos courtesy of DALZIEL & POW

# HELLO BOSTON



It's been a while since tea was the drink of choice in Boston, but when Irish discount fashion retailer **Primark** set down its first U.S. store in the city, it was all about creating a flagship to announce its arrival from the other side of the pond.

← The "Hello Boston" graphic pays respect to the store's location.

↓ A bold set of central escalators draws shoppers to the second level.



British cheap-chic fashion retailer Primark has gone toe-to-toe with U.S. competitors before. Gap, T.J.Maxx (known as T.K. Maxx abroad) and Forever 21 ply their trade in the United Kingdom after all, as do overseas retailers including Zara, H&M, Topshop and UNIQLO, all of which are at various stages of trying to win the U.S. market. But this time around, the battle has commenced on American soil, and Primark has chosen the northeastern corridor as its start point.

At 77,000 sq. ft., the four-story building in Boston is the first of a proposed eight U.S. stores before the year

ends, with Primark pinning its ambitions on what John Bason, CFO of Primark's owner Associated British Foods, describes as a superior customer experience and "buzzy" stores.

The company certainly comes with an impeccable pedigree. Originating in Ireland as Penneys, a fashion retailer renowned for its bargain prices and thrift-store-style merchandising, the retailer reinvented itself with bold, bright flagships in a

**"The store embraces the city, boasting a design concept reflective of local character and personality, while retaining the identity of the Primark brand."**

*-HELEN CUPIT, DALZIEL & POW*

concept by London agency Dalziel & Pow, which was retained to design the Boston store. The agency's approach has made Primark a retail powerhouse in Ireland and the U.K. and, increasingly, select markets in Europe, acting as a mall anchor and a much-courted footfall driver.

Bason believes Primark will win over U.S. shoppers through a combination of "amazing prices," good shop locations, fashionability and store experience. In Boston, the flagship occupies the

iconic Burnham Building, formerly home to department store Filene's Basement. Dating from 1912, the building's historic architecture has been sympathetically restored and enhanced by Dalziel & Pow's concept, incorporating historical references throughout and retaining original features, including windows, exposed brickwork and terracotta ceilings, across the retail space.

In keeping with Primark's hallmark style of acknowledging its host location, the customer

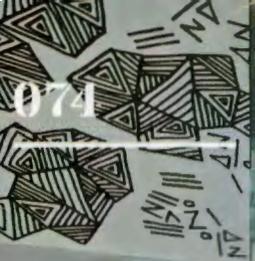
journey begins with a "Hello Boston" mural in the lobby, illustrating Primark worldwide locations as part of the brand's international fashion story, and is one of several original art features in the store.

"The store embraces the city, boasting a design concept reflective of local character and personality, while retaining the identity of the Primark brand," says Helen Cupit, marketing manager, Dalziel & Pow.

Other local references include decorative fret-cut







↳ Primark has gone big on mannequins, 530 of them in all, to provide customers with outfit inspiration.

↑ A shop-in-shop area curates the latest products and looks for time-poor, trend-conscious customers.



panels, applied to cashwraps across all levels and designed to express the departments they are within. The “Kids” panel features a colorful reinterpretation of the Boston skyline.

“Each Primark flagship takes on a unique identity, a global brand acting locally,” says Andrew Piepenstock, associate design director, Dalziel & Pow. “The flagship store in Boston communicates

the world of Primark to the U.S. market, where the brand has limited recognition, ensuring clear expression of fashion, value and locality throughout the customer journey.”

Primark has exploited the full height of walls on the first floor to merchandise and display its wares and, upon arrival, customers are greeted by a collection of mannequins raised high into the space. Showcasing seasonal outfits and great value, as if bringing the pages of a fashion editorial into 3-D, this high-impact visual merchandising display brings Primark’s brand promise—“Amazing fashion, Amazing prices”—to the forefront.

Another key feature is the 1,000-sq.-ft. trend room, a shop-in-shop curating the latest products and looks for time-poor, trend-conscious customers. Primark also has used 530 mannequins to provide customers with outfit inspiration; plus 73 cash registers and 84 fitting rooms, all helping to minimize waiting times. Shoppers can relax in a number of seating areas across the floors and charging stations are available for a range of mobile devices.

The space boasts plenty of digital signage. Behind the mannequins there is a high-definition digital LED ribbon that both interacts with the visual merchandising and leads the customer’s attention up the escalator to the store’s upper levels. A large

screen toward the rear of the store runs a constant-but-changing loop of video on the latest fashion stories and trends. This establishes that there is something new and exciting for customers to discover on every level, while highlighting hot product lines. Free Wi-Fi is available, and in-store digital screens tell the global story of the brand through illustrations and shout-outs from Primark’s user-generated online site, “Primania.”

“With social media and where Primark has been in the U.K., on Oxford Street, the awareness of Primark is high in Europe,” Bason says. “When we open a store, there’s lots of excitement. It has become a destination store. In the U.S., consumer awareness is much less. That’s the thing that’s got to build.”

The missing piece is a link to online shopping. Like elsewhere in the world, Primark doesn’t offer a transactional website, relying instead on high-traffic physical locations. The King of Prussia shopping center near Philadelphia, where Primark just opened its second U.S. store before the holidays, is in the top five malls in the country in terms of visitors. But, aside from the Boston flagship, Primark will be sharing space with Sears stores. This isn’t without complications, but if the deal is successful, it could mean exposure across Sears’ almost 800 stores across the United States.

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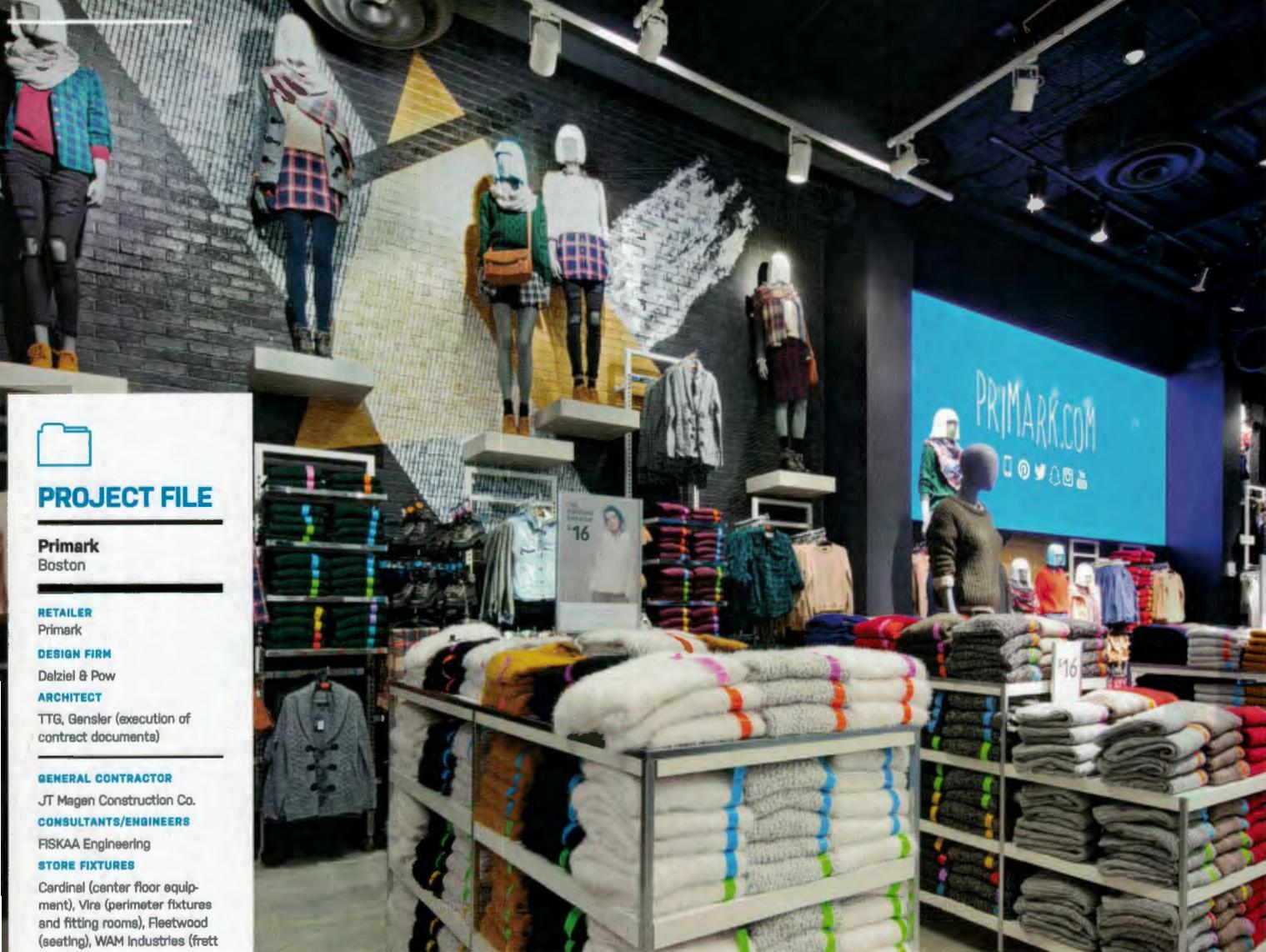
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## PROJECT FILE

**Primark**  
Boston

### RETAILER

Primark

### DESIGN FIRM

Dalziel & Pow

### ARCHITECT

TTG, Gensler (execution of contract documents)

### GENERAL CONTRACTOR

JT Magen Construction Co.

### CONSULTANTS/ENGINEERS

FISKA Engineering

### STORE FIXTURES

Cardinal (center floor equipment), Vira (perimeter fixtures and fitting rooms), Fleetwood (seating), WAM Industries (frett panels)

### MANNEQUINS/FORMS

SFD

### LIGHTING

LAPD lighting consultants, Weidenback Brown (lighting suppliers)

### FLOORING

Amtico, Forbo

### SIGNAGE/GRAPHICS

Widd, Vision On, Seaport, Ruggles Sign Co.

### MILLWORK

Cardinal, Vira

### PAINT

Benjamin Moore

### SOUND SYSTEMS

Weve

### TECHNOLOGY

Technomedia (digital screens), MOODmedia (monitors and projections)

### PROJECT MANAGEMENT FIRM

LOLA Creative Solutions LLC

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

↑ A large screen toward the rear of the store runs a constant but changing loop of video on the latest fashion trends.

“It has become a destination store. In the U.S., consumer awareness is much less. That’s the thing that’s got to build.”

—JOHN BASON, PRIMARK

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# Second-Hand SUPERMARKET

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## Marqt

turns popular notions  
of organic markets on  
their heads in its new store  
built from recycled and  
reused materials

---

By MARK FAITHFULL

Photos courtesy of STANDARD STUDIO

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↑ The store's larger footprint gave Marqt more space to play with the ranges on offer.

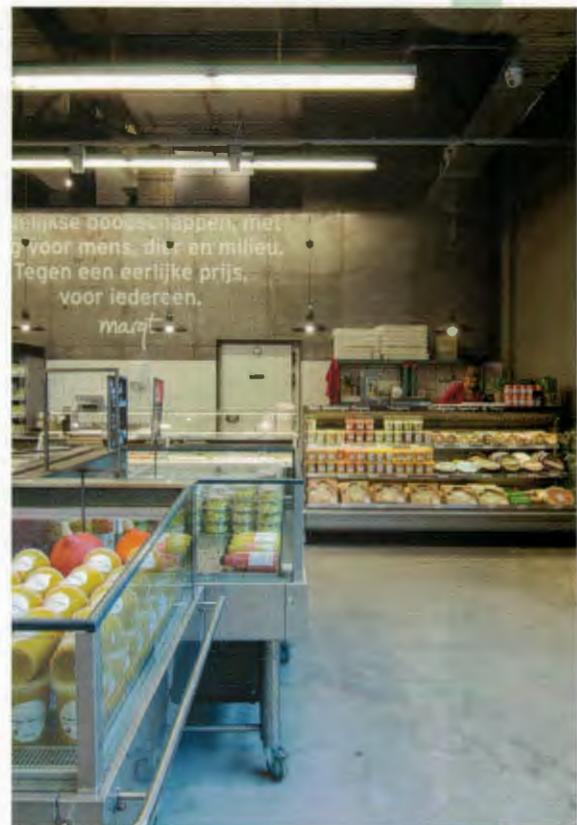
→ Standard Studio sourced second-hand equipment for the new Marqt.

# H

igh-quality, but not expensive. Specialist, but not exclusive. Such was the brief for Dutch organic supermarket chain Marqt, which at its newest store in Amsterdam wanted to maintain its reputation for good quality produce and specialist products, but move away from what it felt was a consumer perception of being high-priced.

“We heard that customers saw us as expensive,” reflects Marqt Director Meike Beeren. She believes this partly came about because the (then) 13-store supermarket portfolio paid special attention to products such as truffle sauces, unique cheeses and special fish offers within small retail spaces that did not offer much scope for balancing these with staples for a fuller food shop. And so with its 14th and newest store at the Gelderlandplein, the retailer’s goal was to challenge these consumer views while creating a store quite unlike any of the others within the existing chain.

At a little more than 10,000 sq. ft., the outlet represented its largest store—and for Marqt this more substantial footprint also meant that the company had a larger amount of space to play with. This meant there would be enough space to carry out a number of design and feature experiments and to ensure that staples, such as bread, cheese and eggs, would be better represented and that the more exclusive products—while still a core component—would be a less dominant element of the total proposition. While Beeren concedes that Marqt cannot price-match the major supermarket chains





# VERTICAL LAYERS

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in The Netherlands, the company has made efforts to make its pricing competitive. “Making a profit is necessary for sustainable growth,” Beeren says. “But profit will never be made at the expense of others and is not an end in itself. Quality and price go hand-in-hand.”

As a result, when Marqt devised plans for its latest location at the beginning of last year, the balance was carefully considered. With a number of new services, Marqt has focused on more convenience and quality for the customer. For example, fresh-made pasta, various cuts of meat and fish, fried or marinated, are all featured. Even the chickens are grilled on a spit, while fresh mussels are shoveled in the desired quantity to add to the in-store theater. There is a “Shack” for coffee, snacks, salads and sandwiches—constructed from a former sea container, complete with rusting exterior—and a different food truck takes residence each day in a specially built space near the entrance.

But the real thrust of the interior is in the materials used throughout. To move away from a sense of higher prices, the store fit-out boasts more than 75 percent of the fittings made from second-hand materials, from the lighting to the fridges and other display furniture. An in-store greenhouse dubbed the “Koelkas,” developed together with Marqt and Amsterdam-based design agency Standard Studio, sustainably stores fruits and vegetables unpacked at 57 degrees Fahrenheit, the ideal temperature to keep them fresh. It also provides free filtered tap water in association with charity Join the Pipe. With the purchase of a bottle made from recycled plastic, customers support drinking water projects in developing countries.

“Our goal was to get more to the essence of the Marqt brand, and that ought not to be an expensive supermarket, but an accessible market feel where beautiful products are presented in the right way,” says Jurjen van Hulzen, Standard Studio’s creative director. “The previous Marqt stores were more like traditional supermarkets, but we wanted a different look and feel. The new Marqt feels more like a rough marketplace where different departments present their products. Through the use of large bulk spots, the best-sellers are presented well, and instead of expensive new custom furniture, we



↑ The “Koelkas” greenhouse sustainably stores fruits and vegetables.

← The new Marqt feels like a more approachable marketplace.

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used old trolleys. Shopping is tastier, easier and, above all, more fun."

Of course, sourcing second-hand products was not as straightforward as ordering from a catalog, and van Hulzen reflects that the company needed to take a new approach in accessing display and storage equipment. "Almost all the materials are second-hand. All the fridges, the glasshouse and the registers as well," van Hulzen says. "Basically everything is available second-hand, you just have to find the right companies who trade in this kind of stuff. Often the used supermarket equipment heads off to Eastern Europe, but why should we not use it again ourselves?"

As for the budget, van Hulzen reflects that traditional supermarkets "often spend a lot of money to make it look 'cheap.'" He says of Marqt Gelderlandplein: "Including new installations and total renovation, supermarkets often cost around 2,500 euros per square meter. This project was done for less than half of this amount. So it might look 'expensive,' but actually it was much cheaper than a normal supermarket." d:r



↑ More than 75 percent of the fixtures in Marqt are made from second-hand materials.

← A different food truck takes residence each day in a specially built spot near the entrance.

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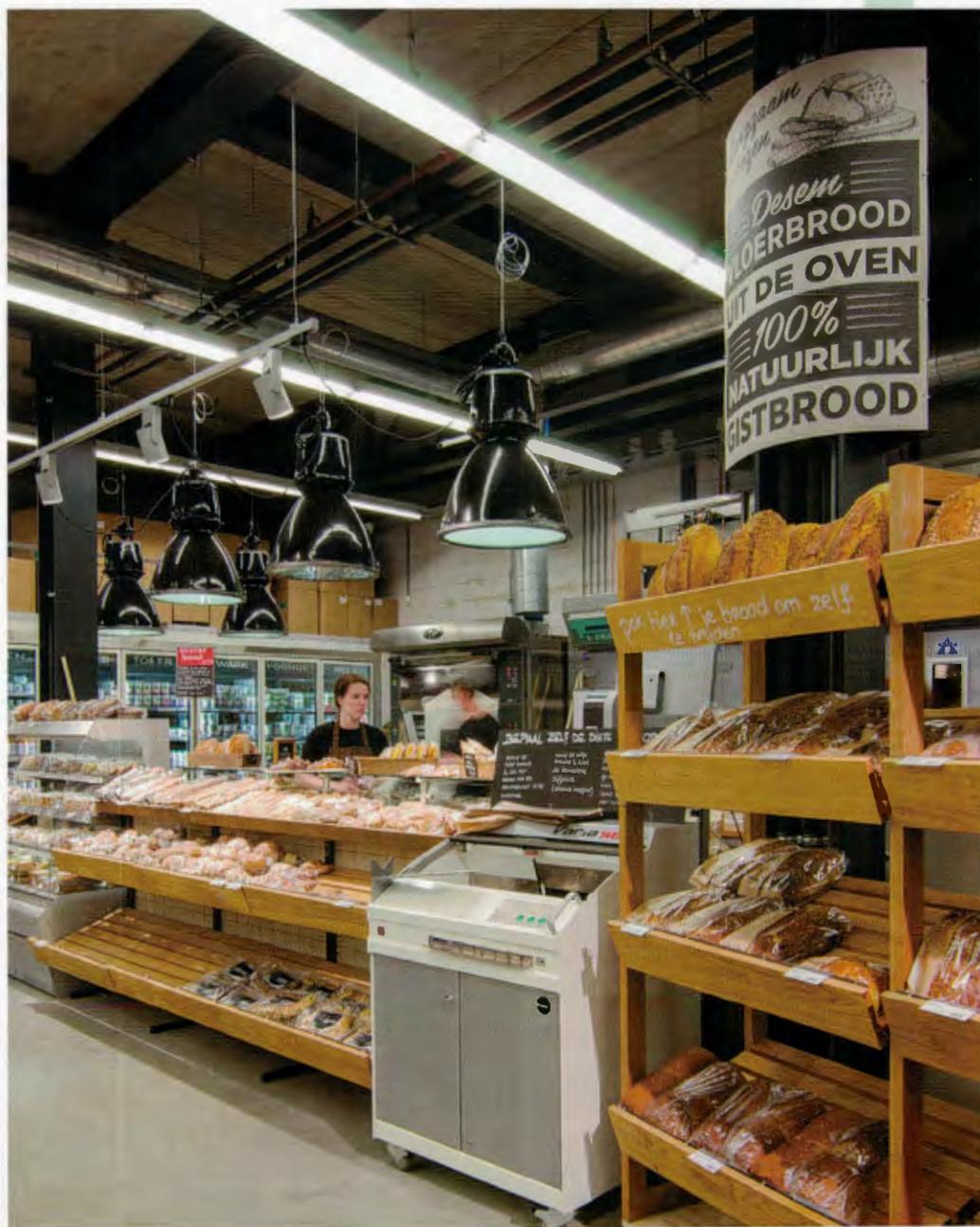
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Our goal was to get more to the essence of the Marqt brand, and that ought not to be an expensive supermarket, but an accessible market feel where beautiful products are presented in the right way.”

—JURJEN VAN HULZEN,  
STANDARD STUDIO

↗ The Shack coffee and snack bar is within a former sea container.

→ The interior fixtures have come in at around half the cost of a traditional supermarket.



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# PORTS

1961

SPRING 2015



# SHANGHAI SENSATION

By VILMA BARR

Photos by MICHAEL WEBER  
(unless otherwise noted)



Drama and high-fashion collide at Ports 1961's relocated mega flagship that reimagines the brand persona



**PORTS**



# F

ounded in Toronto in 1961 as a silk importing business, Ports 1961 has evolved into an international 327-store chain. Its successful business model is based on vertical integration, controlling design, production and retail operations for both women's and men's collections. In Shanghai, its high-fashion

point-of-view was expressed in its initial store opened three years ago on the street level of an historic building on the Bund, the city's classic, fashionable thoroughfare.

Encouraged by its fast-growing popularity among the city's cadre of fashion-conscious consumers, Ports 1961 outgrew its space, relocating to a new locale as a freestanding, sculptural, sparkling urban statement. The decision to invest in the facility was supported by the mega-size of the Shanghai market: 24 million residents, the biggest in China, and the largest city proper in the world. Ports 1961 moved to capitalize on its potential.

Occupying a former office building, Ports 1961 now resides in a 12,325-sq.-ft. faceted glass structure that has taken on a dramatic new life as a three-level retail store, set like a jewel amid steel and glass high-rise towers. Toronto-based Uufie served as project architect, with the store interiors and merchandise fixturing created by Toronto-based Yabu Pushelberg, led by principals and founders George Yabu and Glenn Pushelberg. "We were involved with the entire process," Yabu says. "We were its 'design producers.'"

Shanghai's Ports 1961 enjoys a unique site within the surrounding urban context. Vehicular traffic and neighboring buildings do not directly encroach on the store's island-like footprint. "It's more like a crossroads of two boulevards," Yabu explains. "Imagine Fifth Avenue and 57th Street in New York, then double the size of the intersection, drop this building into the middle of it, and you can get an idea of its placement in Shanghai."

Principal architect Eiri Ota of Uufie further compares the store to a freefloating iceberg. "During the day, the faceted glass façade reflects the sunlight," Ota says. "In the evening, it generates an overall glow by means of LED lights embedded in the joints of the masonry behind the glass block skin." Two types of glass block were used: the standard 12-in. square block, and a custom-mitred block of the same dimensions. Colorful extended photo supergraphics are placed along the façades to communicate fashion messages.

Yabu Pushelberg was invited by Ports 1961 to join

the design team that is reimagining the store's brand persona. "We worked on Shanghai and concurrently with the Hong Kong store on Canton Road, which has a vertical format in a mall," Pushelberg explains. "The brand is transforming itself. Our role supports management's objective to offer an extraordinary shopping experience for the discerning fashion consumer. And that's their market."

The design team took advantage of the 14-ft.-high ceilings to create a series of open and airy rooms with the qualities of a home environment, Pushelberg says. Merchandise display areas use tenets of Japanese design into a minimalist interior theme based on the geometry of open wood-frame panels to separate the collections. In a main selling area, a ceiling-hung construction of staggered levels of open-work, dark-finished wood directs visitors' eyes to the double row of standing male and female mannequins underneath. Lighting is integrated within the structure to create a theatrical, stage-like appearance.

Generously scaled arches are in contrast to the multiple intersecting angular outline of the floor-to-ceiling dividers, and invite exploration into adjoining spaces.

Supergraphics are used judiciously. In the men's department, a life-size image of a model outfitted in Ports 1961 apparel is projected on a central display unit, framed in the same wood as the open-work merchandise display system. In the women's section on the second floor, an open transition space has a curved, full-height mural depicting a model on the runway at a Ports 1961 fashion show, as viewed by the audience.

Inverse Lighting Ltd. was responsible for the exterior and interior lighting programs. According to director Filip Vermeiren, LEDs placed behind the exterior glass blocks aim toward the wall. "They light the façade indirectly. Any imperfections in the glass blocks get smoothed out to achieve a homogenous lighting effect," he explains.

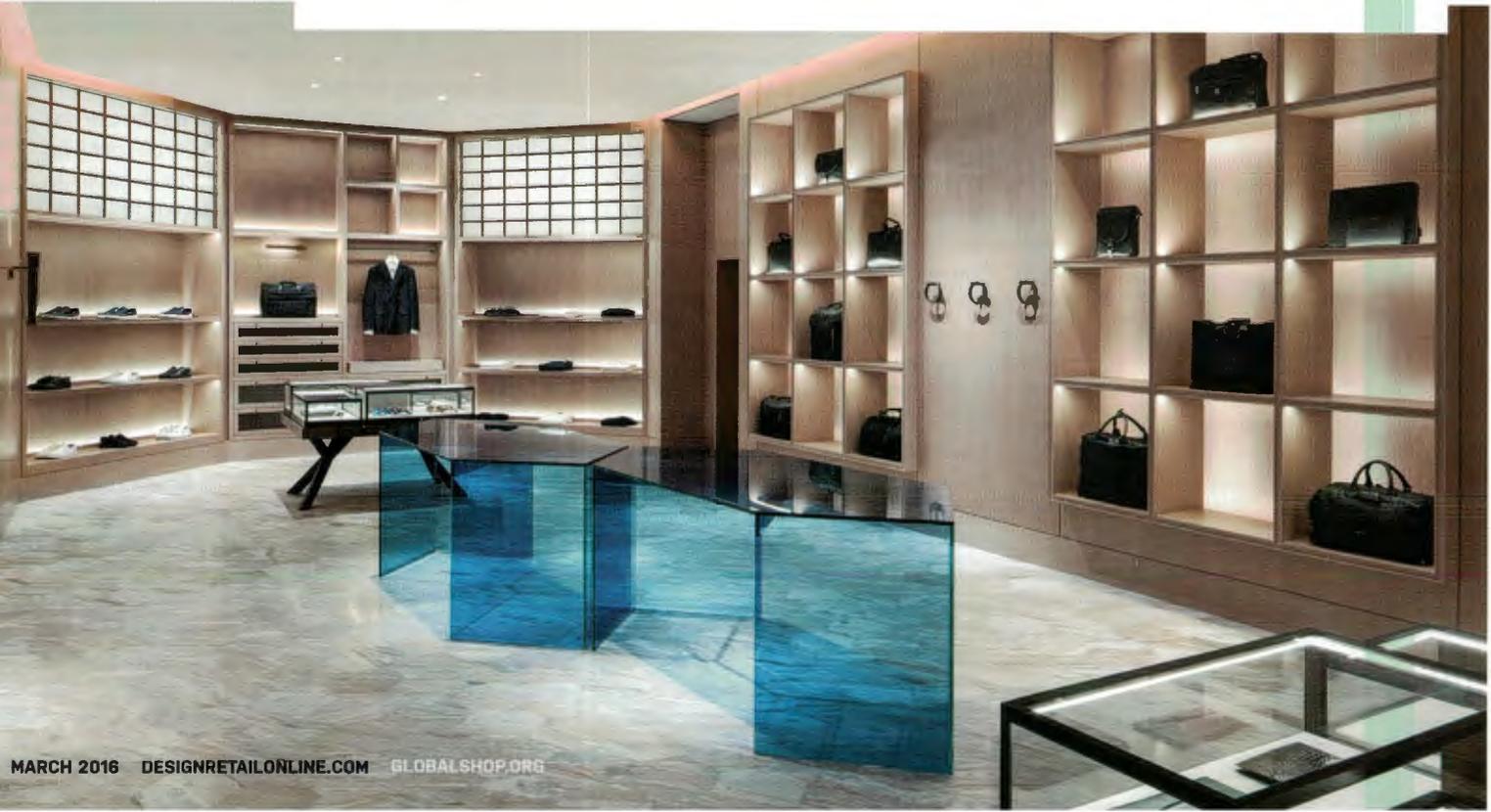
Vermerien describes the façade as "monolithically lit," with controls for dimming in large zones to balance the brightness. "For example, the pop-out windows have a separate control system," Vermerien says. "Their illumination level is programmed to relate to the balance achieved on the surrounding flat façade."

Interior illumination primarily by LED fixtures is integrated into the store's architecture. Inverse's specifications for ambient and accent lighting included adjustable downlights, spotlights for fixed recessed slots, wall wash lights, mini spotlights for shelf lighting, adjustable linear striplight for ceiling coves and recessed pucklights. It all adds up to create this glittering gem of a retail space. 



- ↑ The men's department features a life-size image of a model.
- ↓ Tenets of Japanese design are reflected in the display units.

The design team took advantage of the 14-ft.-high ceilings to create a series of open and airy rooms with the qualities of a home environment.





ARTWORK: DAVE HANGGI, BERLIN

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## PROJECT FILE

**Ports 1961**  
Shanghai

**ARCHITECT**

UÜfie

**INTERIOR DESIGN AND**

**DESIGN PRODUCER**

Yabu Pushelbeg

**FAÇADE MANUFACTURER**

**AND INSTALLER**

J. Gartner & Co. (HK) Ltd.

**FAÇADE ENGINEER**

T/E/S/S atelier d'ingénierie

**LIGHTING CONSULTANT**

Inverse Lighting Ltd.

**PROJECT COORDINATOR**

eightsixthree Ltd.

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



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# Furnished Force

By ERIN M. LOEWE

Photos by CHRISTOPHER BARRETT

**Midwest home giant  
Art Van Furniture continues  
its rapid expansion into the  
Chicago market with a  
flagship mega-store in  
Chicago's Downers Grove**

**L**ike many other areas of retail, furniture shopping has evolved to suit consumer tastes over time. Endless seas of couches and dining areas have transformed into fully appointed lifestyle vignettes, and companies are racing to imbue new experiences to keep customers comfortable and engaged during what can sometimes be a long process.

One company keeping things fresh is Warren, Mich.-based Art Van Furniture Inc., which opened its Downers Grove flagship store (its eighth in the Chicago area) in summer 2015. Art Van Furniture is in the middle of a \$50 million, two-year expansion that will include 11 stores by mid-2016. Designed in-house, Chicago's Downers Grove location is the chain's largest store to date in its 55-year history.

The mega-store includes one of the company's PureSleep Mattress stores on the second floor, and it has dedicated areas for higher-end market touches, like a Karastan Rug gallery and Scott Shuptrine Interiors. The Downers Grove flagship occupies a former Home Depot Expo Center that had been sitting vacant for years.

"When we spotted the building on two busy freeways, it was a natural billboard," says Diane Charles, vice president of corporate communications at Art Van Furniture. "With 112,000 sq. ft., two floors and plenty of natural light, it was the granddaddy of all our stores and had to be our flagship store."

The previous store's exterior had been wall-to-wall concrete with a small entrance and barely any windows. Part of the enormous renovation included spending \$3.5 million to create a "wall of windows" that spans 12,000 sq. ft. This, along with 60 skylights inside, adds an impressive amount of natural light to an environment that normally depends on more artificial illumination.





John Wyatt, vice president of store environments and development for Art Van Furniture and Pure-Sleep Mattress stores, says he wanted to make the store open and visible, both inside and out. “Customers absolutely love it,” he says. “There will be more windows in other new stores as well. I’ve always been a believer in glass.”

However, don’t think the natural light gets all of the attention. A fiber-optic light installation by British artist Bruce Munro cascades down through

the atrium, adding visual interest and calling attention to the second floor above. There also is a collage of firework-like lights created by Wyatt’s team in the escalator well. “They are not like bubbles, but stars above you,” Wyatt explains. “People are so fascinated by them that they’ve asked to buy them.”

Mike Thompson, in-house lead architect for the project, says it was daunting to create such a huge space. “We tempered it by bringing down the size

in two ways: lifestyle vignettes and drop ceilings,” he explains. “With the vignettes, it was our intent to help our guests understand how it would feel to scale in their own space. Regarding the ceilings, one advantage to high ceilings is they give a sense of grandeur in a large space. But we wanted to temper the enormity and make it shop-able. Keeping it open as much as possible allows our guests to see the store and makes wayfinding much easier.”

← A Bruno Munro fiber-optic light installation and a modern palette converge to create a striking visual impact.



Besides clean and bright wayfinding signs, the design team deliberately kept a clear tile pathway. “We want the customer to have an easy access through the store that is not blocked by furniture,” Wyatt says. “If you don’t have a destined path, it becomes a selling area.”

To infuse some green into the space, a living wall punctuates some of the barn-wood board in the urban area. Wyatt says he once read that shoppers were more likely to make purchases when there

were natural elements in a store. “We are going to put one in the customer service area in addition, because people love it,” he adds. “Another thing is that it’s always good for oxygen and color contrast. We had the floral people create a color scheme to it. Everything we did was with purpose.”

Another first for the Downers Grove location, but sure to be seen in future Art Van stores, is Café Fifty-Nine (for the year the store was founded), where customers can take a break with a

complimentary cup of gourmet coffee and custom-flavored cookies created especially for the store.

Overall, Thompson says the new flagship has been a boon for Art Van in the Chicago area. “Downers [Grove] made our sales just explode in the Chicago area, and it’s just been wonderful,” he says. “You can put ads in the paper or on television, but when you create a flagship and the ‘wow’ moments, that’s the best advertising there is.” **d+r**



↑ [Top] The Pure Sleep Mattress Store has a prime location.

↑ Bedroom vignettes showcase how to make a room your own.

↑ Stanley Furniture is exclusive to this Art Van Furniture location.

“You can put ads in the paper or on television, but when you create a flagship and the ‘wow’ moments, that’s the best advertising there is.”

-MIKE THOMPSON, ART VAN FURNITURE



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↑ The Urban Gallery recreates the feeling of home for a young city dweller.

↓ Customers can relax and recharge at Café Fifty-Nine, the store's in-house coffee shop.



## PROJECT FILE

**Art Van Furniture**  
Downers Grove, Ill.

### RETAILER

Art Van Furniture Inc.

### IN-HOUSE DESIGN FIRM

Art Van Furniture Store Design

### ARCHITECT OF RECORD

GreenbergFarrow

### STRUCTURAL ENGINEERS

Berry Levin & Associates

### STORE FIXTURES

Art Van Furniture Store Design,  
Artisans Group LLC

### LIGHTING

Bruce Munro Studio,  
Nora Lighting, Eaton  
(Cooper Lighting)

### FLOORING

Shaw Contract Group, Petcraft,  
Floor Gres, Mets Inc., Olympia  
Tile, Florida Tile, Florim USA,  
Tandus|Centiva

### SURFACING

Helquiet Stone, Realstone  
Systems, Centennial Woods,  
Viatera, X-Stone Quartz  
Surfaces Ltd., Caesarstone,  
Lamin-Art, Nevamar, Formica

### SIGNAGE/GRAPHICS

Screen Works Inc., Advanced  
Graphics Systems Inc.,  
SparkleMasters, GS Retail  
Services LLC

### WALLCOVERINGS

Thibaut Inc.,  
Tower Wallcovering,  
Symphony Wallcovering,  
Source One Wallcovering

### FURNITURE

Haworth, TMC Furniture

### MILLWORK

Midwest Architectural Millwork  
& Design

### FABRIC

Maharam, D.L. Couch

### CEILING SYSTEMS

Armstrong

### PAINT

Sherwin-Williams Co.

### METALS/GLASS

CAD Contract Glazing Inc.

### SPECIAL FINISHES

Amlings Interior Landscape

### SOUND SYSTEMS

Boss

### TECHNOLOGY

Cisco Systems Inc.,  
Hewlett-Packard Co.,  
Motorola Inc., Apple Inc.

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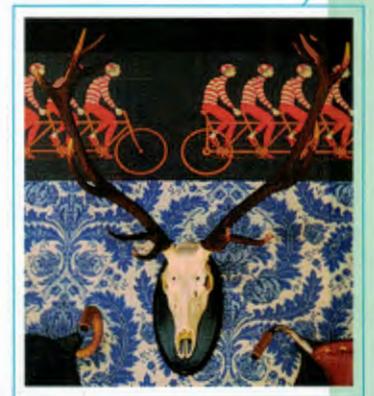
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# Going

Quirky U.K. fashion brand Ted Baker melds the best of cool Britannia with Dutch classic design for its new Amsterdam flagship

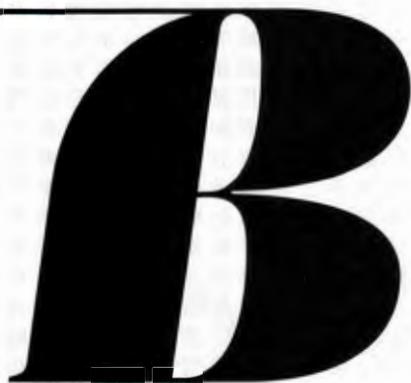
By MARK FAITHFULL





# Dutch





British fashion and accessories brand Ted Baker opened its first Netherlands flagship store in September at 64-66 Leidsestraat in downtown Amsterdam. Spread over two floors, the flagship is dedicated to the company's apparel and accessories in a bespoke Anglo-Dutch environment.

Indeed, like all of Ted Baker's international stores, the Amsterdam outlet has its own unique theme dedi-

cated to its location, with the interior inspired by Dutch artists and art movements from history, from Bauhaus to Theo van Doesburg and Johannes Vermeer, played out on a British backdrop. Conceived by the in-house retail design team, the project was executed by store fit-out partner Dynamic Resources.

"The idea is that the store is a reflection of how a British gentleman might view Amsterdam," says Gerry Walsh, managing director of Dynamic Resources. "We've just completed another project in Vancouver, where the concept is a log cabin as envisaged by a British visitor to Canada."

The Dutch standalone store comes three years after Ted Baker first opened a series of in-store shops in de Bijenkorf—a department store owned by the Weston family (which also owns Selfridges)—with the first openings in Amsterdam, Den Haag and Rotterdam, followed by department store locations in Utrecht, Amstelveen, Eindhoven and Maastricht.

As a result, Ted Baker preceded this Amsterdam store debut with a series of special in-store events at the de Bijenkorf department stores, which were dubbed "Ted Baker goes Dutch." "The taste levels between Holland and England are quite similar," Ted Baker Founder Ray Kelvin says of the decision to open the store. "The Dutch love color. And I adore color; I like strong colors and I want people to feel independent and free, and not to feel miserable."

In Amsterdam, the retailer took over a building that had previously only housed a small retail unit, and set about opening up the space and transforming the interior. Walsh says Amsterdam's iconic American Hotel was the initial inspiration, and to announce its location, large windows feature switching displays and "Ted-to-toe-clad" mannequins greet customers. The backdrop to these is a backlit cityscape of the Dutch capital, which creates shadow and what Walsh describes as "mystery," a recurring theme of discovery throughout the store.

Inside, the characteristic Dutch parquet flooring laid in a "T"-pattern—and sourced locally by Dynamic—leads customers to the collection. A large glass display inside the store is decorated with Delft Blue tiles (also locally sourced), contrasted by large, impressionistic images on the facing walls.

The counter on the ground floor is decorated with Ted's picture frames in different shapes and sizes around the cashwrap to create the atmosphere of a workshop. A selection of paint cans, brushes, frames, palettes and easels on the tables and cabinets gives the store the look and feel of a painter's studio.

London-based FormRoom created three feature walls, dressed with an array of vintage items sourced from flea markets to create bespoke installations. The first wall displays a panel of painterly jigsaws of either Dutch or British landscapes or landmarks, forging ties to Ted Baker's strong British heritage. The desired effect was that it was to appear disintegrating into individual pieces against the black wall behind.

Inspired by the cycling culture of Amsterdam, FormRoom also created a collection of stag head sculptures made from vintage bicycle saddles and handlebars. On the third wall, these sculptures were completed with stained birch plywood plaques and finished with handlebar tape in the store colors of orange and gold.

For Walsh, the floating orange terrazzo staircase—a nod to both Kelvin's love of color and the Dutch national hue—is a design highlight, drawing customers toward the upper floor. "It's a statement; it's unusual and it's another component in a design that keeps drawing you in and forwards, which has been achieved from the windows onwards," Walsh says. "From the beginning, Ted Baker had a clear, unswerving focus on quality, attention to detail and a quirky sense of humor, and this is amply demonstrated in its stores. Each one has a sense of 'theater.'"

Of the design, Kelvin says that at each store the brand is distinct. "We have always resisted being a chain—we have always worked to be independent, so I do not ever want to get to a size where we would want to replicate everything," he says of the retailer's strategy. "Every store we have is different and suits its surroundings."

More quirky takes on what it means to be an Englishman abroad are to be expected, with upcoming outlets in Barcelona and Paris, plus new U.S. stores in New York, Dallas and Florida among the additions to Ted Baker's portfolio. "Every store is a challenge," Walsh says. "They want to bring that quirky take on their location, creating that unique bit of Britishness in each store."

der



“Every store we have is different and suits its surroundings.”

-RAY KELVIN, TED BAKER





“The idea is that the store is a reflection of how a British gentleman might view Amsterdam.”

-GERRY WALSH, DYNAMIC RESOURCES



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CEO AND PRESIDENT,  
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## PROJECT FILE

**Ted Baker**  
Amsterdam

### RETAILER

Ted Baker

### CONTRACT DESIGN FIRM

Dynamic Resources

### ARCHITECT

TTMG Intl.

### GENERAL CONTRACTOR

Jeep Overdest Aanneming & Realisering

### CONSULTANTS/ENGINEERS

Alfatech Technische Aanneming, Utitcon Engineering Consultancy, Adviesbro Bekendam & Partners

### STORE FIXTURES

MC Contracts

### FEATURE WALLS

FormRoom

### MANNEQUINS/FORMS

Ted Baker

### LIGHTING

Ted Baker/Jeep Overdest Aanneming & Realisering

### FLOORING/SURFACING/FABRIC/CEILING SYSTEMS/PAINT/

### METALS

Jeep Overdest Aanneming & Realisering

### SIGNAGE/GRAPHICS

Bofton Sign/Media Moments

### WALLCOVERINGS

Jeep Overdest Aanneming & Realisering/MC Contracts

### FURNITURE

Ted Baker

### HILLWORK

MC Contracts

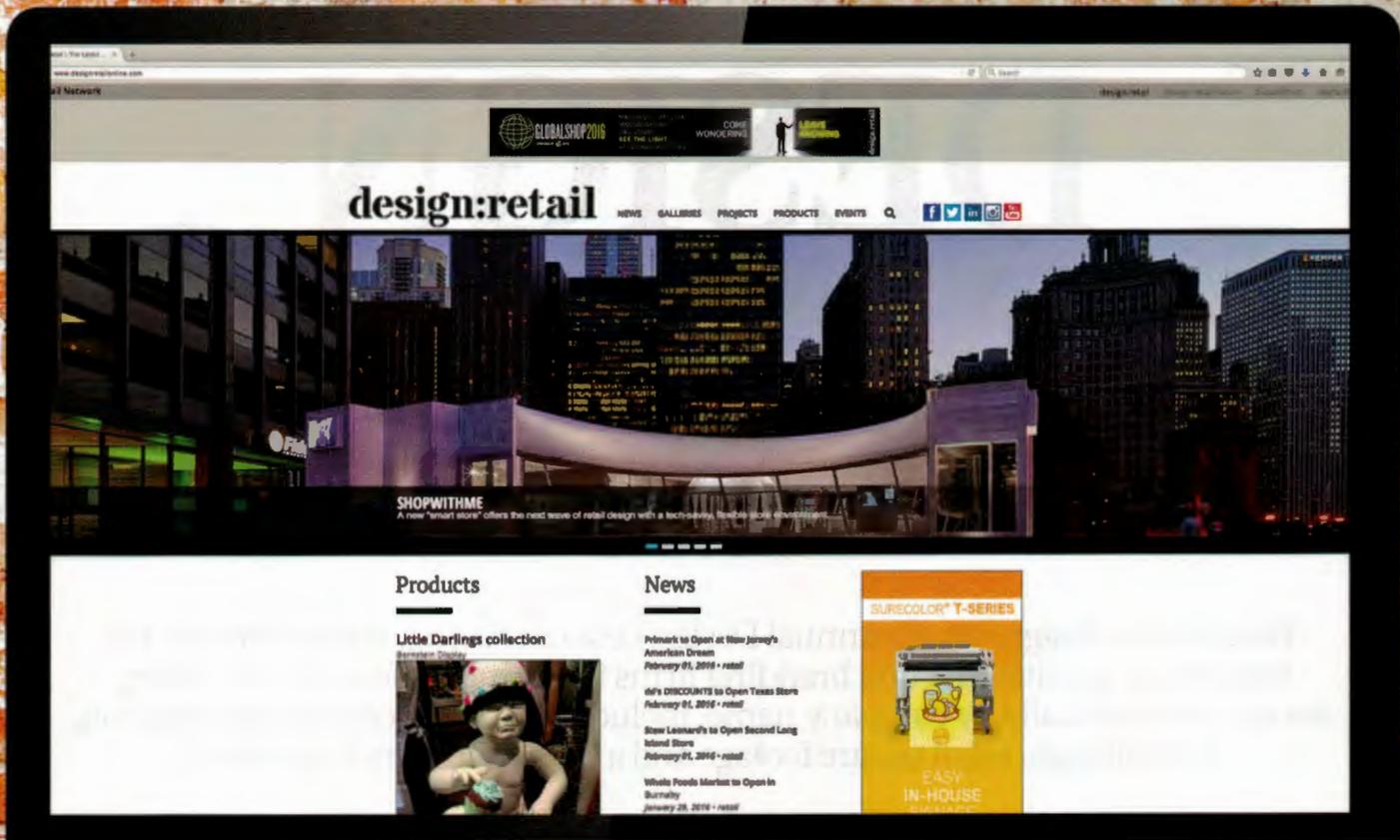
### SOUND SYSTEMS

PlayNetwork/VDI

### TECHNOLOGY

VDI

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



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# DESIGN LEADERS

## LISTING

Welcome to *design:retail's* annual Design Leaders Listing, which features the top design, architecture and branding firms in the retail industry. The listing, sorted alphabetically by company name, includes company contact information, 2015 billings, retail square footage and a brief list of services offered.

It was another great year for North American retail design, architecture and branding firms with numbers continuing to rise steadily. This year's top 20 firms, according to annual retail billings, compiled a total \$680.9 million in 2015, compared to \$614.4 million in 2014.

San Francisco-based Gensler hung on to the No. 1 spot for the sixth year in a row, with \$120.5 million in retail billings, a jump up from \$108 million in retail billings last year. Gensler currently operates 47 offices worldwide, and reports that 25 percent of the firm's work in 2015 was done outside of the United States, primarily in Asia, the Middle East, Europe and Latin America. The global firm's leading retail clients include Microsoft, General Motors, Saks Fifth Avenue and Primark.

Coming in second again this year, Seattle-based CallisonRTKL (formerly Callison) reported retail billings of \$83.5 million in 2015 (down from 2014's \$88.2 million). The company's leading clients include Nordstrom, AT&T, REI, Nike and Williams-Sonoma, and the firm reports that apparel specialty (40 percent) and department stores (33 percent) make up the largest channels of retail projects worked on in the past year.

Schwitzke GmbH came in at No. 3 for the second year in a row with \$54 million in retail billings. GreenbergFarrow moved up to No. 4 this year with \$49.4 million in retail billings (up from \$34.6 million). Dropping to fifth this year was WD Partners with \$45.2 million in retail billings, down slightly from \$51.3 million in 2014.

Congrats to all for an outstanding year!

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

## DESIGN LEADERS: RETAIL'S TOP 20

### Annual retail billings in 2015:

1	<b>Gensler</b>	\$120,500,000
2	<b>CallisonRTKL</b>	\$83,515,911
3	<b>Schwitzke GmbH</b>	\$54,000,000
4	<b>GreenbergFarrow</b>	\$49,400,000
5	<b>WD Partners</b>	\$45,225,000
6	<b>MG2</b>	\$41,755,008
7	<b>FRCH Design Worldwide</b>	\$38,261,250
8	<b>Big Red Rooster, a JLL Company</b>	\$30,000,000
8	<b>Little</b>	\$30,000,000
10	<b>MBH Architects</b>	\$25,202,000
10	<b>GUILD</b>	\$20,000,000
11	<b>CR architecture + design</b>	\$19,300,000
12	<b>Chipman Design Architecture</b>	\$19,150,000
13	<b>RSP Architects</b>	\$19,000,000
14	<b>Shremshock Architects Inc.</b>	\$15,160,000
15	<b>CASCO Diversified Corp.</b>	\$13,300,000
16	<b>Shive-Hattery Inc.</b>	\$13,175,000
17	<b>Herschman Architects Inc.</b>	\$12,600,000
18	<b>GPD Group</b>	\$11,847,000
19	<b>GH+A</b>	\$10,800,000
20	<b>Chute Gerdeman Inc.</b>	\$8,800,000



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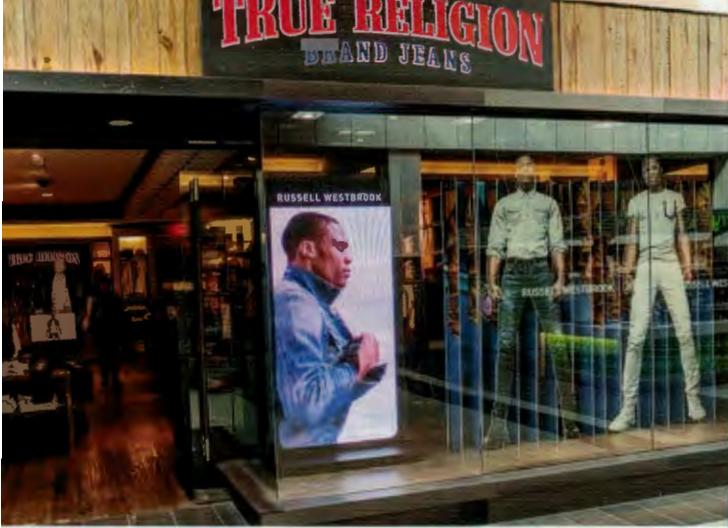
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COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>555 INTERNATIONAL INC.</b>	James Geier, President 4501 S. Western Blvd. Chicago, IL 60609 (773) 869-0555 555.com info@555.com	Total: \$1,400,000  Retail Only: \$460,000  Retail Sq. Ft: 85,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services
<b>ARCHITECTURE DESIGN COLLABORATIVE</b>	Craig Chinn, Founding Principal 3505 Cadillac Ave., Bldg. 0 Costa Mesa, CA 92626 (949) 267-1660 adcollaborative.com cchinn@adcollaborative.com	Total: \$2,812,000  Retail Only: \$1,760,000  Retail Sq. Ft: 3,500,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, branding & identity design
<b>API(+)</b>	Juan Romero, President & CEO 2709 N. Rocky Point Dr. Tampa, FL 33607 (813) 281-9299 apiplus.com jlauer@apiplus.com	Total: \$5,000,000  Retail Only: \$4,670,000  Retail Sq. Ft: 2,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>BERGMEYER</b> <i>Bergmeyer</i>	Rhiannon Hayes, Director of Marketing 51 Sleeper St. Boston, MA 02210 (617) 542-1025 bergmeyer.com rhayes@bergmeyer.com	Total: \$11,278,000  Retail Only: \$7,669,040  Retail Sq. Ft: 642,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>BHDP ARCHITECTURE</b> <b>BHDP</b>	Andrew McQuilkin, Retail Leader 302 W. 3rd St., Ste. 500 Cincinnati, OH 45202 (513) 295-8373 bhdp.com amcquilkin@bhdp.com	Total: \$30,000,000  Retail Only: \$8,500,000  Retail Sq. Ft: 4,200,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>BIG RED ROOSTER, A JLL COMPANY</b>	Aaron Spiess, President, Co-CEO 121 Thurman Ave. Columbus, OH 43206 (614) 255-0200 bigredrooster.com aspiess@bigredrooster.com	Total: \$31,000,000  Retail Only: \$30,000,000  Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, project management
<b>BKA ARCHITECTS INC.</b>	Barry Koretz, Principal 142 Crescent St. Brockton, MA 02302 (508) 583-5603 bkaarchitects.com bkoretz@bkaarchs.com	Total: \$7,500,000  Retail Only: \$5,000,000  Retail Sq. Ft: 1,000,000	Architecture, store design/planning, project management, document/roll-out
<b>CALLISONRTKL</b>	Cindi Kato, Vice President 1420 Fifth Ave. Seattle, WA 98101 (206) 623-4646 callisonrtkl.com cindi.kato@callisonrtkl.com	Total: \$14,982,000  Retail Only: \$83,515,911  Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>CASCO DIVERSIFIED CORP.</b>	Daniel E. Cutter, President 10877 Watson Rd. St. Louis, MO 63127 (314) 821-1100 cascocorp.com dan.cutter@cascocorp.com	Total: \$14,000,000  Retail Only: \$13,300,000  Retail Sq. Ft: 1,800,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, 360 degree site surveys
<b>CHARLES SPARKS + CO.</b>	Charles Sparks, President & CEO 4 Westbrook Corporate Center, Ste. 600 Westchester, IL 60154 (708) 449-4030 csparksco.com csparks@csparksco.com	Total: \$8,000,000  Retail Only: \$6,000,000  Retail Sq. Ft: 1,000,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, branding & identity design

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



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COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
 <p><b>CHIPMAN DESIGN ARCHITECTURE</b> Chipman Design Architecture</p>	<p>Kate Kerin, Principal/HR and Corporate Affairs 2700 S. River Rd., 4th Floor Des Plaines, IL 60018 (847) 298-6900 chipman-design.com kkerin@chipman-design.com</p>	<p>Total: \$19,150,000 Retail Only: \$19,150,000 Retail Sq. Ft: 8,000,000</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding &amp; identity design, sustainable design, feasibility/due diligence, 3-D photorealistic renderings, animations and immersive project walk-throughs</p>
 <p><b>CHUTE GERDEMAN INC.</b> chute GERDEMAN</p>	<p>Amanda Seevers, Senior Manager, Marketing Communications 455 S. Ludlow St. Columbus, OH 43215 (614) 469-1001 chutegerdeman.com aseevers@chutegerdeman.com</p>	<p>Total: \$10,800,000 Retail Only: \$8,800,000 Retail Sq. Ft: 570,000</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding &amp; identity design, installation services</p>

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<p><b>CMA</b></p>	<p>Nicole Urista, Marketing Coordinator 800 Washington Ave. N, Ste. 208 Minneapolis, MN 55401 (612) 547-1300 cmarch.com nurista@cmarch.com</p>	<p>Total: \$13,220,259 Retail Only: \$8,717,700 Retail Sq. Ft: ONR</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, installation services</p>
 <p><b>CR ARCHITECTURE + DESIGN</b> architecture + design</p>	<p>Declan McCormack, Executive Director, Client Development 600 Vine St., Ste. 220 Cincinnati, OH 45202 (513) 721-8080 cr-architects.com d.mccormack@cr-architects.com</p>	<p>Total: \$23,000,000 Retail Only: \$18,300,000 Retail Sq. Ft: 6,500,000</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out</p>

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

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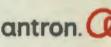
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COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>DESIGN FABRICATIONS INC. (D FAB)</b> 	Tony Camilletti, Executive Vice President 1100 E. Mandoline Ave. Madison Heights, MI 48071 (800) 968-9440 dfabdesign.com tcamilletti@dfabdesign.com	Total: \$4,500,000  Retail Only: \$950,000  Retail Sq. Ft: 400,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design, installation services, décor manufacturing
<b>DMD LTD.</b>	Kimberly Vale, Managing Director 33 Davies Ave., Level 2 Toronto, Ontario M4M 2A9 Canada (416) 591-1575, ext. 226 dmdltd.com kvale@dmdltd.com	Total: \$1,100,000  Retail Only: \$1,100,000  Retail Sq. Ft: 455,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, industrial design displays, kiosks, lighting
<b>ECHEVERRIA DESIGN GROUP INC.</b>	Mario G. Echeverria, President 353 Alcazar Ave. Coral Gables, FL 33134 (305) 444-0505 echeverriadesign.com mge@echeverriadesign.com	Total: \$1,900,000  Retail Only: \$1,900,000  Retail Sq. Ft: 750,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding & identity design
<b>FINN DANIELS ARCHITECTS</b>	Tom L. Williams, Marketing Manager 2145 Ford Pkwy., Ste. 301 St. Paul, MN 55116 (651) 690-5525 finn-daniels.com twilliams@finn-daniels.com	Total: \$3,325,000  Retail Only: \$2,626,750  Retail Sq. Ft: 3,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, branding & identity design, prototype
<b>FITCH</b> 	Alisa Caton, New Business and Marketing Coordinator 585 S. Front St., Ste. 300 Columbus, OH 43215 (614) 885-3453 fitch.com alisa.caton@fitch.com	Total: DNR  Retail Only: DNR  Retail Sq. Ft: 815,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services

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



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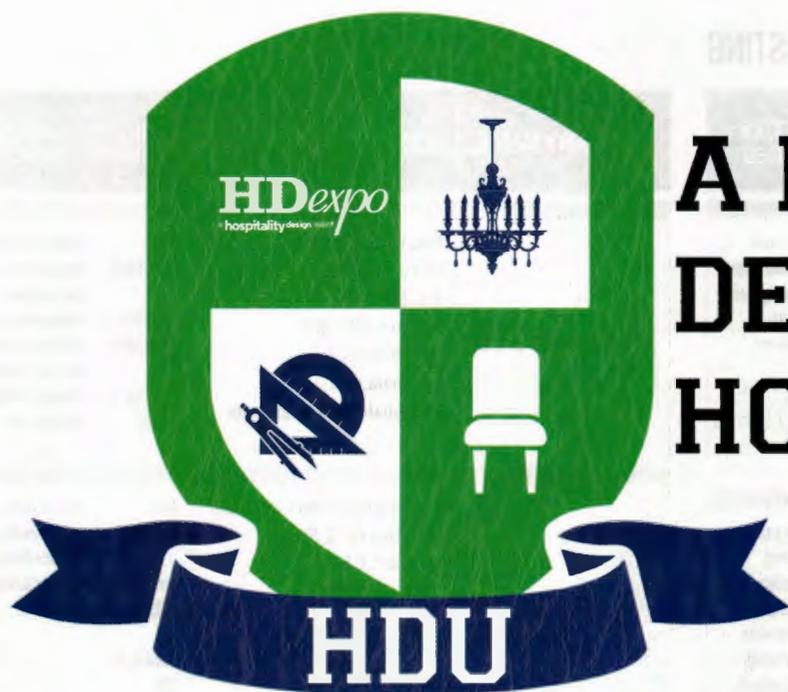
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# 120 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>FRCH DESIGN WORLDWIDE</b>	Tom Custer, Vice President, Marketing & Client Development 311 Elm St., Ste. 600 Cincinnati, OH 45202 (513) 241-3000 frch.com tcuster@frch.com	Total: \$44,750,000 Retail Only: \$38,261,250 Retail Sq. Ft: 15,600,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>GENSLER</b>	Aaron Birney, Firm-Wide Co-Leader of Retail Practice 2 Harrison St., Ste. 400 San Francisco, CA 94105 (415) 433-3700 gensler.com/retail info@gensler.com	Total: \$1,074,630,000 Retail Only: \$120,500,000 Retail Sq. Ft: DNR	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services
<b>GH+A</b>	Debbie Kalisky, Director of Retail Development 1100 avenue des Canadiens-de-Montreal, Ste. 130 Montreal, Quebec H1N 3B1 Canada (514) 843-5812 ghadesign.com dkalisky@ghadesign.com	Total: \$10,800,000 Retail Only: \$10,800,000 Retail Sq. Ft: 3,000,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>GIORGIO BORRUSO DESIGN</b>	Giorgio Borruso, Principal 333 Washington Blvd. #352 Marina Del Rey, CA 90292 (310) 821-9224 borrusodesign.com info@borrusodesign.com	Total: DNR Retail Only: DNR Retail Sq. Ft: DNR	Store design/planning
<b>GPD GROUP</b>	Becky McAdams, Principal, Retail/Commercial 520 S. Main St., Ste. 2531 Akron, OH 44311 (330) 572-2237 gpdgroup.com bmcadams@gpdgroup.com	Total: \$72,440,000 Retail Only: \$11,847,000 Retail Sq. Ft: 5,328,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, branding & identity design, installation services

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>GREENBERG-FARROW</b>	Hughes Thompson, Principal, Vice President 1430 W. Peachtree St., Ste. 200 Atlanta, GA 30309 (404) 601-4000 greenbergfarrow.com hthompson@greenbergfarrow.com	Total: \$52,500,000 Retail Only: \$48,400,000 Retail Sq. Ft: 4,950,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, engineering (civil MEP), land development services
<b>GRID/3 INTERNATIONAL INC.</b>	Keith Kovar, Principal 555 Eighth Ave., Ste. 1810 New York, NY 10018 212-391-1162 grid3.com kovar@grid3.com	Total: \$250,000 Retail Only: \$220,000 Retail Sq. Ft: 32,400	Store design/planning, visual merchandising, signage/graphics design, strategic marketing/research, branding & identity design
<b>GRUSKIN GROUP (GRUSKIN ARCHITECTURE + DESIGN P.C.)</b>	Kenneth A. Gruskin, Principal 294 Morris Ave. Springfield, NJ 07081 (973) 376-4411 gruskingroup.com kgruskin@gruskingroup.com	Total: \$6,481,695 Retail Only: \$5,941,990 Retail Sq. Ft: 543,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, interactive
<b>GUILD IS GOOD .COM</b>	Julian Thomas, Marketing Communications Manager 110 8th St. Brooklyn, NY 11215 (646) 823-2143 guildisgood.com j.thomas@guildisgood.com	Total: \$25,500,000 Retail Only: \$20,000,000 Retail Sq. Ft: DNR	Architecture, store design/planning, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design, installation services
<b>HAMBRECHT OLESON DESIGN INC.</b>	Karen Oleson, Creative Principal 26 Park Rd. Short Hills, NJ 07078 (973) 258-9003 hambrechtoleson.com kareno@hambrechtoleson.com	Total: \$850,000 Retail Only: \$850,000 Retail Sq. Ft: 500,000	Architecture, store design/planning, project management

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



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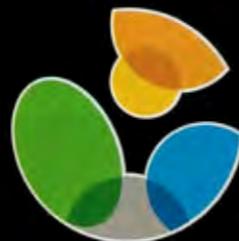
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COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>HERSCHMAN ARCHITECTS INC.</b>	Fred Margulies, Director of Retail Architecture 25001 Emery Rd., #400 Cleveland, OH 44128 (216) 223-3200 herschmanarchitects.com mailbox@herschmanarchitects.com	Total: \$14,000,000 Retail Only: \$12,600,000 Retail Sq. Ft: 7,000,000	Architecture, store design/planning, project management, signage/graphics design, document/roll-out
<b>IDEATION STUDIO INC.</b>	Jennifer Nemeč, Chief Creative Officer 1000 N. Halsted, Ste. 2015 Chicago, IL 60642 (312) 664-5388 ideationstudio.com jnemeč@ideationstudio.com	Total: \$1,400,000 Retail Only: \$1,100,000 Retail Sq. Ft: 545,000	Architecture, store design/planning, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>JENCEN ARCHITECTURE</b> 	Juleen Russell, Principal/Business Development Director 2850 Euclid Ave. Cleveland, OH 44115 (216) 781-0131 jencen.com jrussell@jencen.com	Total: \$4,000,000 Retail Only: \$4,000,000 Retail Sq. Ft: 610,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design
<b>JGA INC.</b> 	Ken Nisch, Chairman 29110 Inkster Rd., Ste. 200 Southfield, MI 48034 (248) 355-0890 jga.com info@jga.com	Total: \$7,000,000 Retail Only: \$7,000,000 Retail Sq. Ft: 700,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services
<b>JT NAKAOKA ASSOCIATES ARCHITECTS</b> 	James T. Nakaoka, President 10390 Santa Monica Blvd., Ste. 370 Los Angeles, CA 90025 (310) 286-9375 jas@jtmaa.com	Total: \$1,680,028 Retail Only: \$1,679,840 Retail Sq. Ft: 400,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>KIKU OBATA &amp; CO.</b>	Kiku Obata, President 6161 Delmar Blvd., Ste. 200 St. Louis, MO 63112 (314) 505-8414 kikuobata.com kiku_obata@kikuobata.com	Total: \$3,423,000 Retail Only: \$2,582,000 Retail Sq. Ft: 65,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, strategic marketing/research, branding & identity design
<b>KING-CASEY</b>	Howland Blackiston, Principal 25 Sylvan Rd. S, Ste. H Westport, CT 06880 (203) 571-1776 king-casey.com hblackiston@king-casey.com	Total: 2,000,000 Retail Only: 750,000 Retail Sq. Ft: DNR	Store planning, visual merchandising, signage/graphics design, branding & identity design
<b>KING RETAIL SOLUTIONS</b> 	Farrah Potter, Executive Vice President 3850 W. 1st Ave. Eugene, OR 97402 (800) 533-2796 kings.com business.relationships@kings.com	Total: \$29,000,000 Retail Only: \$4,300,000 Retail Sq. Ft: 40,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, lighting design
<b>LITTLE</b> 	Bruce A. Barteldt Jr., Global Practice Leader, Retail 5815 Westpark Dr. Charlotte, NC 28217 (704) 525-6350 littleonline.com bbarteldt@littleonline.com	Total: \$70,000,000 Retail Only: \$30,000,000 Retail Sq. Ft: 11,500,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, digital strategy & integration, customer experience mapping
<b>MBH ARCHITECTS</b>	Hillary Thompson, Marketing Job Captain 960 Atlantic Ave. Alameda, CA 94501 (510) 865-8663 mbharch.com info@mbharch.com	Total: \$31,275,000 Retail Only: \$25,202,000 Retail Sq. Ft: 500,000	Architecture, store design/planning, visual merchandising, project management, document/roll-out coordination

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

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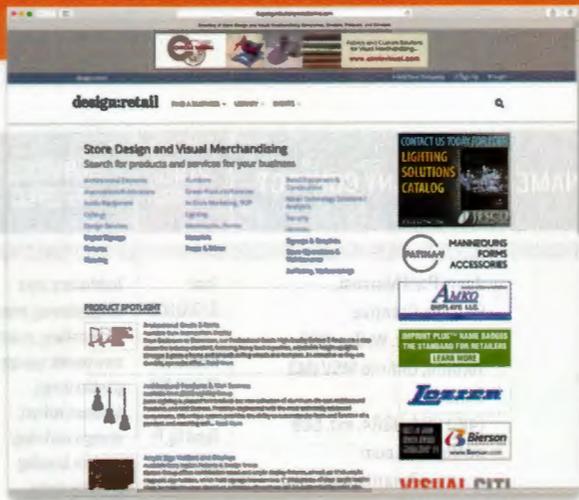


# 124 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
 <p><b>MG2</b></p>	<p>MJ Munsell, Retail Market Design Leader 110 2nd Ave., Ste. 100 Seattle, WA 98101 (206) 962-6500 mg2.com media@mg2.com</p>	<p>Total: \$50,307,335 Retail Only: \$41,755,008 Retail Sq. Ft: 12,350,000</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding &amp; identity design, installation services, fixture design</p>
 <p><b>MSA ARCHITECTURE + DESIGN</b></p>	<p>John Pawek, Principal 642 Harrison St., 3rd Floor San Francisco, CA 94107 (415) 852-4949 msasf.com johnp@msasf.com</p>	<p>Total: \$5,207,227 Retail Only: \$4,733,843 Retail Sq. Ft: 1,657,080</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out</p>
 <p><b>NVIRONMENT</b></p>	<p>Christopher Collins, Principal 27 E. Russell St., Ste. 300 Columbus, OH 43215 (614) 725-4644 nvironmentdesign.com chris@nvironmentdesign.com</p>	<p>Total: \$1,725,000 Retail Only: \$1,725,000 Retail Sq. Ft: 210,000</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out</p>
 <p><b>PLAN B RETAIL DESIGN &amp; PROJECT MANAGEMENT LLC</b></p>	<p>Charles A. Bomely Jr., Principal 12 Goose Ln. Tolland, CT 06084 (860) 870-5380 cbomely@planbretail.com</p>	<p>Total: \$620,000 Retail Only: \$620,000 Retail Sq. Ft: 675,000</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, branding &amp; identity design</p>
 <p><b>RGLA SOLUTIONS</b></p>	<p>Ivelisse Ruiz, Director of Brand Marketing 5100 River Rd. Chicago, IL 60176 (847) 671-7452 rgla.com info@rgla.com</p>	<p>Total: \$6,250,000 Retail Only: \$6,250,000 Retail Sq. Ft: 1,200,000</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding &amp; identity design</p>

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
 <p><b>RSP ARCHITECTS</b></p>	<p>Jackie Peacha, Creative Director 1220 Marshall St. NE Minneapolis, MN 55413 (612) 677-7100 rsparch.com jackie.peacha@rsparch.com</p>	<p>Total: \$52,000,000 Retail Only: \$19,000,000 Retail Sq. Ft: ONR</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out, branding &amp; identity design</p>
 <p><b>RUSCIO STUDIO</b></p>	<p>Robert Ruscio, President &amp; Principal Designer 2197 Sherbrooke E Montreal, Quebec H2K 1C8 Canada (514) 276-0600 rusciostudio.com robert@rusciostudio.com</p>	<p>Total: DNR Retail Only: ONR Retail Sq. Ft: ONR</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, branding &amp; identity design</p>
 <p><b>SCHWITZKE GMBH</b></p>	<p>Andrea Krsnik, Head of Corporate Communications Tusmannstr. 70 Düsseldorf, Germany 40477 49 211 44035131 schwitzke.com andrea.krsnik@schwitzke.com</p>	<p>Total: \$54,000,000 Retail Only: \$54,000,000 Retail Sq. Ft: 850,000</p>	<p>Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding &amp; identity design, installation services, general contracting</p>
 <p><b>SHIVE-HATTERY INC.</b></p>	<p>Mark Seabold, Commercial Sector Leader 2834 Northgate Dr. Iowa City, IA 52245 (800) 798-3040 shive-hattery.com mseabold@shive-hattery.com</p>	<p>Total: \$58,931,000 Retail Only: \$13,175,000 Retail Sq. Ft: 1,400,700</p>	<p>Architecture, store design/planning, project management, signage/graphics design, document/roll-out coordination, engineering</p>
 <p><b>SHREMSHOCK ARCHITECTS INC.</b></p>	<p>Scott Shremshock, Principal 7400 W. Campus Rd., Ste. 150 New Albany, OH 43054 (614) 545-4550 shremshock.com sshremshock@shremshock.com</p>	<p>Total: \$18,500,000 Retail Only: \$15,160,000 Retail Sq. Ft: 9,000,000</p>	<p>Architecture, store design/planning, project management, document/roll-out coordination, branding &amp; identity design, MEP engineering</p>

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



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Harbor Industries  
Hera Lighting LP  
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Movers  
Imprint Plus  
Innomark Communications  
Installation Solutions, Inc  
InStore Design Display  
Interbrand Design Forum  
IRSG, Div. of Pipp Mobile Storage  
JESCO Lighting Group  
JGA  
Johnson Bros. Metal Forming Co.  
Johnson Design Group  
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Specialty Store Services  
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symmetry  
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Tarifold Inc / T3L Group  
TENTE Casters  
The Display Connection  
The Vomela Companies  
TIGER Drylac Powder Coatings  
Total Plastics Inc.  
TRIAD Manufacturing  
TRINITY  
Trion Industries Inc.  
Unarco Material Handling Inc.  
Unique Store Fixtures  
Uniweb Inc.  
VDI Inc.  
Vira Insight LLC  
Visual Citi Inc.  
Visual Magnetics  
Walls+Forms  
WestRock Merchandising Displays  
Xiamen PieCa Metal Works Co.  
YCD Multimedia  
Yunker Industries  
ZON Retail

# 126 DESIGN LEADERS LISTING

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>STUDIO H2G</b>	Julie Dugas, Principal/Partner 2299 E. Lincoln Birmingham, MI 48009 (248) 671-4640 studioh2g.com jdugas@studioh2g.com	Total: \$2,000,000 Retail Only: DNR Retail Sq. Ft: 4,000,000	Store design/planning, signage/graphics design, document/roll-out, branding & identity design
<b>TRICARICO ARCHITECTURE AND DESIGN</b>	Jennifer Sussman, Marketing and Business Development 502 Valley Rd. Wayne, NJ 07470 (973) 692-0222 tricarico.com jennifers@tricarico.com	Total: \$15,000,000 Retail Only: \$14,250 Retail Sq. Ft: 1,782,000	Architecture, store design/planning, project management, document/roll-out coordination, branding & identity design

## NOT LISTED?

**We'd like to see your company listed here, too!**

To be included in next year's Design Leaders Listing, please reach out to Lauren Mitchell Volker: [lauren.volker@emeraldexpo.com](mailto:lauren.volker@emeraldexpo.com).

COMPANY NAME	COMPANY CONTACT	2015 BILLINGS	SERVICES OFFERED
<b>WATT INTL.</b>	Jean-Paul Morresi, Partner, Creative 590 King St. W, Ste. 300 Toronto, Ontario M5V 1M3 Canada (416) 364-9384, ext. 568 wattisretail.com jmorresi@wattisretail.com	Total: \$7,500,000 Retail Only: \$5,000,000 Retail Sq. Ft: 2,000,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out, strategic marketing/research, branding & identity design, advertising/marketing
<b>WD PARTNERS</b> 	Mark Bateman, Vice President, Business Development 7007 Discovery Blvd. Dublin, OH 43017 (614) 634-7000 wdpartners.com mark.bateman@wdpartners.com	Total: \$45,225,000 Retail Only: \$45,225,000 Retail Sq. Ft: 14,500,000	Architecture, store design/planning, visual merchandising, project management, signage/graphics design, document/roll-out coordination, strategic marketing/research, branding & identity design, installation services, engineering services

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



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For competition details and to enter, visit [iida.org/competitions](http://iida.org/competitions).



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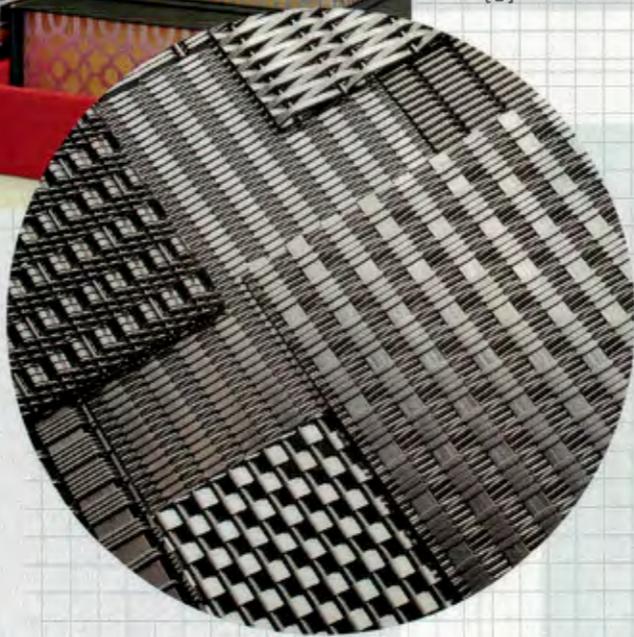
SURFACING



[1]



[2]



[3]



[4]



[1] The newest addition to Lunada Bay Tile's Tozen Collection, Marrakech Red tile was inspired by Morocco's "Red City" and contains 70 percent post-consumer recycled glass. [lunadabaytile.com](http://lunadabaytile.com)

[2] Brentano's Cornerstone collection includes Ambrosia, which features a 34-in. vertical repeat that couples the cool, luxurious sheen of a viscose-weft satin with a hot flame stitch. [brentanofabrics.com](http://brentanofabrics.com)

[3] Forms+Surfaces' Linq Woven Metal is available in 10 CrossLinq patterns consisting of flat and/or round wires interwoven to create distinctive designs and textures. [forms-surfaces.com](http://forms-surfaces.com)

[4] The Lumicor Wall Protection line offers durable design in more than a dozen real textile and botanical patterns, multiple trim options and a neutral opaque backing. [lumicor.com](http://lumicor.com)

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[5] Viridian Reclaimed Wood's Northwind paneling is made from a mix of slow-growing spruce and pine from subarctic Russia and is available in two varieties: Rustic (shown) and Smooth. [viridianwood.com](http://viridianwood.com)



[5]

[6] Móz Designs' Digital Imagery integrates photographs or abstract art with Móz metals. Newly available column covers are offered in round, oval, square or race-track shapes, and two, three or four segments. [mozdesigns.com](http://mozdesigns.com)



[6]

[7] Nemo Tile's newest porcelain tile series, Rebar, was inspired by cement textures and designs. The collection is available in hexagon- and square-shaped formats, as well as a large-format tile. [nemotile.com](http://nemotile.com)



[7]

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# products

[ 8 ]



[ 8 ] Baresque's Zintra acoustic surfacing solution can be suspended from the ceiling (Zintra Acoustic Clouds) or directly adhered to it (Baffle System). Shown here, Zintra Clouds are comprised of grid-like "blades" made of polyester felt, adding 3-D texture to a space. [baresque.us](http://baresque.us)



[ 9 ]

[ 9 ] Architectural Systems' eco-friendly Quarto Stone Veneers consist of thin layers of natural slate and quartzite stone fused with a fiberglass back, and is available in a translucent or opaque construction and two sizes. [archsystems.com](http://archsystems.com)

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**A**UDI STOLE THE spotlight at the IAA International Motor Show, held Sept. 15-27, 2015, in Frankfurt, Germany, with a three-story multimedia experience.

Boasting a whopping 7,535 sq. ft. of high-resolution LED displays, Audi's standalone booth marked the first deployment of Wings Engine Raw, an uncompressed multi-stream 4K media server from AV Stumpfl. Custom mechanical substructures developed, manufactured and integrated by MATRIXMANAGEMENT GmbH integrated each of the unique screens, which together produced a total of 36,000 horizontal pixels.

"Our client wanted us to create a dynamic presentation that would work with floor space, lighting, mirrors, elaborate set design and more than 33 automobiles," says Georg Rössler, founder and CEO of MATRIXMANAGEMENT. "Digital technologies needed to link virtual and physical exhibits."

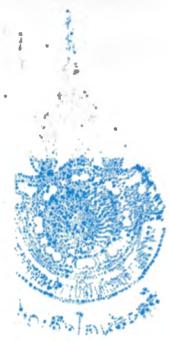
A 328-ft. "experience walk" encircled the space, where the Wings Engine Raw server was used to create an augmented reality experience that connected digital information about Audi technologies with the physical automobiles on display.

Surrounded by the main LED video screens, the Audi A4 was centrally positioned on a rotating platform sitting below a giant virtual compass. When the compass turned toward one of the four cardinal directions, the entire media display of the exhibit switched between the four thematic worlds of the Audi showcase: Sport, Quattro, Ultra and Technologies.



The massive project required six months of planning and eight weeks of construction, programming and testing, impressing with its high-tech extravagance—and winning Audi the "Best Booth" award at the show, to boot.

— Lauren Mitchell Volker



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