

Shopping Experience
Store & Showroom



Shopping Experience Store & Showroom

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DESIGN MEDIA PUBLISHING LIMITED

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Aurelio Vázquez Durán
DIN Interiorismo

1. How do you understand the concept of the Experience Store?

A: The idea was to change the traditional "furniture store" and transform it into a space where the visitor get the feel of a real ambiance through all the areas and sets in the store. Visiting the store is not just a mere shopping trip; the customers will enjoy just walking and picturing the different scenes displayed -such as: dining rooms, living rooms, bedrooms, etc.- as part of their own homes and eventually buy all the set of just selecting and accessory or two.

There are no corridors, so the customers may browse through all the areas just noticing the change of section because of the different products in display. Indirect lighting to emphasize the areas in combination with natural light adds the special atmosphere to every area. The ceilings have a metallic structure so different elements may be hang to enhance

the displays and change according to the seasons or special promotions.

2. What do you think is the most important for an experience store?

A: The most important thing when designing an experience store is to forget about selling products and to center in the client's experience, to determine how is he going to enjoy and live it.

3. How to design the atmosphere of an experience store?

A: The atmosphere of an experience store has to emerge from livable, mouth watering and desirable spaces that give solutions and surprises with permanent changes. An atmosphere like this will make the customer want to come back frequently because he feels comfortable and most of all he knows it is the right place to satisfy his interior design needs.



4. How to display the cultural element of the products?

A: When talking about cultural elements we have to understand first that globalization is a fact, so we have to be very careful with the display in order to create a tasteful display. The main keys to achieve this are to focus on truth and credibility, the rest is left to creativity.

5. How to divide the space in the store to reach the best effect?

A: To divide the space the best thing is to have the fewer hard walls possible. Open spaces will generate a more flexible and dynamic space, that will allow all the elements to interact and disappear as needed.

6. What kind of added value does the design of the experience store bring for the products?

A: The design of the experience store is definitely the wrapper of the product. The correct atmosphere will generate the perfect ambiance, hence the product will catch the eye better. Sometimes just a spot of light on top of the product will make it stand out from the rest when the interior design is based on the experience.

7. What's your design technique (like style, material, proportion and so on) to make the display part stand out?

A: My design technique is to balance all the elements in order to achieve the results that the store needs. Even though the main target of the store is to sell products, it is very important that the displays do not take over its personality. In my experience you have three main levels: the client, the product and the store, and the three have to be taken into consideration to obtain a correct result.



Ilaria Marelli
Ilaria marelli studio

Each of my project, in interior, and in exhibit design, starts from a strong and clear idea, that unify the space and make it immersive for customers, a space where to experience emotions and beauty.

I feel I am a sort of "storyteller" through my design, and I see that people always understand a project if they perceive that there is a story behind that.

The experiencing centre in my opinion, is always a story displayed in a space, that mixes elements that reminds previous experiences with something surprising, poetic and beautiful which makes people stay more, and usually share it with friends.

The starting point is always a mix of cultural influences, intuition, projection into the future, and a careful listening to people desires.

This is an important point in my design...at the basic level I work to obtain a friendly experience for users: they must be guided to understand the path – the display of product etc, but more than that I take care that users get fascinated by the general mood of the space.

I always add something "magic" in my interior design, it could be an unusual element of display (such as real trees, out of scale furniture, boat shells...) plus I always give a special attention to light (very bright – or very dark – to



change the mood of people coming from outside), and to a general welcoming atmosphere.

Usually I try to surprise the customer directly at the entrance, so that he feels entering in something different, the door is the gateway, then I add some touch of "magic" as heart to discover in every centre of different displays...If there are more brands each one will have its own peculiar "emotional display", the same if the space is divided into different categories or themes, each one must have its own personality.

Then the specific details are to be defined according to the identity of

the space and its purpose (selling-educational..), and also with the director of the space, since I have a lot of respect for their knowledge in everyday use my design and their strategy to display products in the better way.



LABscape

Tecla Tangorra & Robert Ivanov + Cecilia Bernasconi de Luca

1. How do you understand the concept of the Experience Store?

Is to put the customer in an unusual ambiance - to create experience, in an unusual place - to find the right product - to create an experience in the act of purchase, not only an aesthetically space, or innovative, but also create a range of services that complete the promenade.

2. What do you think is the most important for an experience store?

Curiosity - Create a place where the product and the space is merging together, adding technology and

interaction with the customer. The experience is an act that calls for the 5 senses and memory, whether in a shop you get to ask at least two senses and create a souvenir, then it has partly succeeded in creating experience.

3. How to design the atmosphere of an experience store?

There isn't an universal receipt. But we very often looking how organized system in nature works then we try to recreate it for the project incorporated the program and all the constrains. On the first process of the design it will be the concept to find in correlation with the services. The second process is to

adapt the concept to the functions and purposes.

4. What kind of added value does the design of the experience store bring for the products?

The product is not anymore shows as a stand-alone object but is taking part of the overall scenography, which create the complete experience.

When the product and the space are completely working together it's making a new way to see the product, because the product are taking all of his meaning inside the space. The values of the product are completely

linked with the experience that the customer have while is in the store. It's make the client more close to the situation of choosing the right product for him.





Calle Veinte

Location:
Mexico City, Mexico

Designer:
DCPP Arquitectos

Photographer:
Onnis Luque

Completion date:
2009

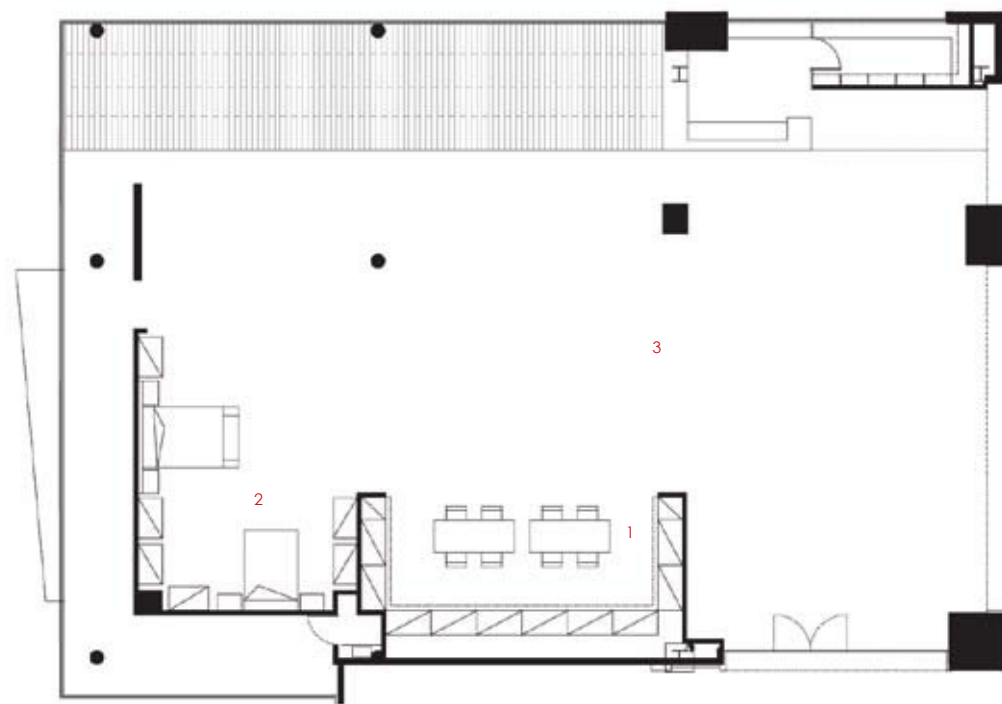
Calle Veinte is a decoration store situated in a shopping centre on the first floor facing the street. The project is located in high vehicular traffic street and responds to it as an urban sideboard. The ground floor works as this great sideboard to the exterior, at eye's elevation and at the vehicle's speed you can appreciate the ceiling and that is why it's one of the subjects that the projects pretends to emphasise. The ceiling is made of wooden beams in repetition which give the space a sense of depth and height as well as break its horizontality and provide a certain rhythm.

The sense of cleanliness in the inside, allows the furniture and fabrics to give the space colour and life, making evident only the structure, which contrasts with the white colour of the walls. The furniture and fabrics can naturally be the decoration, thus no extra complicated decorations are needed. The goods can be highlighted.

The materials were used in their natural condition, the marble on the floor, the natural wood on the ceiling and the transparent glass on the walls, leaving all the prominence to the furniture. In this sense, nature and human are combined together perfectly.



1. A concise and clean interior plan
2. The busy traffic outside seen through the windows make a contrast with the quiet interior atmosphere
3. Decorations of retro style
4. Taking the white wall as a backdrop, the fabrics look more colourful
5. The open space provide customers with more comfortable shopping experience
6. The ceiling and floor are made of natural wood and stone



1. Salon
2. Cashier desk
3. Exhibition area







Casa Palacio

Location:
Mexico City, Mexico

Designer:
DIN Interiorismo, Aurelio Vázquez Durán

Photographer:
Casa Palacio

Completion date:
2007

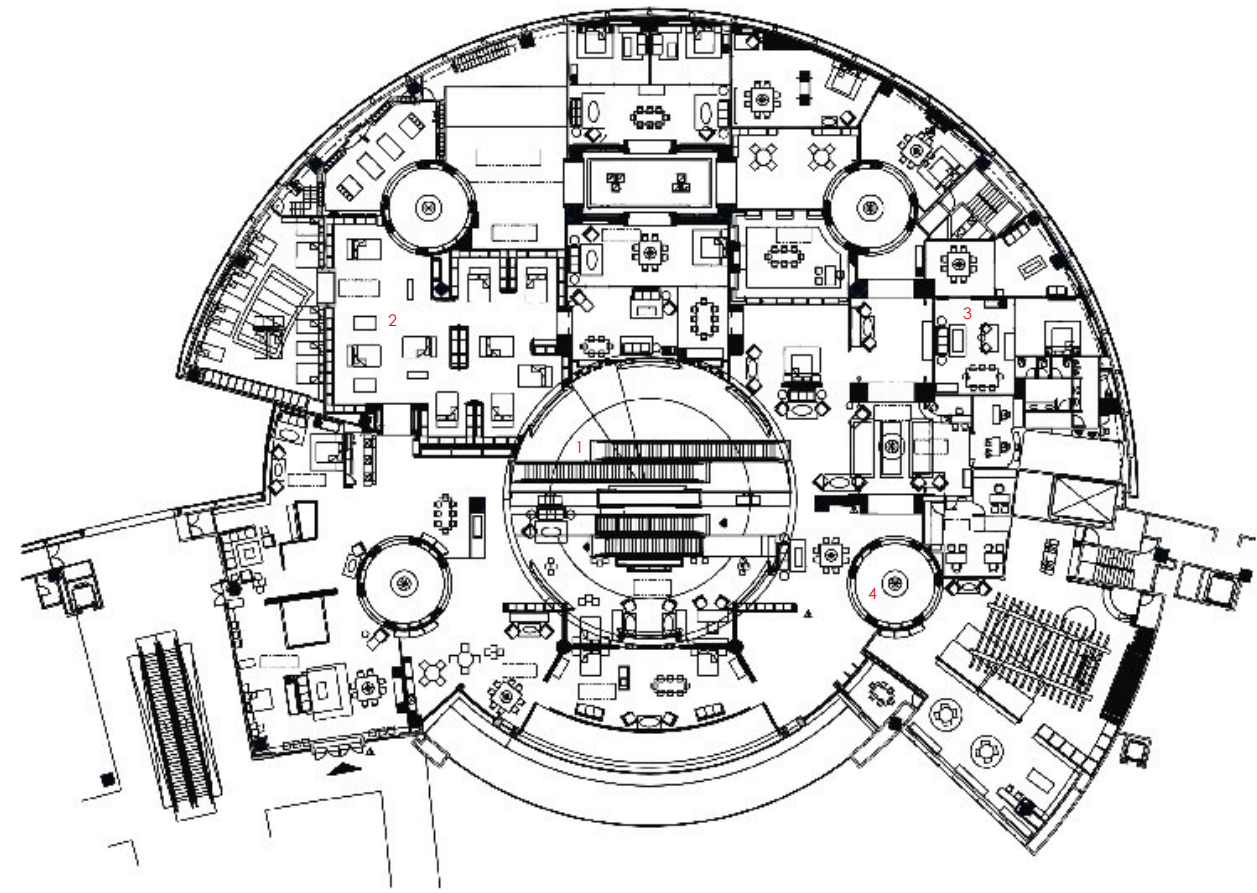
This project was a challenge of coordination, consultancy and stage design for the first store specialised in home furniture and accessories of the Grupo El Palacio de Hierro, one of the most important retail stores in Mexico. The main target was to develop an interior design with the commitment of offering a space where the most important aspect is to feel the atmosphere where lifestyle is the essence.

While browsing through Casa Palacio the customers discover that each space has a particular lighting, aroma and music, all selected specifically for each area. The transition from one to the other is very soft, as all the areas may be reach from several directions, opening a wide variety of views and different routes to discover the whole project.

The store was designed with experiences more than products in mind, in the interior of a round shape building of 6,000 square metres. The two levels are connected with electric staircases under the natural light of a magnificent dome.



1. Furniture is arranged into different areas in this round building
2. The colourful towels add lively elements to the interior
3. A showroom of living room
4. A warm and cosy European-style dining area
5. The hung lamp has a distinguishing feature
6. A lovely baby room
7. Different areas transit naturally and softly
8. A classic and elegant bedroom



1. Electric staircases
2. Bedroom display area
3. Living room display area
4. Pillar





Davis + Warshow Showroom

Location:
New York, USA

Designer:
Ronnelle Riley Architect

Photographer:
Esto Photographics Inc., Eric Laignel

Completion date:
2007

Davis + Warshow, New York's oldest and largest plumbing fixture distributor, hired Ronnette Riley Architect (RRA) to design a 670-square-metre showroom and event space to become their flagship store. They were looking for a retail feel, focusing not on brand recognition, as is the industry standard, but on the fixtures themselves. RRA strived to make every aspect of the showroom adjustable and interchangeable in order to meet the needs of the ever changing fashion of fixtures and to allow for the flexibility needed to accommodate various size groups for events.

Davis + Warshow took a stand on presenting their fixtures without the use of running water but its inevitable presence in the showroom was essential. RRA enlisted subtle hints of movement and flowing materials to create the illusion of water. The first step into the showroom is onto a brilliant, sienna orange, rubber mat. This squishy flooring, which was originally created as a writing surface, slides up and over the reception desk. As the guest approaches the receptionist, they will pass the rubber as it peels off the main walk into a curving bench and magazine shelf and a waterfaling wall of rubber dotted with honey-coloured Chroma Resin blocks. The colours and materials were carefully selected to capture the excitement and vibrancy of the SOHO neighbourhood.



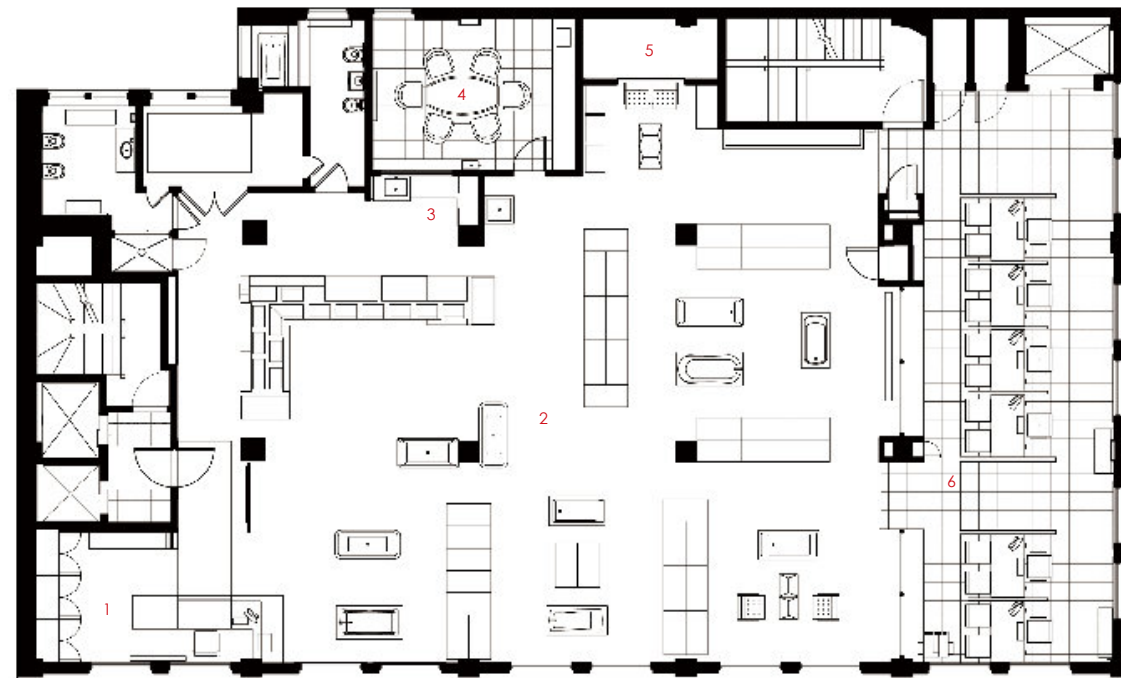
1. A general view of the showroom
2. The wall of rubber is dotted with honey-coloured Chroma Resin blocks, providing the space with energy and dynamic
3. The sales area is separated from the showroom by low semi-opaque resin dividers
4. The display of a bathroom

Displays are set in thirty-six moveable "Pods", designed on a 1:2 ratio, which allows them the utmost flexibility when rearranging for events or to redesign the showroom. All displays are designed with drop in panels of stone which can be lifted out, and replaced, as the products changes. To accommodate the ever changing and endless display options RRA designed a lighting system which allows the receptionist to choose between several pre-set lighting schemes, instantly bringing the showroom from a retail focus to an evening presentation space, or a dramatic cocktail party. For a large event, the moveable Pods are relocated into the sales area, hidden by a large sliding panel, the lighting scheme will be switched to place lighting emphasis only on the remaining pods.

The sales area is separated from the showroom by low semi-opaque resin dividers that enable sales associates to monitor customers in the showroom, while they themselves are obscured by the reeded panels. As the need for sales associates expands and contracts so too does the horizontal work space with a continuously mounted rail that provides an axis for sliding dividers and filing cabinets.



3



1. Reception
2. Showroom
3. Pantry
4. Conference
5. Storage
6. Sales



4



Italia Shop-in-Shop

Location:
Boston, USA

Designer:
B&B Italia SpA

Completion date:
2007

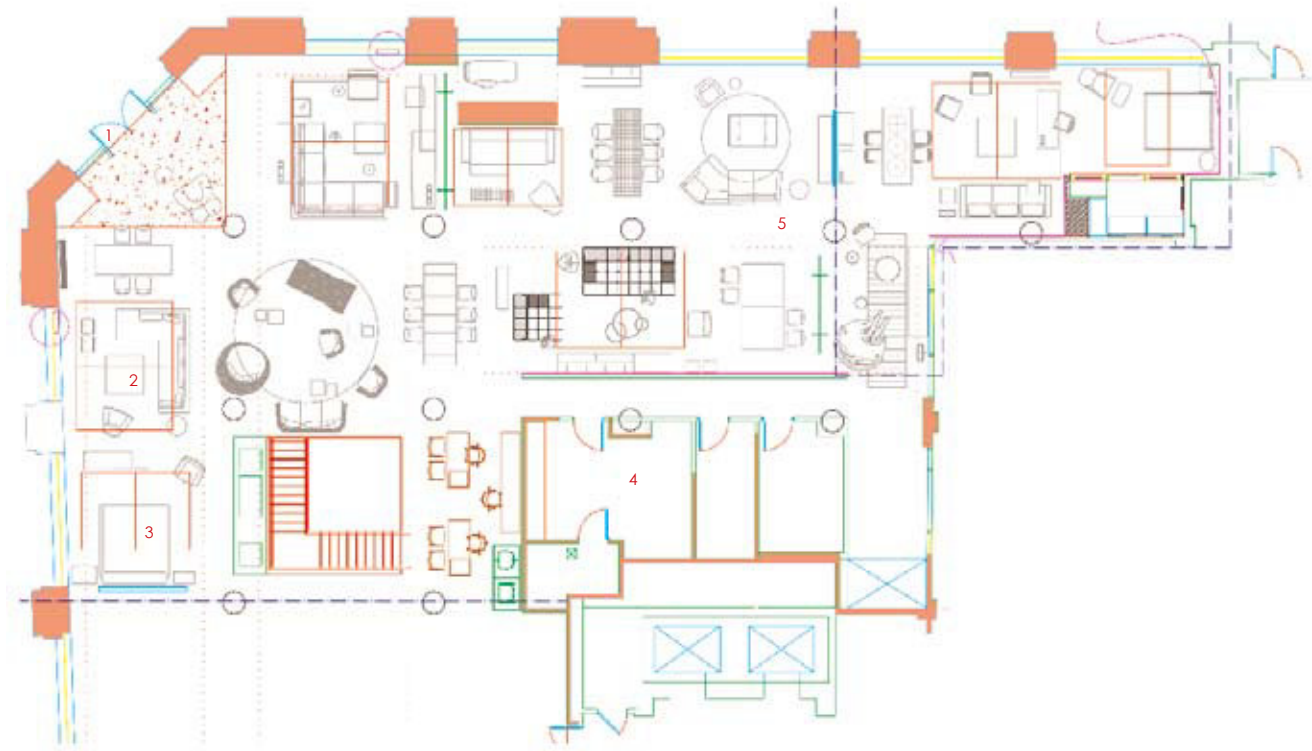
Over the past few years, the activity developed by B&B Italia has been distinguished by its dynamism and creativity. Thanks to the company success in identifying previously unexplored market segments, B&B Italia is now expanding into a new sector and creating an outdoor collection. With the outdoor collection, B&B Italia's innovation and design goes outdoors, providing leisurely moments in a comfortable, aesthetically pleasing setting.

Brand-new is the collection Canasta, designed by Patricia Urquiola, born thanks to the spirit of experimentation and exploration that is the hallmark of the brand. The inspiration comes from interlacing Vienna straw, which is totally reinterpreted in a contemporary way and treated with polyethylene for enhanced sturdiness, lightness and durability over time. The perfect position for these beautiful, large designs is at the pool or amidst the greenery in the garden.

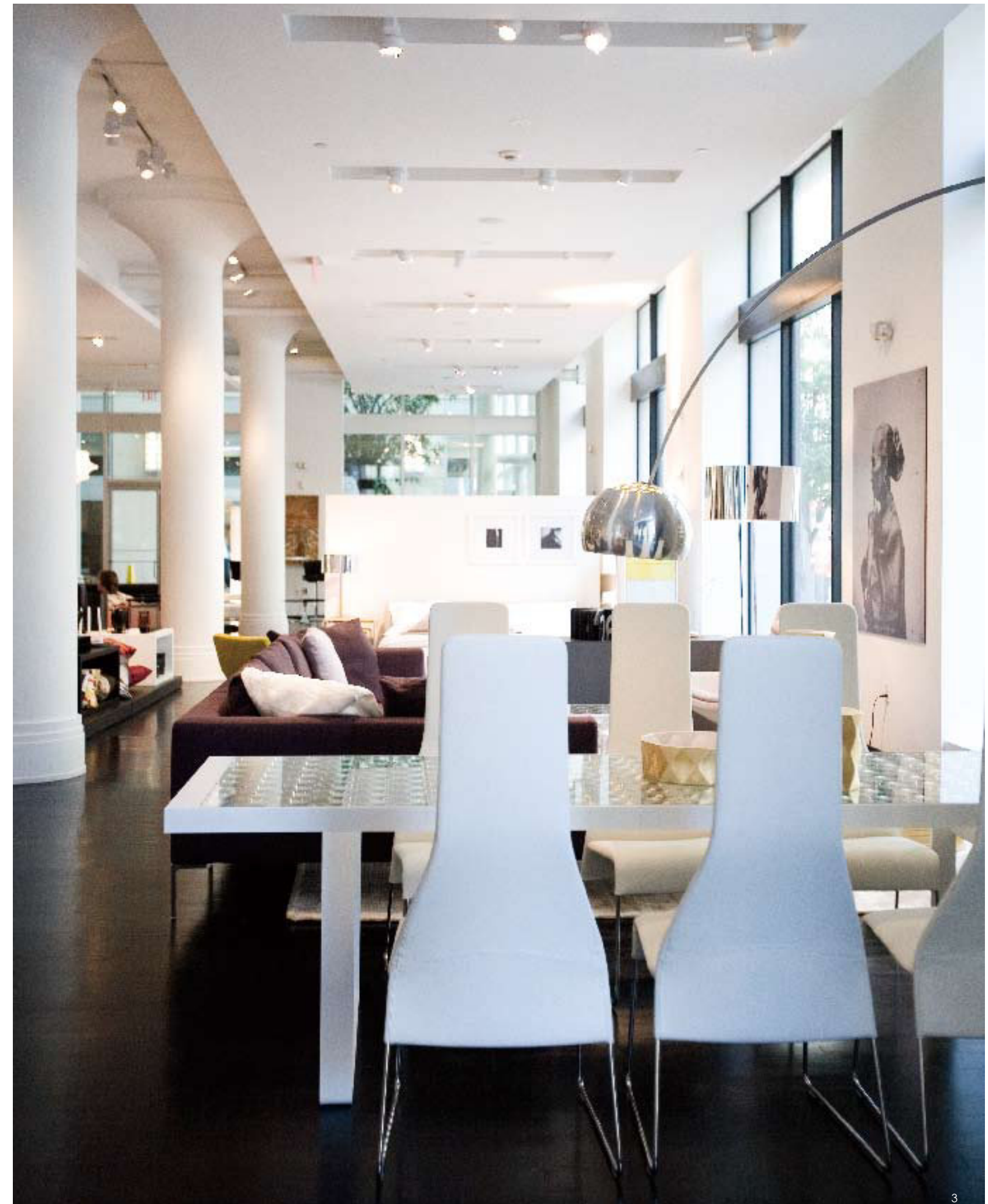
With their inviting, almost anatomic shapes available in different sizes and heights, they stand out for their originality and superior quality. The collection presented here is the first steps of a project that will continue to be developed.



1. It is a clean and elegant space
2. The warm tone of the lighting create a comfortable experience
3. The white backdrop is bright and clear
4. The carpet and sofa match well and have a rich texture
5. Customers can enjoy the cosy furniture in display
6. The lamp and background wall level up the modern sense



1. Entrance
2. Living room area
3. Bedroom area
4. Storage
5. Main display area







Maxalto Store

Location:
Paris, France

Designer:
Antonio Virga

Completion date:
2008

Since 2001, Maxalto, a symbol of "Made in Italy" excellence, has been located at on 43 Rue du Bac, in the heart of the Saint-Germain quarter. A leading name in the world of high-quality furniture, Maxalto uses traditional furniture making techniques, modern technologies and prestigious materials, predominantly wood, to create furnishing collections with timeless and precious lines.

The main decorative tendencies of the 20th century, enriched with ideas from the best contemporary designers, are the driving force behind their creations. Since 1975 Maxalto has achieved the highest degree of excellence, as implied by the name itself.

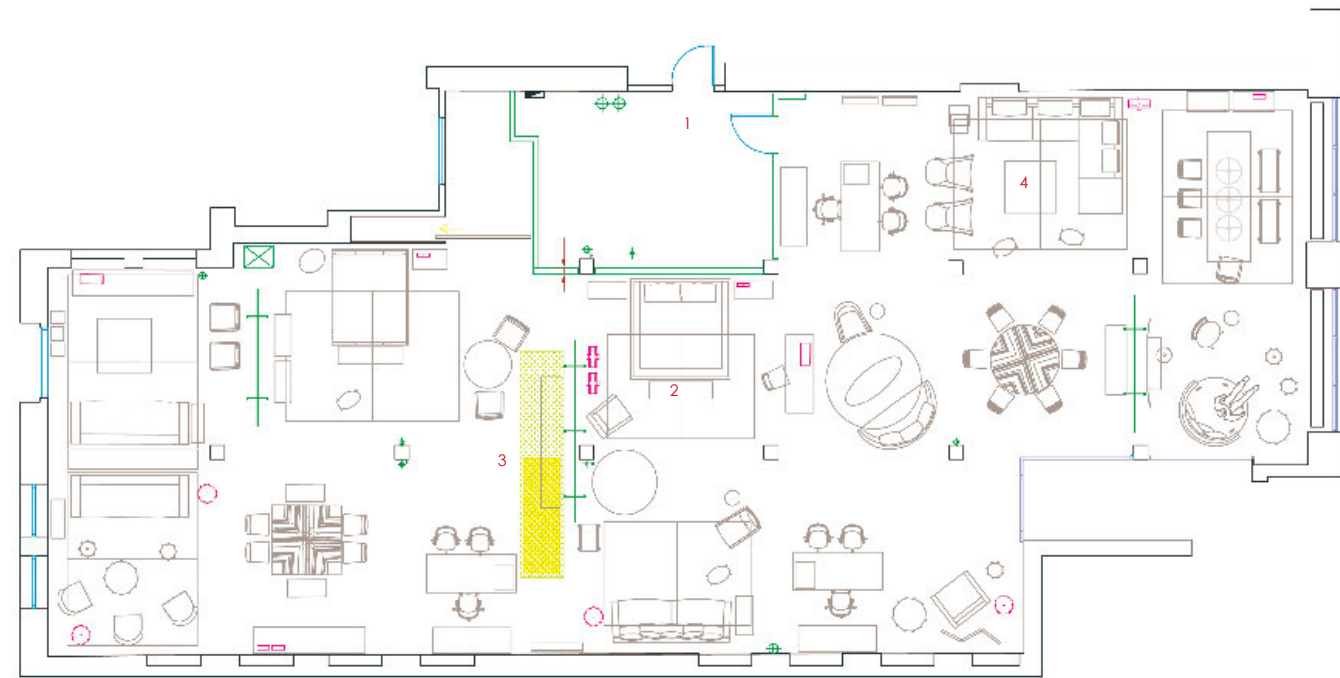
In September 2008, Maxalto Paris inaugurated an addition that expands on Antonio Citterio's concept of a refined apartment, the underlying design concept of the original store. This architect and designer, in collaboration with the architect Antonio Virga, were the authors of this expansion built below the current showroom.

The dark wood floors and the soft atmosphere are in perfect harmony with the 280-square-metre pre-existing space. The latest Maxalto collections are displaying in the boudoir atmosphere of this extraordinary space.

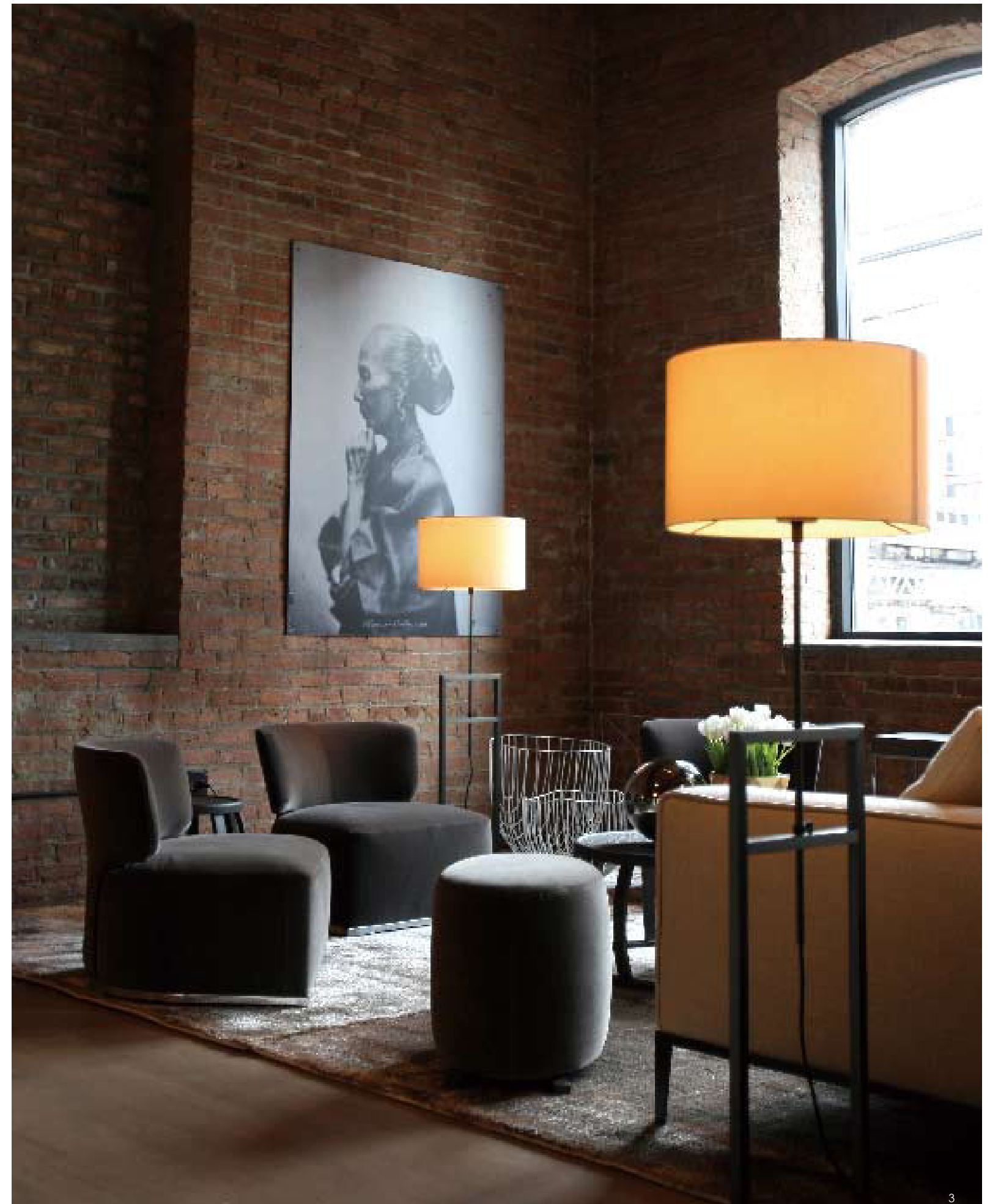


1. The yellow lighting add warmth to the interior space
2. Different areas transit naturally and softly
3. Walls of red bricks are simple and unique
4. The dark wood floor combines with the interior style harmoniously
5. The cosy sofa and dignified carpet match perfectly
6. The pendant and dining tables look decent and sophisticated

The showroom manager, Brigitte Silvera, uses the 425-square-metre selling space to share the prestigious Maxalto experience with clients. This larger selling space offers greater visibility to the creative world of the brand, without resorting to excess and without altering the intimate and refined atmosphere that Brigitte Silvera has maintained since the store first opened.



1. Entrance
2. Bedroom area
3. Shelf
4. Living room area







Novo Ambiente Store

Location:
Rio de Janeiro, Brazil

Designer:
Ivan Rezende Architecture

Photographer:
MCA Estudio

Completion date:
2008

Located in Rio de Janeiro, inside a shopping centre specialising in the home and home decoration market, the shop occupies a total area of 970-square-metre covering showrooms and other facilities such as meeting room, store, toilets and staff rooms. The shop specialises in the sale of high-quality furniture from a variety of manufacturers. It also has its own corners for specific companies such as Kartell and Herman Miller.

The project is conceived as a large design space in which the architecture allows the viewer to see how the building is constructed. As the shop is of such large dimensions and has to define for itself a proper relationship between investment and yield, it was planned to keep the beams, pillars, fittings and roof exposed. They form a style of architecture that shows the method of construction and also creates a contemporary and technological architectural language, rather than being merely decorative. The choice of construction method, with all elements visible, was not for economic but for aesthetic reasons, in order to create a distinct identity for the shop and reaffirm its brand name.

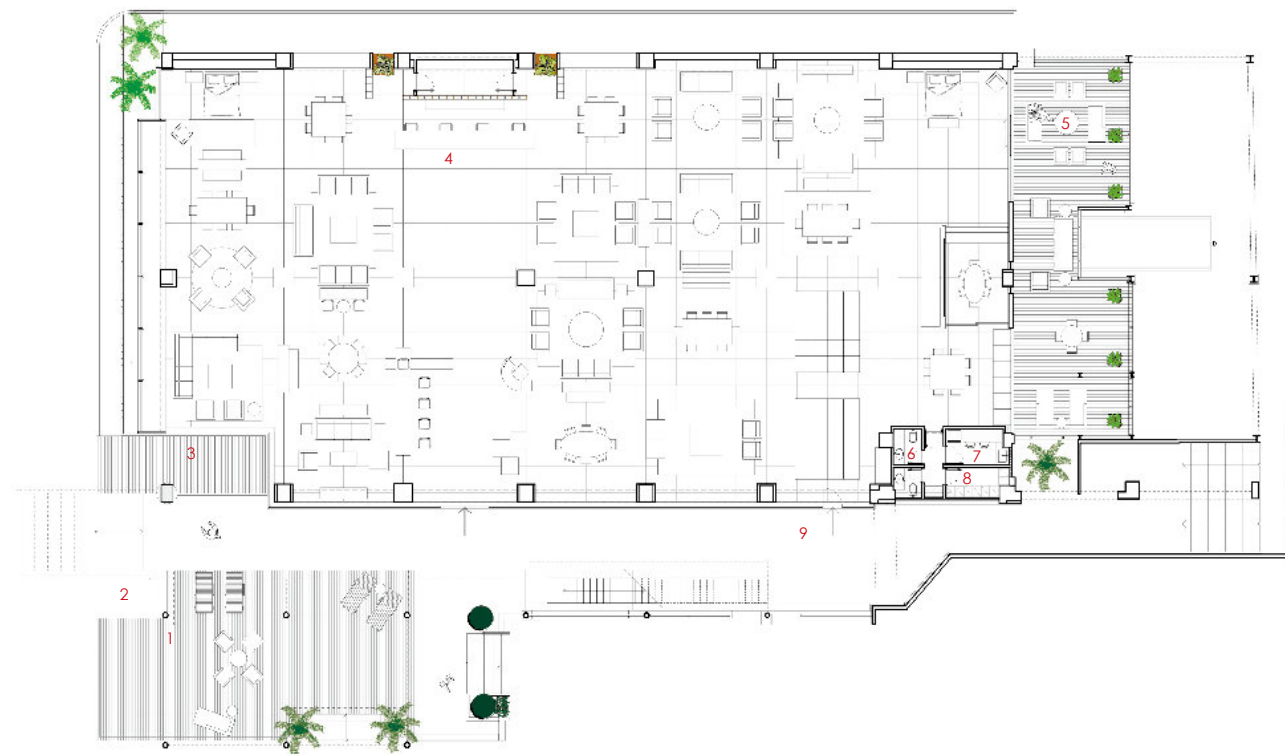
Great importance was therefore attached to the façade as a means of creating a distinctive appearance – marking it out from the rest of the shopping centre – and to other features such as the recessed area for the shop



1. The wood reception
2. The whole design of the store is highly modern
3. People could see the goods in the store through the bright display windows
4. The exposed ceiling and columns feature the unique store design
5. Different areas transit naturally and softly
6. The open space provide customers with more comfortable shopping experience
7. The entrance

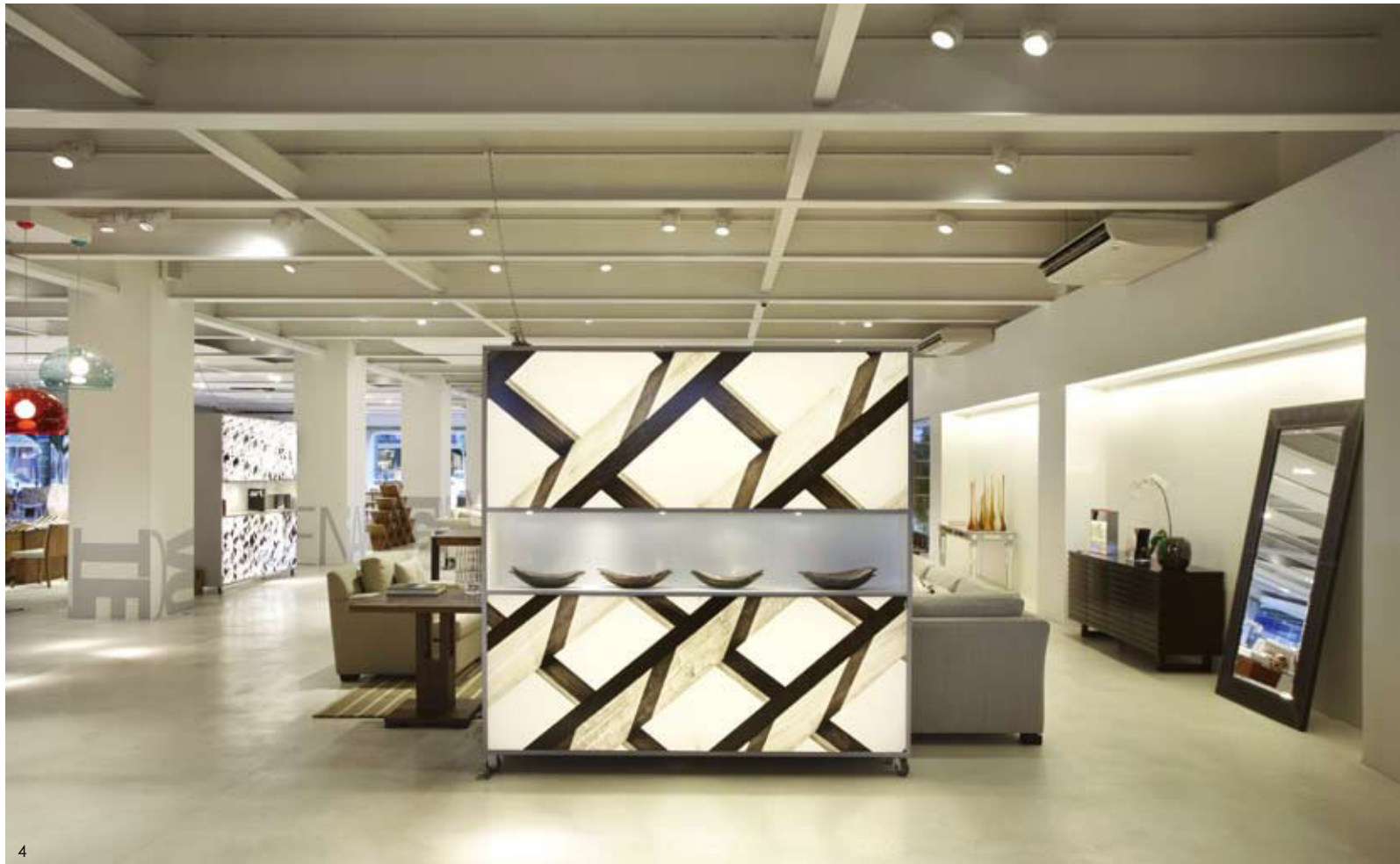
window frontage. This creates a space opening onto an exhibition area inside the shop and forms links with the independent deck area, designed exclusively for outdoor products. The creation of this space favours continuity and the transition from exterior to interior, without altering or removing the character of the project's language.

The creation of a display window covering almost the whole façade of the shop, increases the value of the designer products, creating an unusual feature in the side of the building and drawing attention to the products and brand name, prominently displayed on the building in block capitals. It also connects the interior and the exterior, transforming the internal view and drawing the eye into the large display window where the products are always clearly on show to whoever is inside or outside the shop. The character of the display window is that of a single, long sheet of glass, seemingly disconnected from the structural pillars, the modernist approach releasing and revealing the structure to create a fluid and well-defined architectural language.



1. Deck 1
2. Garden
3. Deck 2
4. Store
5. Deck 3
6. Lavatory
7. Kitchen
8. Cloakroom
9. Mall







Robert Kuo Retail Store

Location:
New York, USA

Designer:
TEK, Charles Thanhauser

Photographer:
Brian Rose

Completion date:
2007

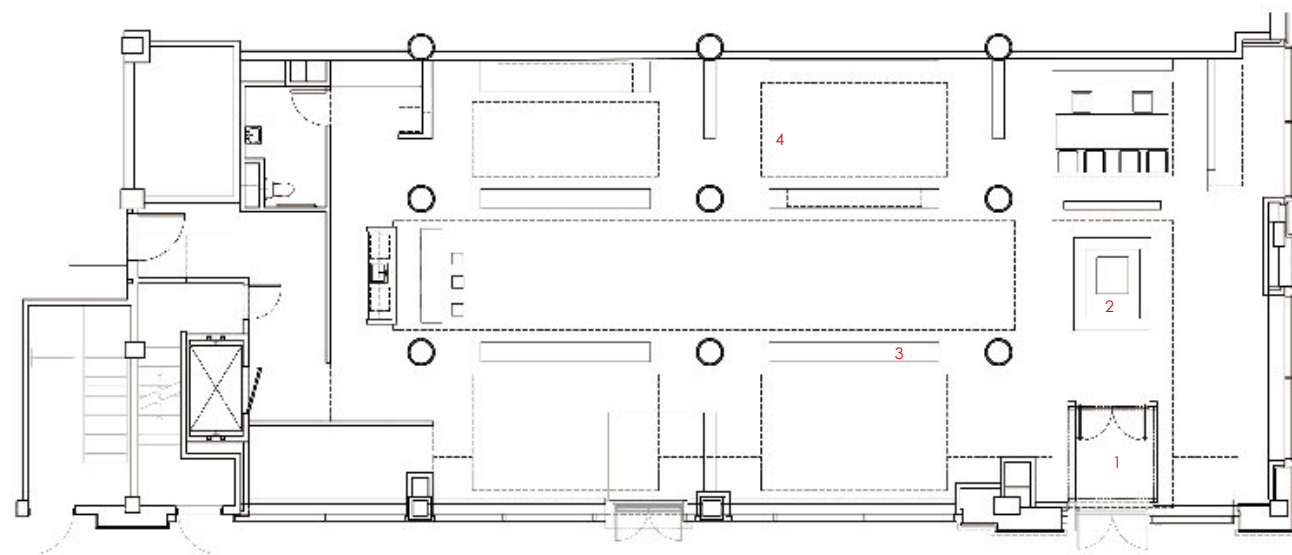
Robert Kuo, a Los Angeles-based furniture designer known for his cloisonné and lacquer work, engaged TEK to design his Manhattan retail store. The client wanted his new east coast store to reflect the feel of his west coast store – clean, simple planes, a minimalist approach to space division, and straightforward material usage – with an identity that is quintessentially New York.

Refined materials, exaggerated scale and axial connections comprise the concept for the design. TEK created an environment at the scale and level of finish of Kuo's furniture and decorative accessories, subtly conveying Chinese traditions through a modern vocabulary. A primary goal for the client was that customers feel at home in the space so that they can picture the merchandise in a residential setting. TEK achieved this by using thick walls and floating, folding walnut ceiling planes to define smaller display areas. The walls never touch the columns and stop short of the ceiling plane in order to express the volume of the space. Base reveals lend a sense of lightness to the walls and provide a clean transition to the floor. Framed views draw visitors from one space to the next and some walls feature niches and openings for displaying special pieces. The most dramatic aspect of the design is the entry sequence which frames the focal point, a 1.5 tons of repoussé copper panel and a water feature, both provided by Robert Kuo, setting the tone for a tranquil, harmonious space.



1. The store is in a clean and calm style
2. The space design combines perfectly with the products
3. The off-white walls divide the space
4. The display of the objects show a Chinese style
5. This home-style space provides a more relaxing atmosphere for customers to choose his/her favourite product

The material concept is a simple palette of painted walls and stone flooring that focuses the spotlight on Robert Kuo's work. The thick walls are painted a warm grey-white, which feels bright and fresh but not stark. Sample colours were viewed in the context of Robert Kuo product colours to determine the most appropriate backdrop. Cost effective stone flooring materials were chosen to hold up to weather and wear conditions as the space is directly entered from the street. The pattern evokes traditional Chinese stone courtyards with a modernist sensibility.



1. Entrance
2. Water feature
3. Wall
4. Display area







Showroom Saporiti Italia

Location:
Shanghai, China

Designer:
Éric Maria Architecte

Photographer:
Thomas Weuthen

Completion date:
2010

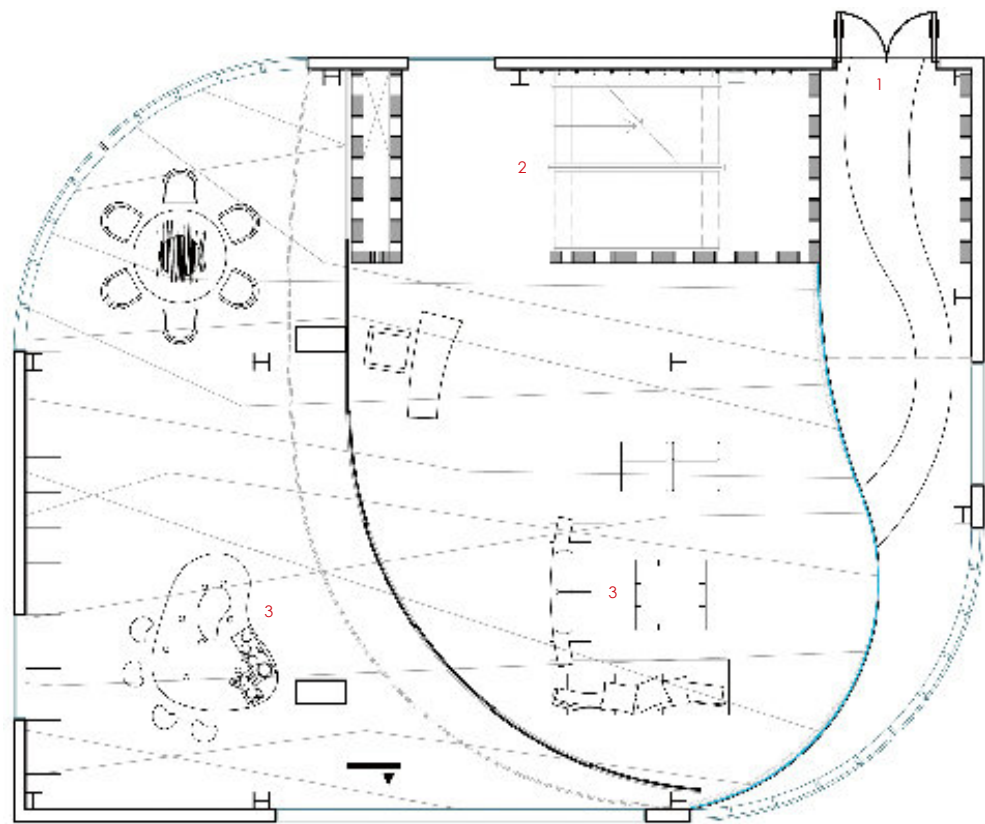
Located in prestigious Wending Plaza Design Centre in Puxi, Xuhui District, Si Trading Co. Ltd. is the Saporiti regional base for its activities in the entire region of China. The Saporiti China showroom and contracting office provides a wide range of professional services to the Saporiti Italia Asian clients and to their architects and designers. The showroom displays on a surface of over 600 square metres on three floors the Saporiti Italia best-sellers as well as the innovative Saporiti Kitchens collection. The showroom itself, with its innovative structures and decorative elements, is a design laboratory showing the advanced design capabilities and technological skills of the Saporiti Group.

The showroom explores the multiplicity of Shanghai's atmospheres through a creative fusion of oriental and western ambiances. A sumptuous urban garden atrium gives to the visitor a general overview of the three different levels in the showroom. Each level includes different display rooms arranged by living, resting and working thematic. They are articulated around sophisticated partition walls which are the key elements to create and combine multiple exhibition spaces. Wooden brick walls are inspired in the delicate wooden façade traditional artwork, providing a subtle transition between intimate and public spaces, evoking the unique values present in the Asian culture. These walls guide the visitors through.

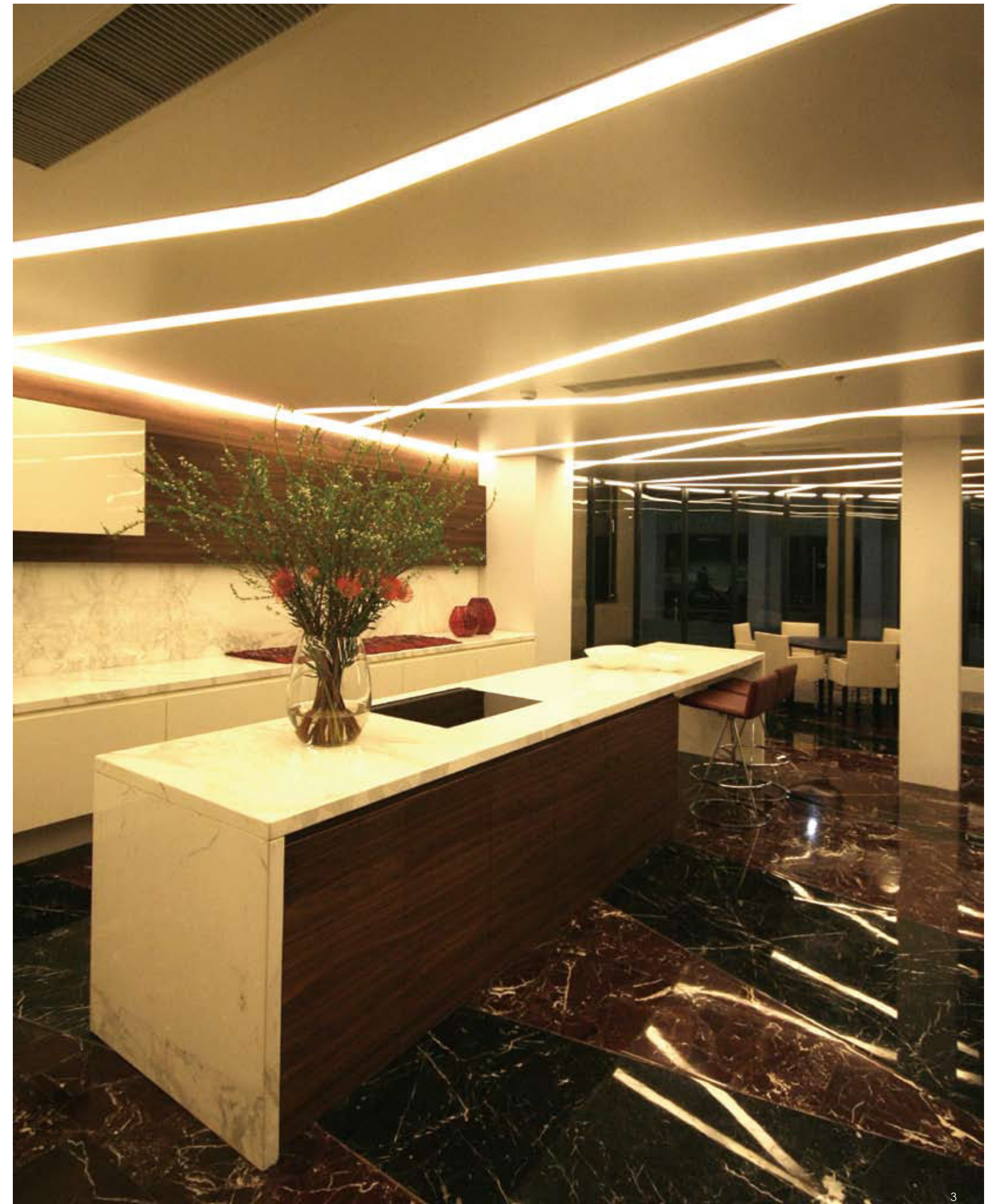


1. The showroom are set off by various green plants
2. The unique-designed red chair
3. The lighting bands on the ceiling make the space dynamic
4. The quiet winding path in the entrance
5. It is an generous interior space
6. The suspended bamboo forest with Chinese red lantern creates a unique partition wall between dressing rooms and lounge areas
7. The exterior view of the showroom

In the "living area", the light broken lines and the red and black marble floor arrangement are setting the visitors in a dynamic approach; Shanghai City printed on the sliding partition wall gives a familiar urban background to the space. The "sleeping" area on the second floor is treated with warmer materials as bamboo flooring. The suspended bamboo forest with Chinese red lantern creates an intimacy partition wall with dressing rooms and lounge areas. On the "working" level an extensive library wall is vibrating energy with a play of different colours and open/closed cases arrangement. A surprising invisible pivot door opens in the library an entrance to the private office spaces.



1. Entrance
2. Stairs
3. Showing area







Studio Hagen Flagship Showroom

Location:
Oslo, Norway

Designer:
Ralston & Bau

Photographer:
Studio Hagen

Completion date:
2009

At the end of August 2009 the 1,000-square-metre space was inaugurated by the mayor of Oslo, Fabian Stang, and accordingly the showroom has been one of the main attractions for the 2,000 visitors of the Designers Saturday in September 2009.

Norway's leading stair producer, Hagen, chose Ralston & Bau to transform an old tramway garage in Skøyen, Oslo to create its flagship showroom. Other producers for doors (Norne) and floors (Solidfloor) were involved to give a complete offer for architects and house producers.

The concept was inspired by the works of the artist M. C. Escher, who used stairs as a major subject in his art. When you enter the showroom you arrive at the black framed entrance of the Stair Garden – before your eyes different stairs are leading up to the second floor. The designers played with the product dimensions and gave each stair a fitting surrounding with individually styled rooms, for example a Japanese inspired interior with a dark laqued stair and a happy family home entrance, where the stair way becomes a playground. Meeting spaces are included among the stairs.

The designers wanted to design a studio that gives you the exciting experience of trying a stair way, walking further and finding a totally different way back. The whole Stair Garden is an invitation to discover the product in a human environment.

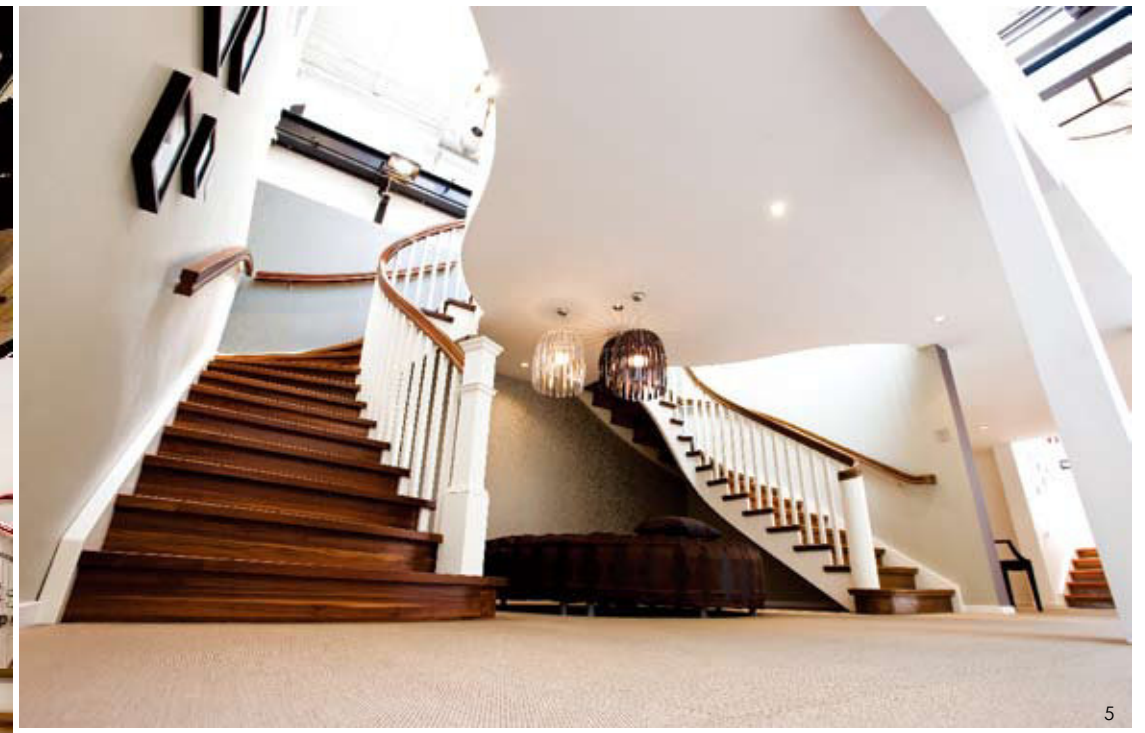
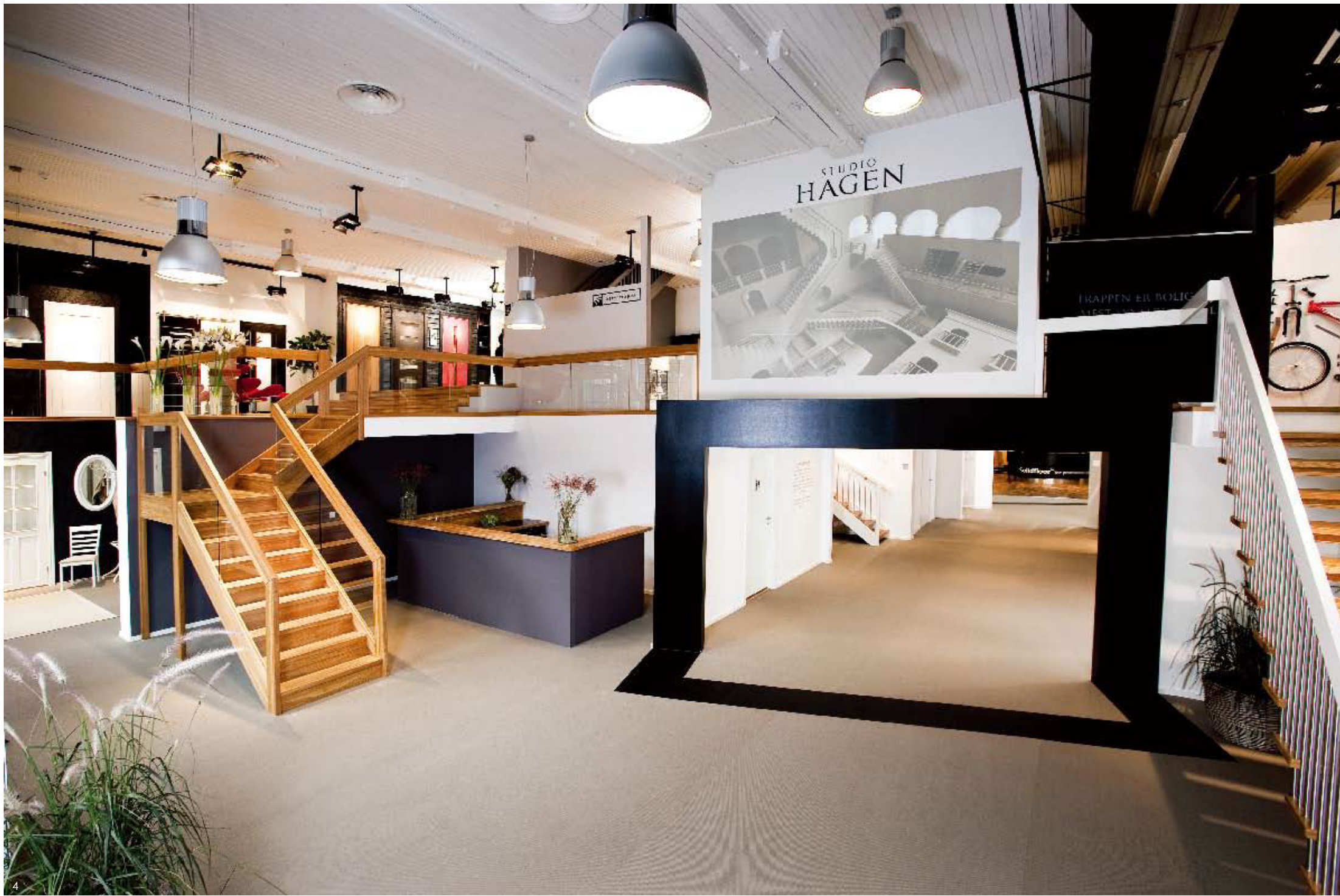


1. Different stairs leading to the upper floor
2. The black framed entrance of the Stair Garden
3. The space is clean and spacious
4. The special distribution provides customers with more comfortable shopping experience
5. The wide stairs with white armrests look gorgeous and elegant
6. The Stair Garden at the upper floor



1. Stairs to the upfloor
2. Entrance
3. Reception
4. Stairs
5. Installation







The Orange Cube

Location:
Lyon, France

Designer:
Jakob + Macfarlane Architects

Photographer:
Nicolas Borel

Completion date:
2010

The project was designed as a simple orthogonal "cube" into which a giant hole is carved, responding to necessities of light, air movement and views. This hole creates a void, piercing the building horizontally from the river side inwards and upwards through the roof terrace.

The cube, next to the existing hall (the Salins building, made from three arches) highlights its autonomy. It was designed on a regular framework (29 metres x 33 metres) made of concrete pillars on five levels. A light façade, with seemingly random openings was completed by another façade, pierced with pixilated patterns that accompany the movement of the river. The orange colour refers to lead paint, an industrial colour often used for harbor zones.

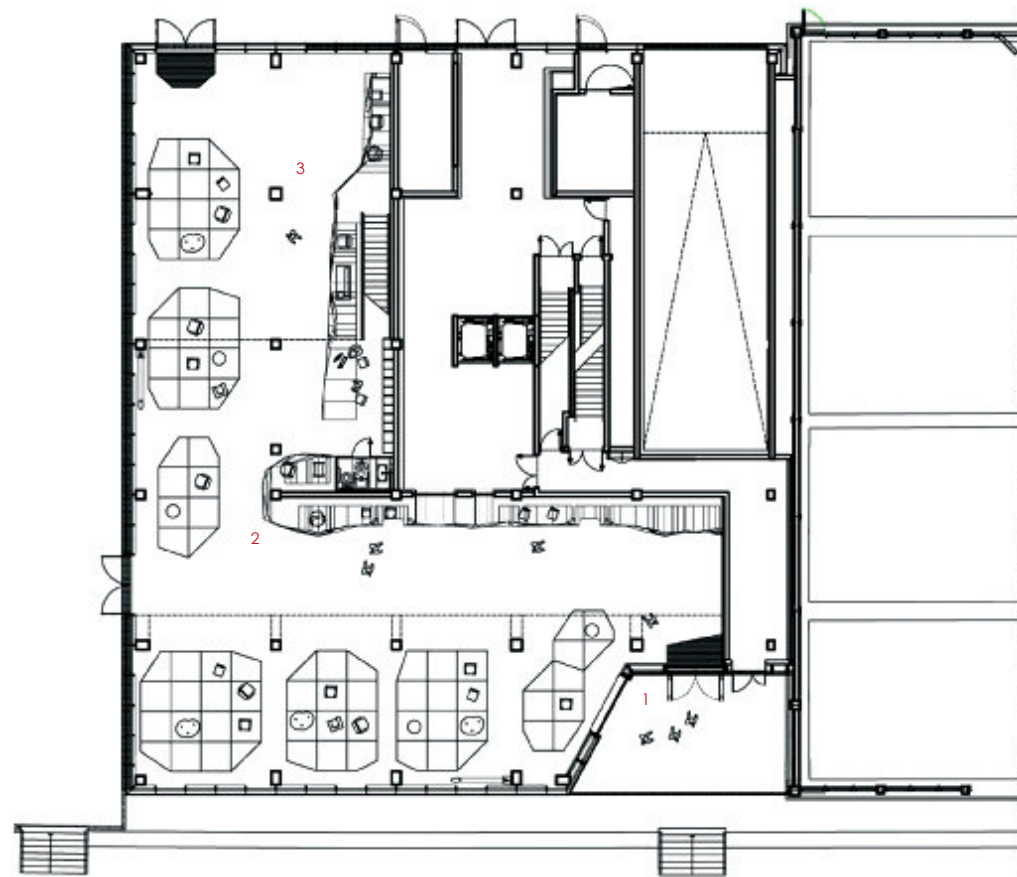
In order to create the void, Jakob + MacFarlane Architects worked with a series of volumetric perturbations, linked to the subtraction of three "conic" volumes disposed on three levels: the angle of the façade, the roof and the level of the entry. These perturbations generate spaces and relations between the building, its users, the site and the light supply, inside a common office programme. The first perturbation was based on direct visual relation with the arched structure of the hall, its proximity and its buttress form. It allows to connect the two architectural elements and to create new space on a



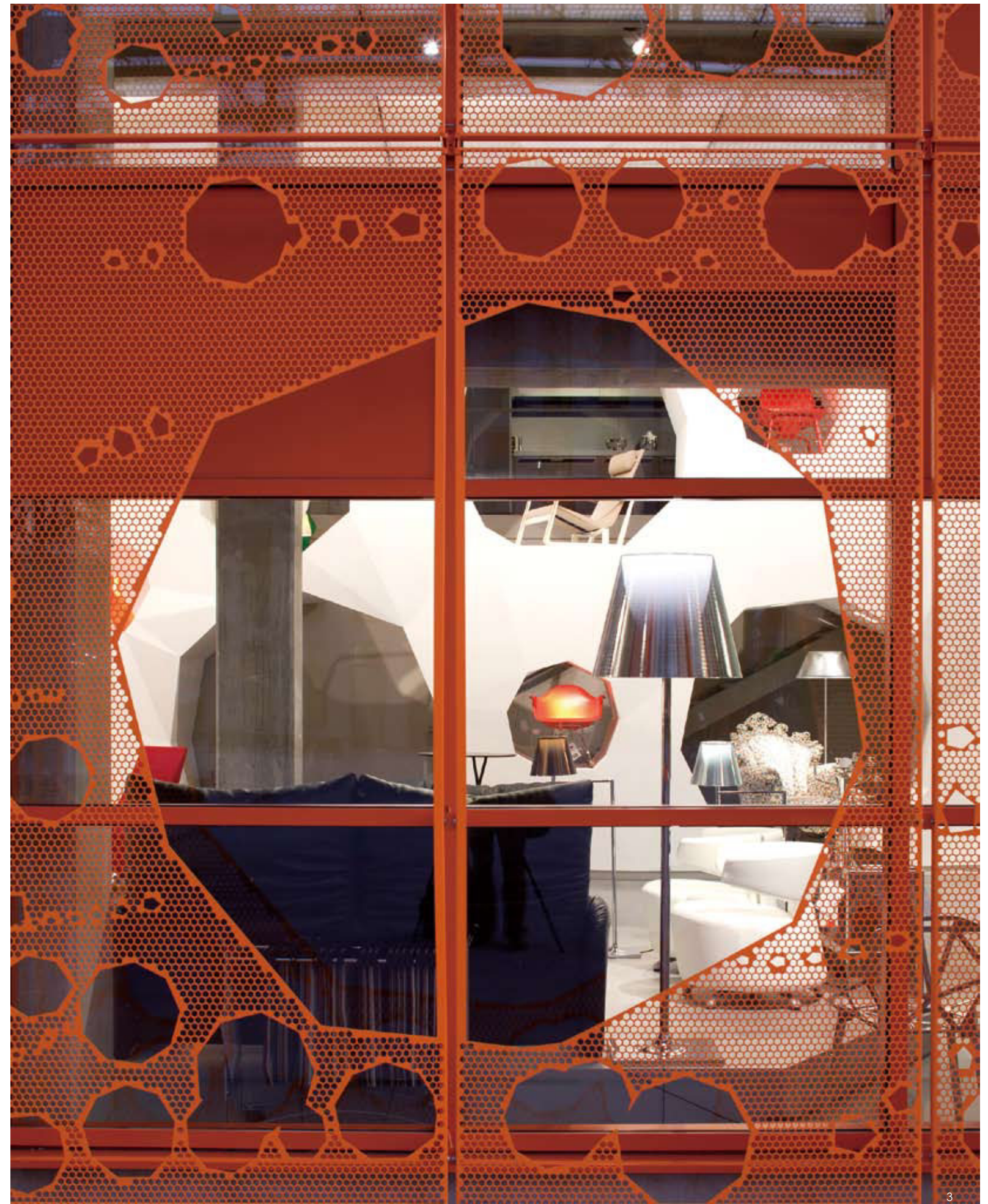
1. The orange building is quite eye-catching
2. There are holes of different sizes on the wall to display products
3. The façade reminds people of ripples in the river
4. The open and spacious interior display area
5. The holes on the façade provide sufficient natural light
6. People can enjoy a beautiful landscape on the terrace

double height, protected inside the building. A second, obviously an elliptic one, breaks the structural regularity of the pole-girder structure on four levels at the level of the façade corner that gives on the river side.

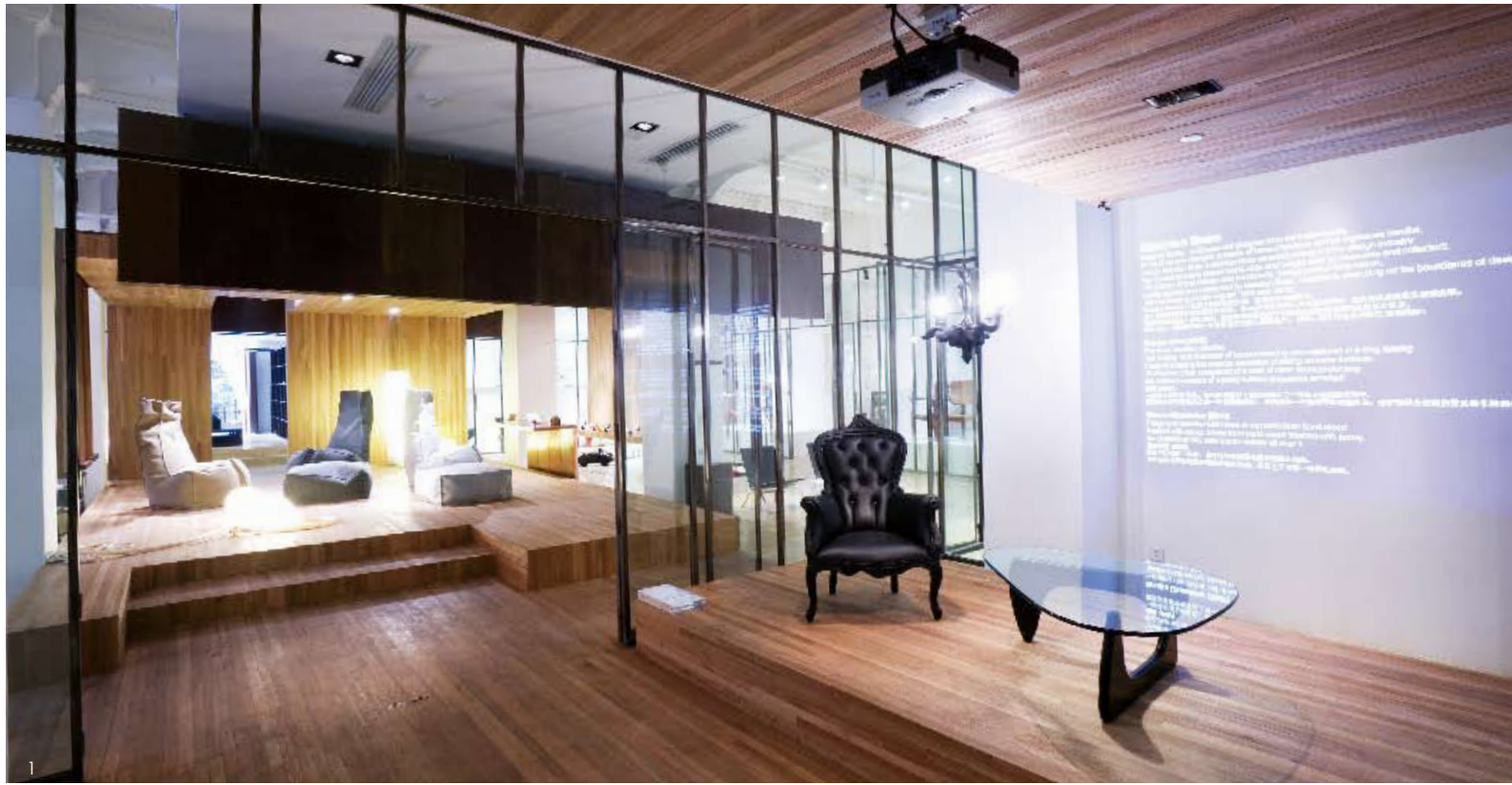
The tertiary platforms benefit from light and views at different levels with balconies that are accessible from each level. Each platform enjoys a new sort of conviviality through the access on the balconies and its views, creating spaces for encounter and informal exchanges. The research for transparency and optimal light transmission on the platforms contributes to make the working spaces more elegant and light. The last floor has a big terrace in the background from which one can admire the whole panoramic view on Lyon, la Fourvière and Lyon-Confluence.



1. Entrance
2. Showing area
3. Stairs







The Reverse Courtyard-Design Republic Flagship Store

Location:
Shanghai, China

Designer:
Lyndon Neri and Rossana Hu

Photographer:
Derryck Menere and Liu Shenghui

Completion date:
2006

Design Republic Flagship Store gathers a series of top-design furniture. Located in the historical Bund in Shanghai, occupying 600 square metres, the store is a place of modern classic and pioneering design works. The space includes souvenir shop, private shopping area, exhibition area and collection showroom.

The designers combine the intermittent interior walls and different floors perfectly, creating a unique space. The centre of the building is converted into a courtyard, which is seemingly meaningless but actually solves the problems caused by the building's structure. Adhering quintessence of Chinese architecture, the design uses glass panels and steel frames to change the original structure. This individual backdrop will perfectly set off the modern classic works.

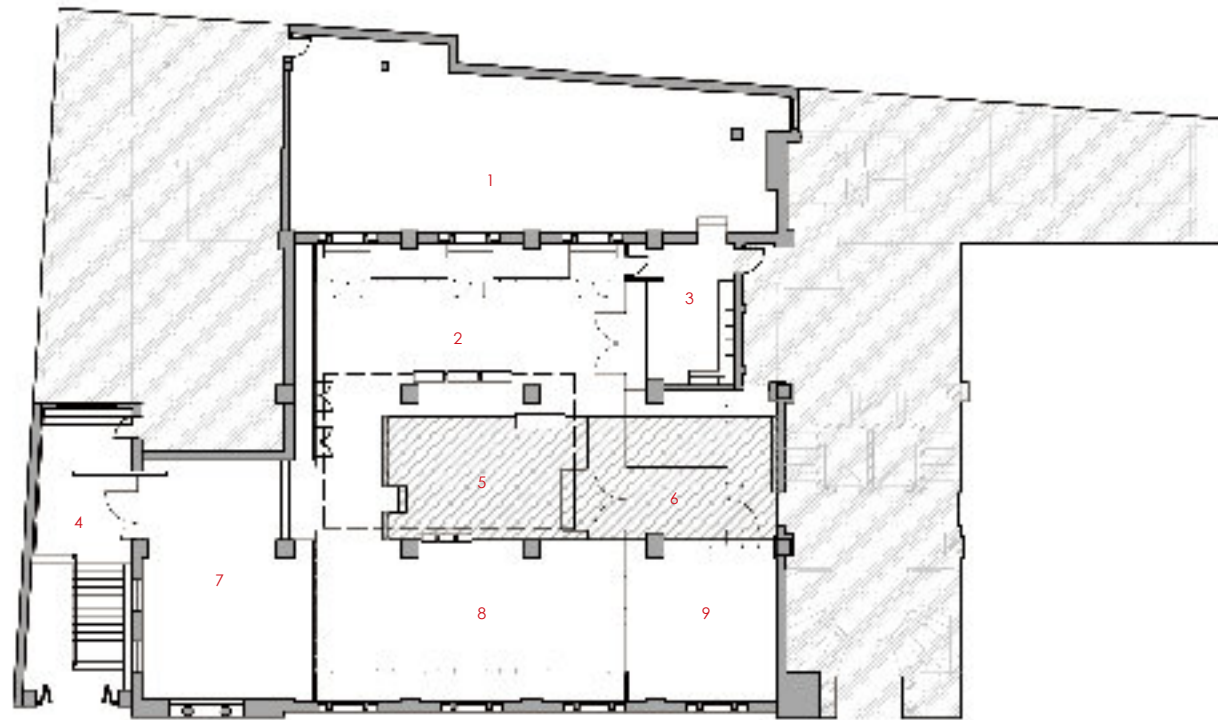
In the middle of the "courtyard" is a wood platform, which is also the most important part of the courtyard, emphasising the main exhibition area. This design makes Design Republic to be a platform of academic communications. Wood structures expand from the entrance to the platform and finally curl up to the ceiling, expressing a sense of dynamic and energy.

In order to show more design works, the designers provide a interactive form for the exhibition area, bringing customers a unique

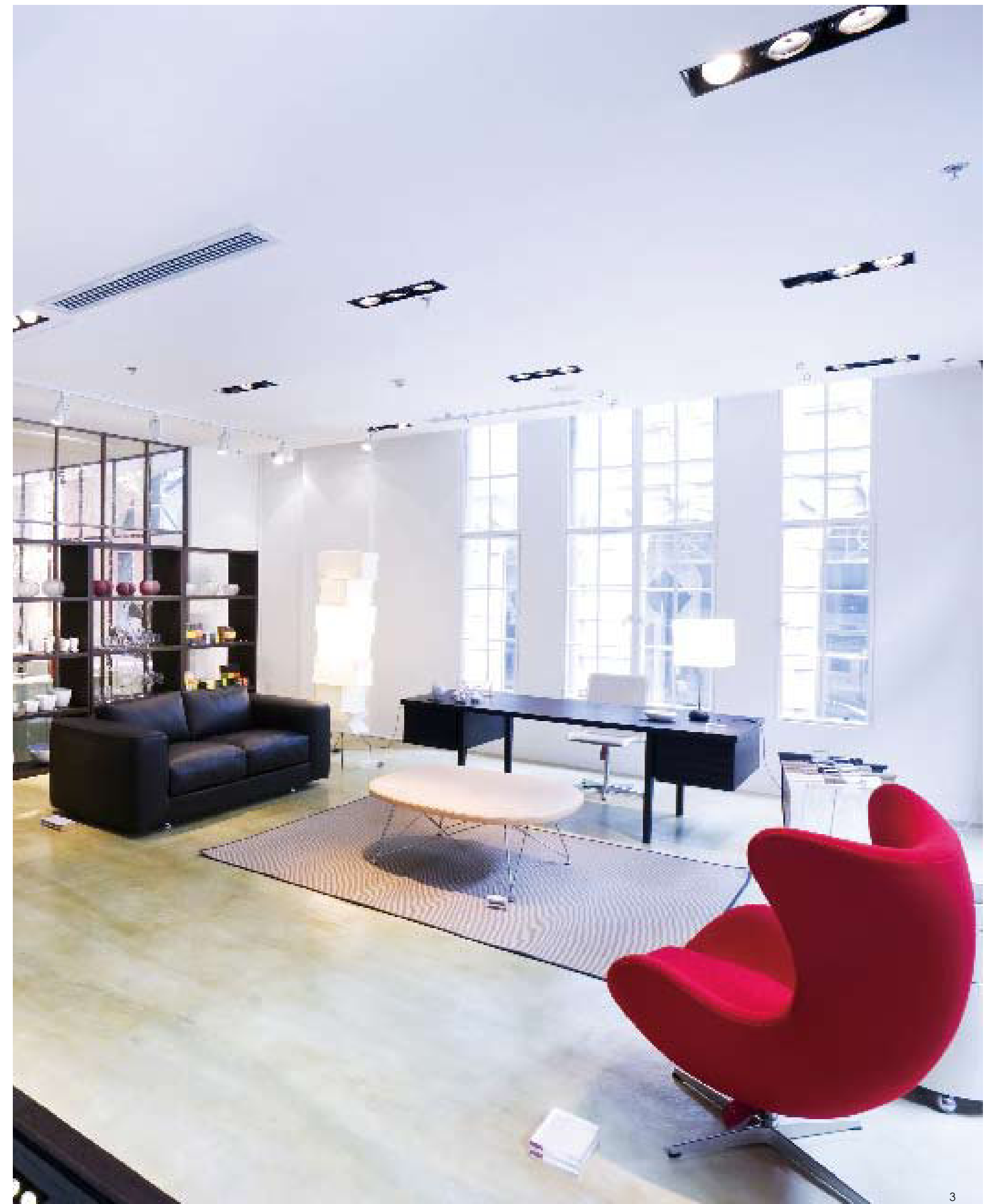


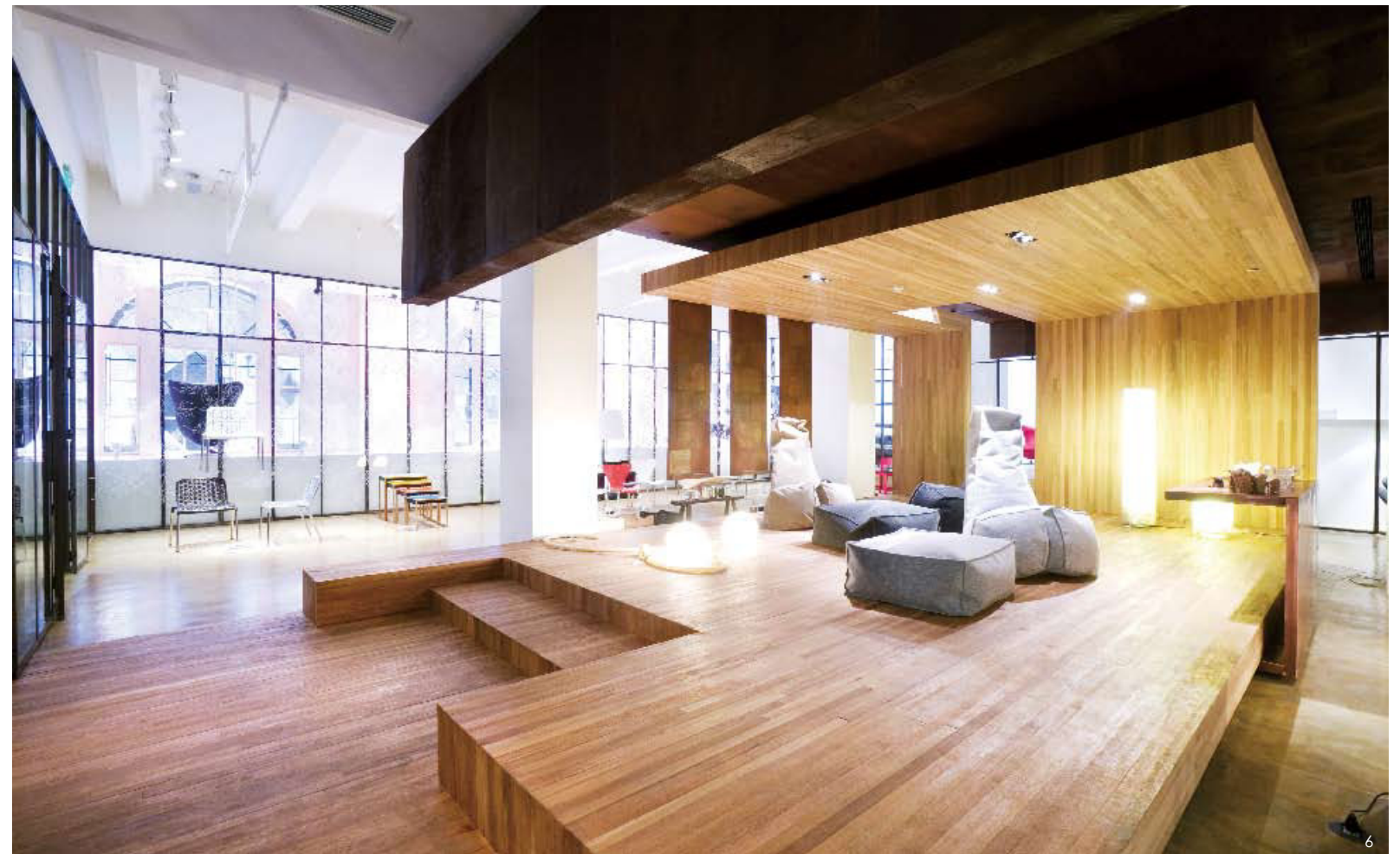
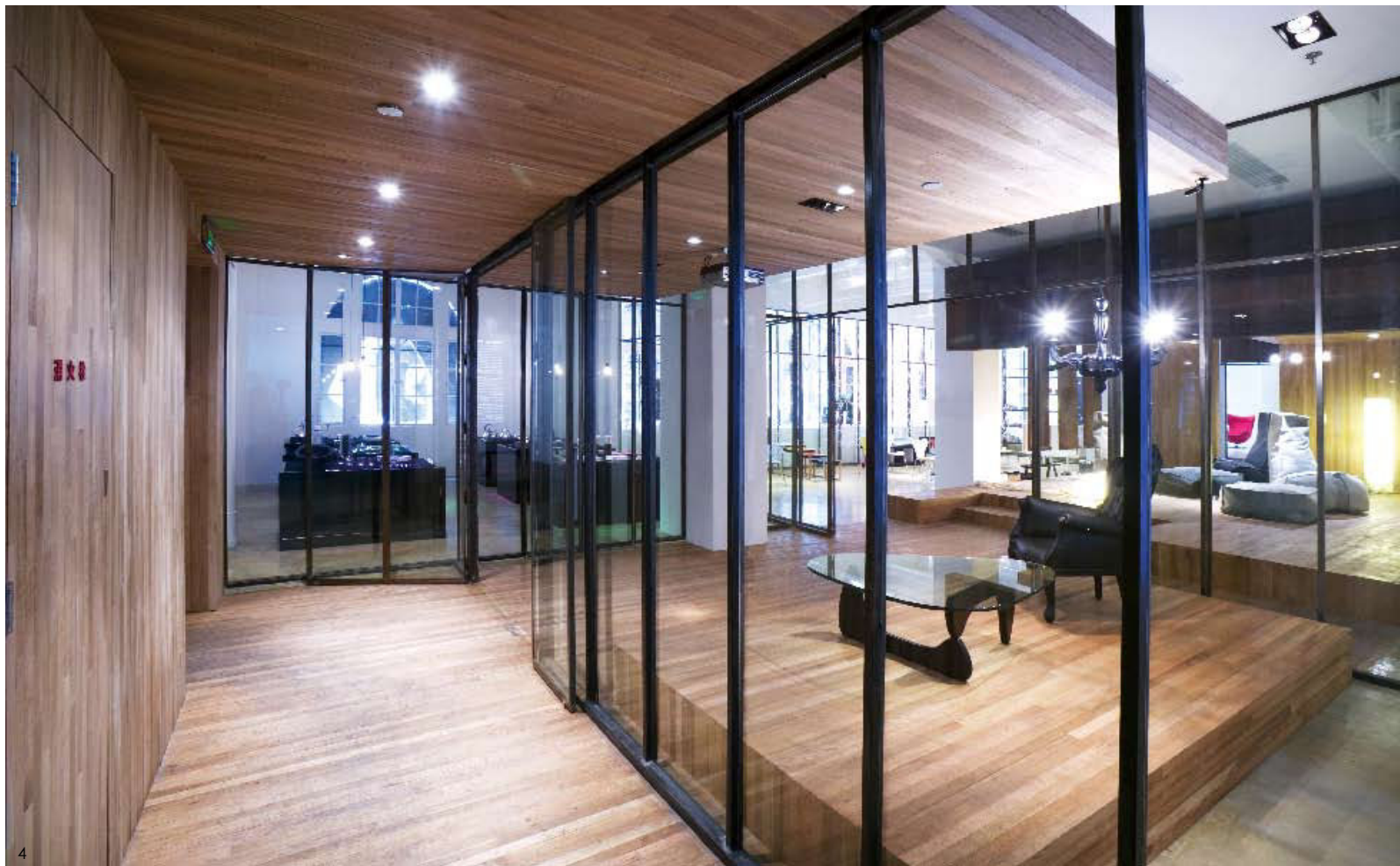
1. The wood floor and ceiling echo each other
2. The display area in grids
3. The open and bright space provides customers a great space for shopping
4. Walls in glass panels and steel frames
5. The flexible display of products add energy and dynamic into the space
6. The courtyard display platform in the centre of the store
7. Products in the display windows

shopping experience. Shopping area, gallery and various exhibition areas are all individual elements connected to the centre. This design provides customers distinctive experience and feelings.



1. High-end merchandise
2. Classic
3. Reception
4. West entry
5. Exhibition area
6. Main entry
7. Objects
8. Classic
9. Traveler's objects







VilaSofa

Location:
the Netherland

Designer:
Tjep.

Photographer:
Frank Tjepkema

Completion date:
2008

Tjep. was commissioned to create a shop environment for a new furniture brand called VilaSofa. VilaSofa is positioned between a conventional furniture shop and IKEA. It offers mid-range prices for a wide public and a 48-hour delivery guarantee for all displayed models. The 48-hour claim became the main theme for the shop. Designers used the idea of a warehouse as metaphor for speed: a place where goods are stored for the transition from the producer to the very personal environment of your home.

The conceptual solution was surprisingly simple and logic: a combination of warehouse esthetics and home esthetics. This resulted for example into materials such as plywood usually used for crates combined with high-end glossy finishes. The symbols used in transportation and packaging have been metamorphosed into decorative elements that form room dividers that were arranged to organize the space and routing. Finally there is a big wall suggesting the idea of a magical VilaSofa, this is the only place where the graphic references are more literal: a big chandelier, a diversity of playfully arranged windows, romantic balconies. In this space designers placed big 'picnic' tables where clients can take their time to inform about the product, talk to the VilaSofa staff. Finally designers designed mobile cashing

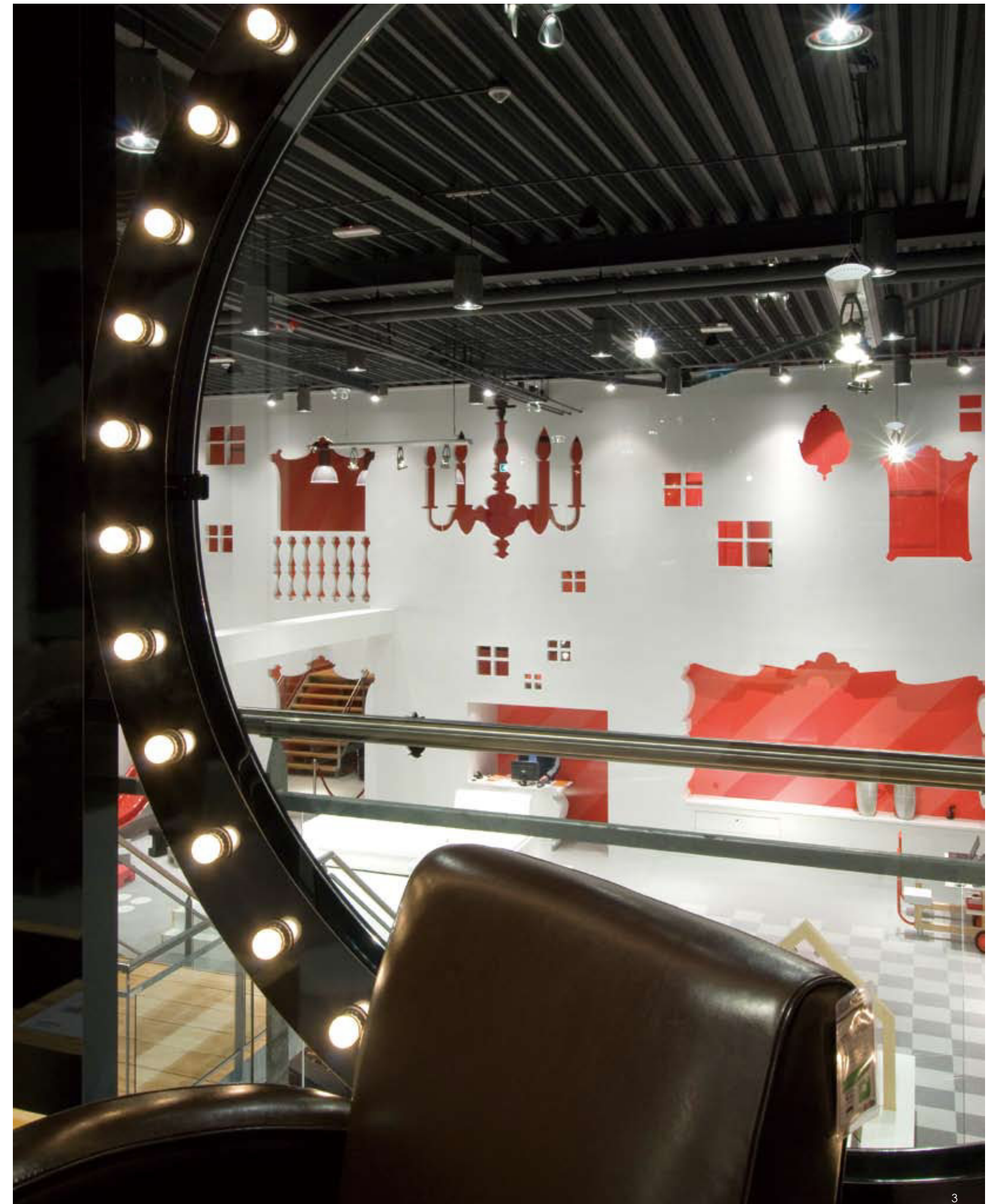


1. There are rich decorations in the store
2. The fairy-tale white wall
3. The window is decorated with a circle of bulbs
4. The products are cosy and comfortable
5. It is a place full of romantic elements

systems so that clients can actually pay from their newly adopted sofa. VilaSofa offers a combination of existing sofa models and specially designed sofas by designers such as Monica Mulder and Khodi Feiz.



1. Display area
2. Main hall
3. Stairs
4. Sofa stand
5. Rest area





4



5



2006Feb01

Location:
Vienna, Austria

Designer:
BEHF Architects

Photographer:
Bruno Klomfar

Completion date:
2006

BEHF came up with a design that takes into account the attractive and unique location in the heart of a lively and busy shopping metropolis as well as the historical building fabric with its courtyards and old, elegant rooms. Although the store has views to St. Stephen's Cathedral and the baroque Donner fountain in the Neue Markt, and is located at the intersection of Kärntner Straße and Graben, Vienna's most important shopping streets in the centre of the old city, the theme of the two-storey store is guided by a historical Capuchin monastery garden. These two worlds – the busy streets outside and the stillness of the garden – are the framework for the store's "living area" in that both the street zone and the garden courtyard are woven into the structure and design of the store.

The historical stone façade of the former bank building was playfully re-interpreted for its new purpose, with elegant portal elements painted black and transparent, semi-transparent mirrored glass sections that can be opened. The idea of transparency and lightness continues inside the store by means of movable organza curtains so that the hidden green of the garden can shimmer through; at the same time permitting an atmosphere of "privacy" and "discretion."

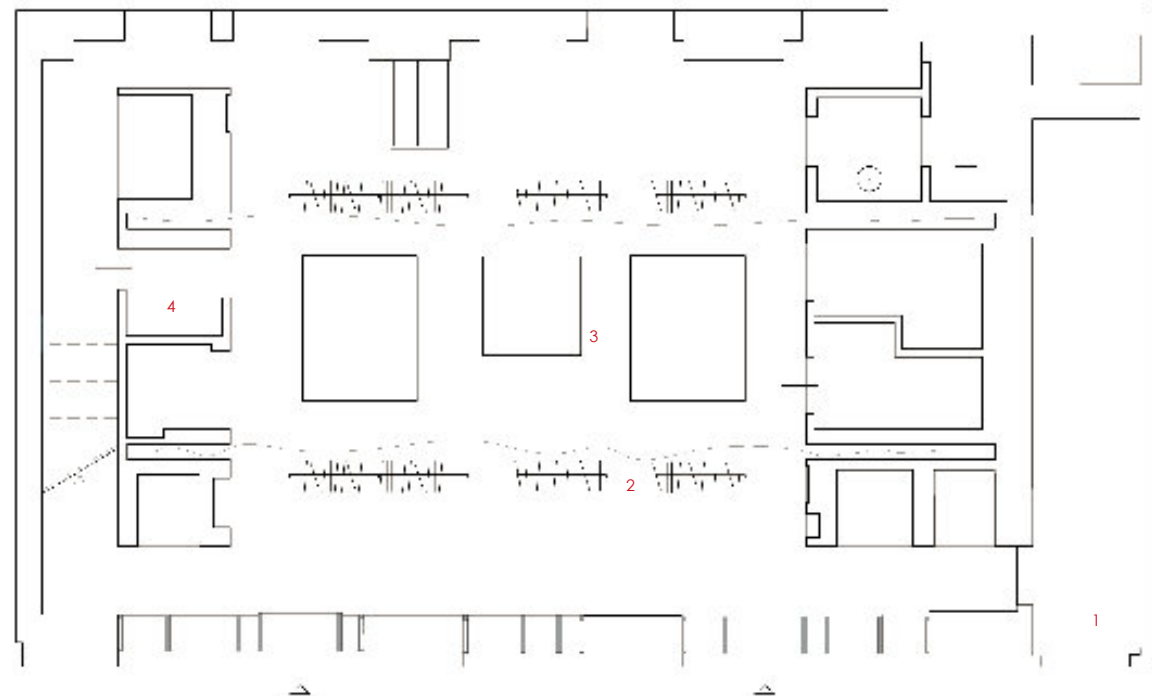
The hardware – floors, stairs, walls and ceilings – will bear the typical BEHF signature: untreated,



1. The store is located in an old building
2. It has an elegant colour palette
3. Curtains, chandeliers and sofas look gorgeous and luxury
4. The green wall decorations inside the changing room
5. The open space provide customers enough space for shopping

smooth cement surfaces in a purist grey. Two-storey-high suitcase cubes covered in sumptuous, glove-quality reptile leather flank the simple, rectangular space of both floors. Inside they hold ever new and surprising objects. Niches, shelves, drawers and changing rooms are decorated using different luxurious materials, for example polished stainless steel or magnificent tapestry fabric. These can be varied and changed like in a puppet theatre or stage. They create a unique mood and exclusive atmosphere.

Large presentation surfaces are covered in fabric, inviting the customers to sit and relax. They were arranged casually in private groups under tasteful chandeliers handmade in Italy specially for the store. They allow the light to be adjusted discreetly in harmony with the time of day and the activities in the store.



1. Entrance
2. Clothes-hanger
3. Sofa
4. Fitting room







Ann Demeulemeester Shop

Location:
Seoul, Korea

Designer:
Mass Studios

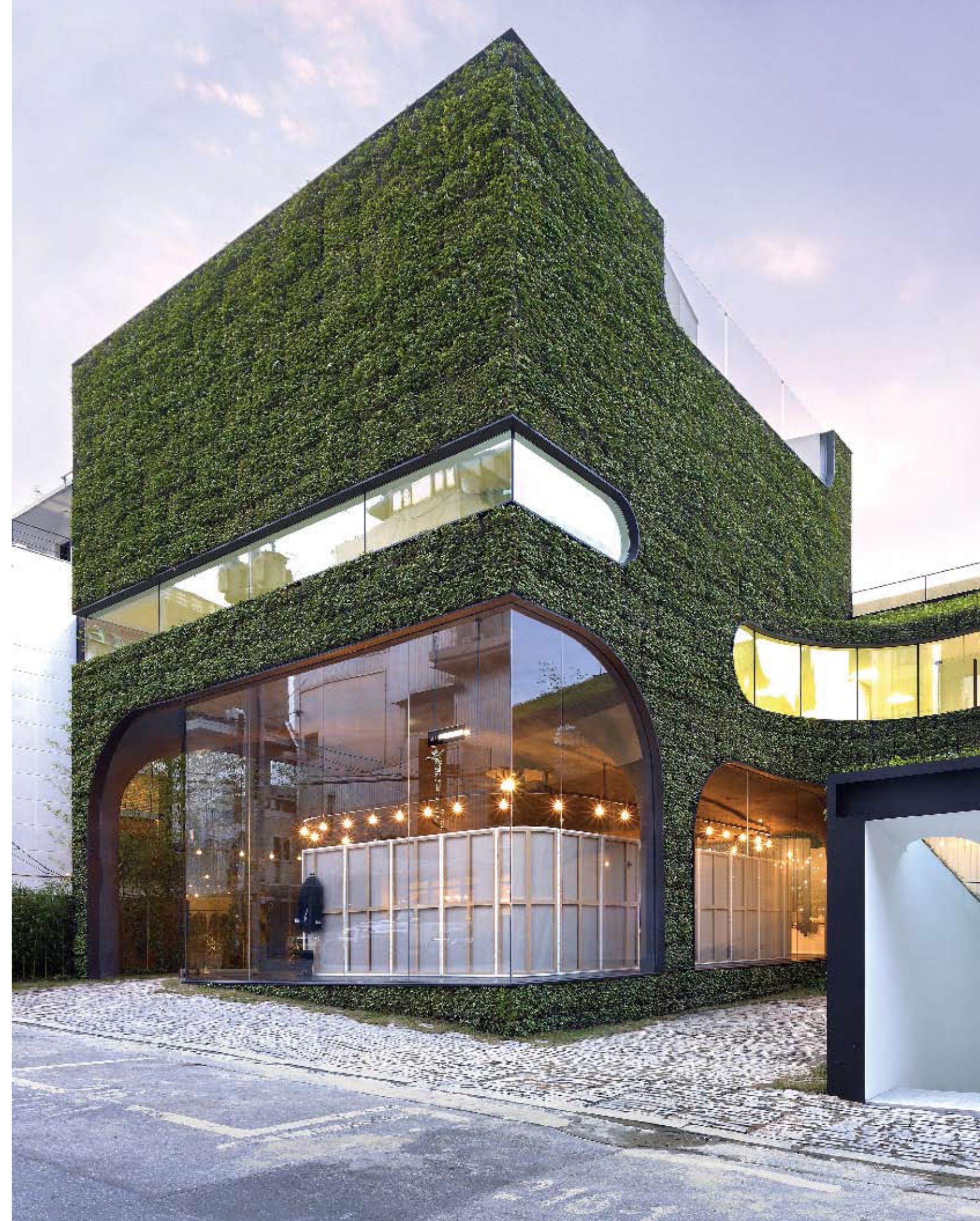
Photographer:
Yong-Kwan Kim

Completion date:
2007

The site is located in an alley, at a block's distance from Dosandae-ro – a busy thoroughfare in Seoul's Gangnam District – in close proximity to Dosan Park. Primarily residential in the past, the neighbourhood is undergoing a rapid transformation into an upscale commercial district full of shops and restaurants. The building is comprised of one subterranean level and three floors above. The Ann Demeulemeester Shop is located on the ground floor, with a restaurant above and a Multi-Shop in the basement.

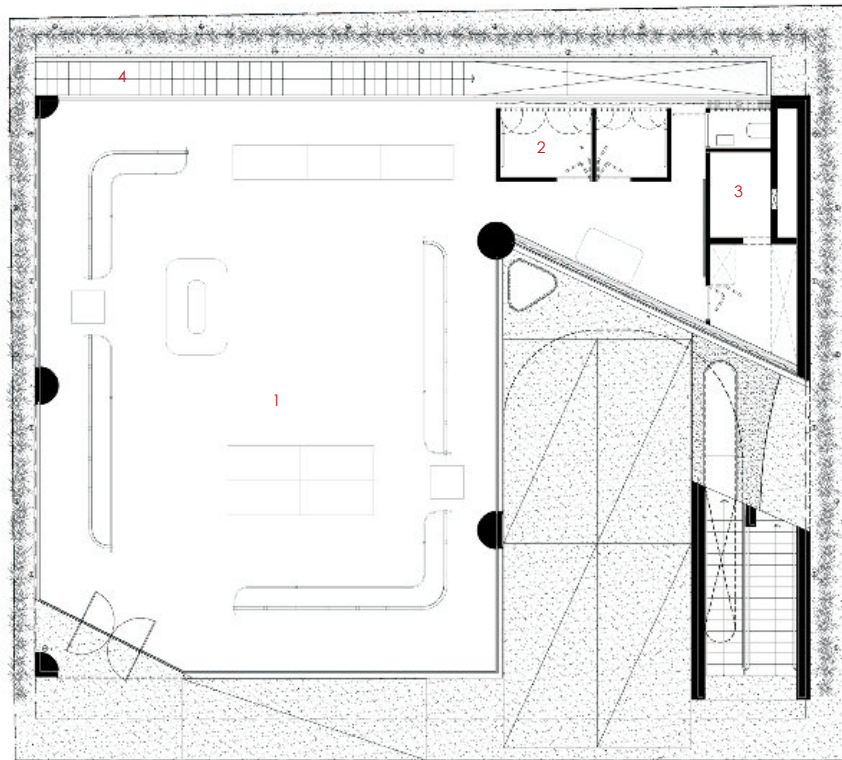
This proposal is an attempt to incorporate as much nature as possible into the building within the constraints of a low-elevation, high-density urban environment of limited space. The building defines its relationship between natural/artificial and interior/exterior as an amalgamation, rather than a confrontation.

The parking lot/courtyard is at the centre of the site, exposed to the street on the southern end. The entrance to the Ann Demeulemeester Shop is located on the western side of the courtyard, and stairs that lead to the other two programmes are located on the eastern side. Landscaping of dense bamboo form a wall along each of the remaining three sides that border neighbouring sites. Inside the ground floor shop, undulating dark brown exposed concrete forms an organically shaped ceiling. Round columns on the edges of the space continue the ceiling surface while providing

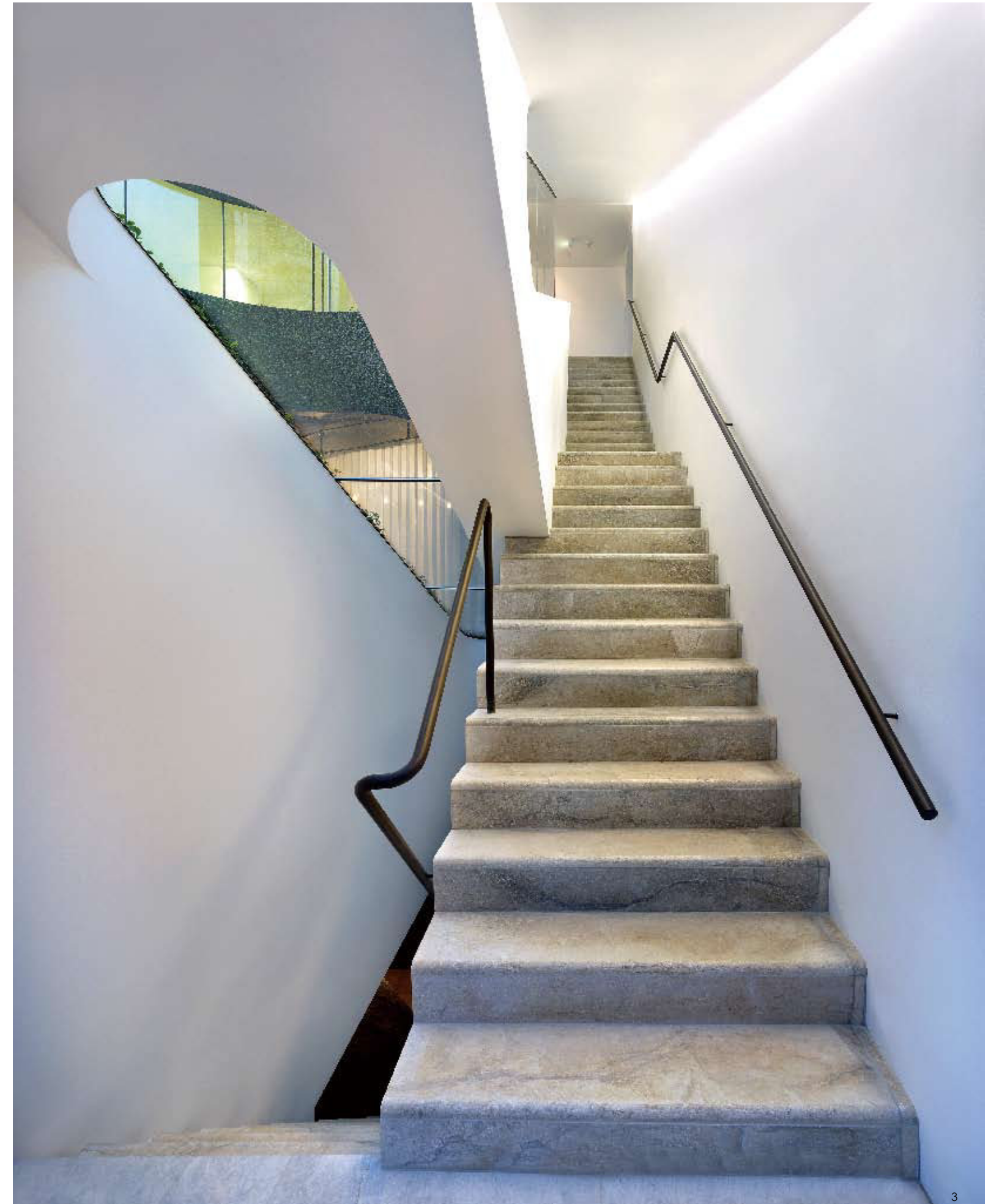


1. The large glass display windows
2. The building is wrapped with green plants
3. The off-white stairs leading to the upper floor
4. The white display area is impressive in the dark background
5. People can have a view of the street through the windows along the staircase
6. A general view of the sale area

the necessary structural support. This structural system creates arched openings of varying sizes that are open and as exposed as possible to the outside road and the bamboo hedges. This organic formation is not only a dynamic space but a flexible rectangular one (11.2 metres x 14 metres). The additional wing on the eastern side contains support functions such as fitting rooms, storage and a bathroom, efficiently divided and connected at the same time.



1. Display area
2. Fitting rooms
3. Storage
4. Emergency escape







Aquagirl Shop

Location:
Tokyo, Japan

Designer:
ILARIA MARELLI Studio

Photographer:
Nacasa & Partners Inc.

Completion date:
2007

The shop sells clothes, shoes and accessories, but the brief tell to give more importance to the shoes central, so designers separated three areas and put the shoes area in the centre, on stage.

The shop has to be very feminine and sophisticate, so designers work on bright colours and sort of natural light to make people feel good in a comfortable atmosphere. The heart of the project was to create a surprising environment, thanks to the mirroring effects of the four big swiveling mirrors and thanks to the light effect, which seems to come from inside of the ceiling or the walls and not from real lighting apparels.

The shop has to be perceived as a whole airy space, so designers made some test about colours of floors, walls and ceiling to match them perfectly despite of the different light on each. It means that floor, walls, and ceiling are all different nuances of light cool grey, but they look exactly the same. The light was very important, since the designers decide not to use any spot light but only diffused light. So they used a fluorescent linear lighting hidden in the border of every false ceiling, and square light with compact fluorescent, inside the false ceiling area. The glossy finishing of the floor helps to diffuse the lighting and the mirrors do the same. Also the big niches have indirect lights hidden in the case and in the top, so to



1. The custom-designed lighting fixtures cast a bright and soft lighting for the interior
2. The pure and elegant white colour matches with the products well
3. The bright and clean floor can reflect lighting, improving the brightness of the space
4. The mirrors along the walls will enlarge the space visually
5. A corner of display area

be perceived as bright rectangle in the wall.

All the furnitures of the commercial area are on the design. The cabinet benches and casher are in lacquered shiny white, while all the hanger (self standing and fixed to the wall) are in stainless steel champagne finishing. The hat hanger, conceived as a sculptural piece was in stainless steel champagne finishing, with fluorescent light in the base.



1. Entrance
2. Mirror
3. Counter
4. Shoes & bag
5. Carpet
6. Fitting room
7. Storage
8. Office
9. Kitchen







BMW Lifestyle

Location:
Beijing, China

Designer:
Eightsixthree Architecture Interiors

Photographer:
Elion Yau Ying Ching (eightsixthree)

Completion date:
2008

The concept started by taking the sculptural qualities of the favorite recent BMW sports cars, the M1, Z8 & Z4 and to translate the forms of these cars subtly into an innovative retail environment. It is aimed to create a store that had a strong visually dynamic, elegant and timeless shop front and were inspired by the kidney shaped front grill of BMW cars. The designers wanted to create a shop front that had the elegance and timelessness of this grill design yet create a design that would make one cross the street to see it closer. It was important to also create a large see through area into the store that would allow the clients VM (Visual Merchandizing) team a large staging area at the front of the store to create dynamic window displays, as such they crated slots in the ceiling areas and movable platforms in the base of these window areas to aid with their displays.

As with choosing the colour of a new car, the designers went through many options and wanted a classic neutral colour that would allow the colour of products to be shown off to their best. They also felt the colours had to be in tune with current colours used on BMW models and also had to reflect the corporate identify of the client. As such they opted to follow the colours of the BMW motor sport division albeit keeping the colour palette to just two of the three colours reinweiss (white) and signalblau (blue). The diagonal blue stripe

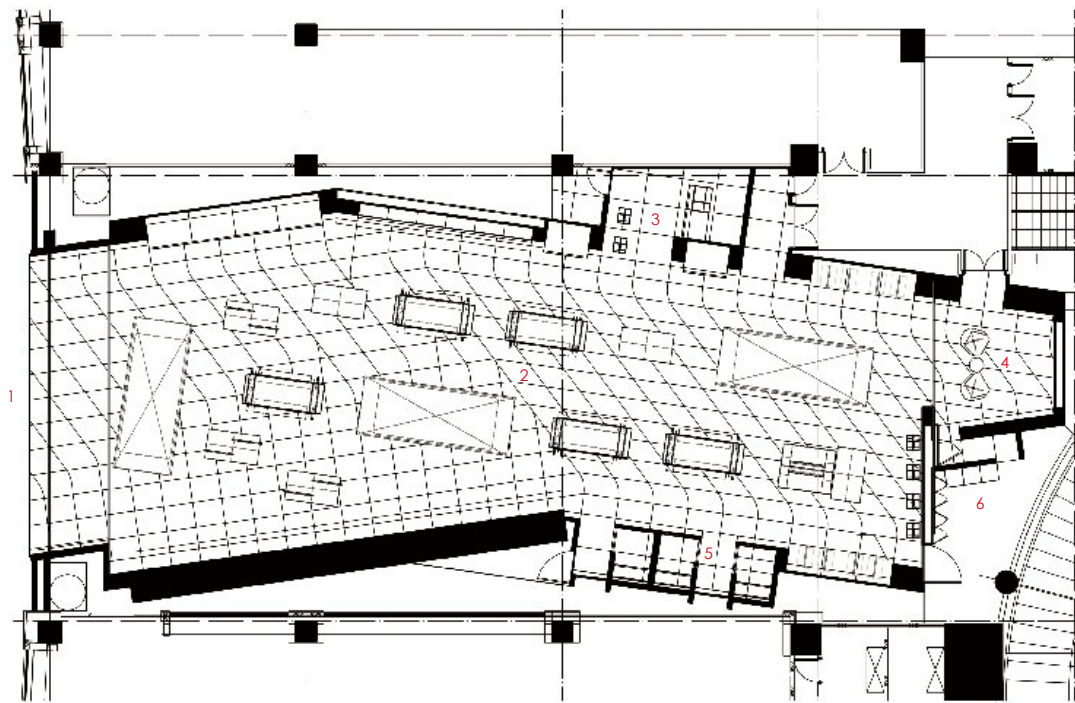


1. The whole store is dynamic, full of streamlines
2. The store is spacious and bright
3. The bright and clean ceiling and floor can reflect lighting
4. The interior design applies BMW's classic colours – white and blue
5. It is a open and bright space

running up the wall is an instantly recognizable and direct interpretation of the inclined logo used on BMW M-series cars. All paint used within the store is the same as that used in the motor industry.

Upon entering the store, customers can view from the front to the back of the store easily and to clearly display merchandize at multiple levels. Therefore the designers created furniture that allowed us to display products in a low, medium and high level format. The idea was to have products displayed on the floor, at low level in show cases, at mid level hanging from rails or at high level displayed on the feature wall.

All display fixtures and fittings, i.e. podiums, show cases, carbon fibre hanging rails and the feature wall (originally with 156 pull out display shelves) were custom designed by eightsixthree and are all specific to their individual requirement, low level podiums designed to look like fashion show catwalks are used to display luggage and bicycles, inclined (M-series) display cases are based on the BMW roundel logo and allow display of small items within a glass display case.



1. Shopfront
2. Display areas
3. Cash wrap
4. VIP lounge
5. Fitting rooms
6. BOH



4



5



Brother+Sister

Location:
Hong Kong, China

Designer:
MARKZEFF

Photographer:
Olaf Mueller

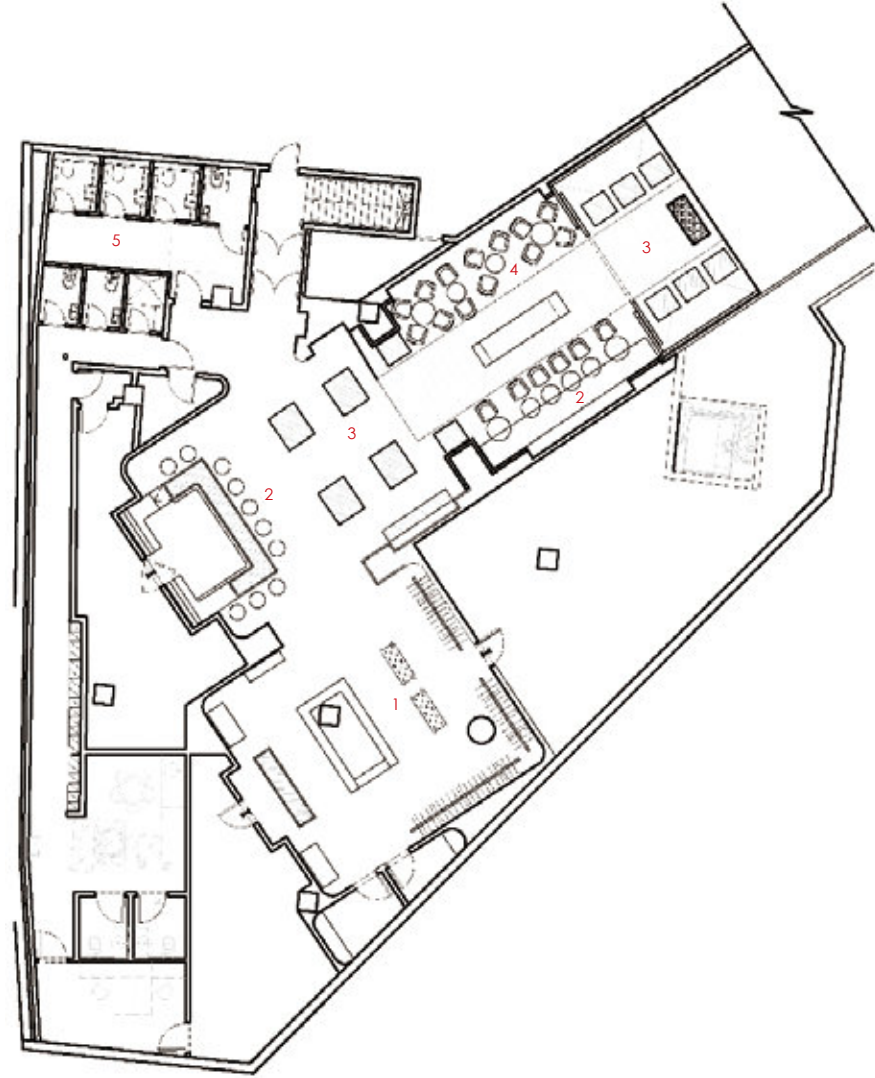
Completion date:
2010

Brother & Sister is a high-energy concept store located at 1881 Heritage, Hong Kong and designed for Dragon-i founder, Gilbert Yeung and his sister, the Director of Cindy Yeung Emperor Group. The new concept store has a café and bar that offers a modern and highly stylised retail selection of jewelry, watches, fashion, home accessories and exclusive crossover sneakers and limited edition sneakers by top designers and features underground, local brands and young designers, as well as more established and international designers.

Designed to be a visually beautiful store with high gloss charcoal concrete floors and bright white lacquered paneled walls. The furniture is Victorian in style made from distressed black leather and charcoal velvet with contrast red stitching and welting. All of the merchandise is showcased in illuminated vitrines using the same materials as well as accented in burnished bronze. The store is a bit rock and roll with a fresh approach.



1. The symmetrical design has a classicism style
2. The products are fashionable and modern
3. The sneaker area
4. When tired, customers can have a rest at the bar
5. The main bar is elegant with flowing light and colours
6. The showcase with unique products



1. Exhibition area
2. Bar
3. Display area
4. Restaurant
5. Toilet







Carlino Agency

Location:
Naples, Italy

Designer:
Ilaria Marelli Studio

Photographer:
Communication in Pix+Txt

Completion date:
2009

Italian architect Ilaria Marelli designed the exposition format for the new brand Carlino Agency, a new format born from an idea of the Carlino family, which focuses on the wholesale of the brand RB di Roccobarocco, Krizia Poi, Mario Valentino, Martissima di Marta Marzotto, regarding fashion accessories like bags, suitcases, belts and ties.

The project is situated in a vast area of prefabricated industrial buildings, covering a surface of 1,400 square metres on two levels. "Out of context" is the concept of the project developed by Ilaria Marelli. Natural elements suggest a different dimension and mood of the space than the one given by the standardized industrial building itself. The elements of strongest impact are five "boats" on true scale, reduced to their structural skeleton in walnut. Moored on a resin floor with a natural stone effect, they create the core of the five brands' staging.

Another reference to the "natural-artificial" concept was given by real trunks of three metres height reflecting in full height mirrors, creating an effect of a deep forest. The "tree+mirror" solution can be found both in the shop windows, as a contrast to the industrial landscape outside, and inside the showroom, where they were used in wall niches as impacting display stands for belts and visually enlarging the space.

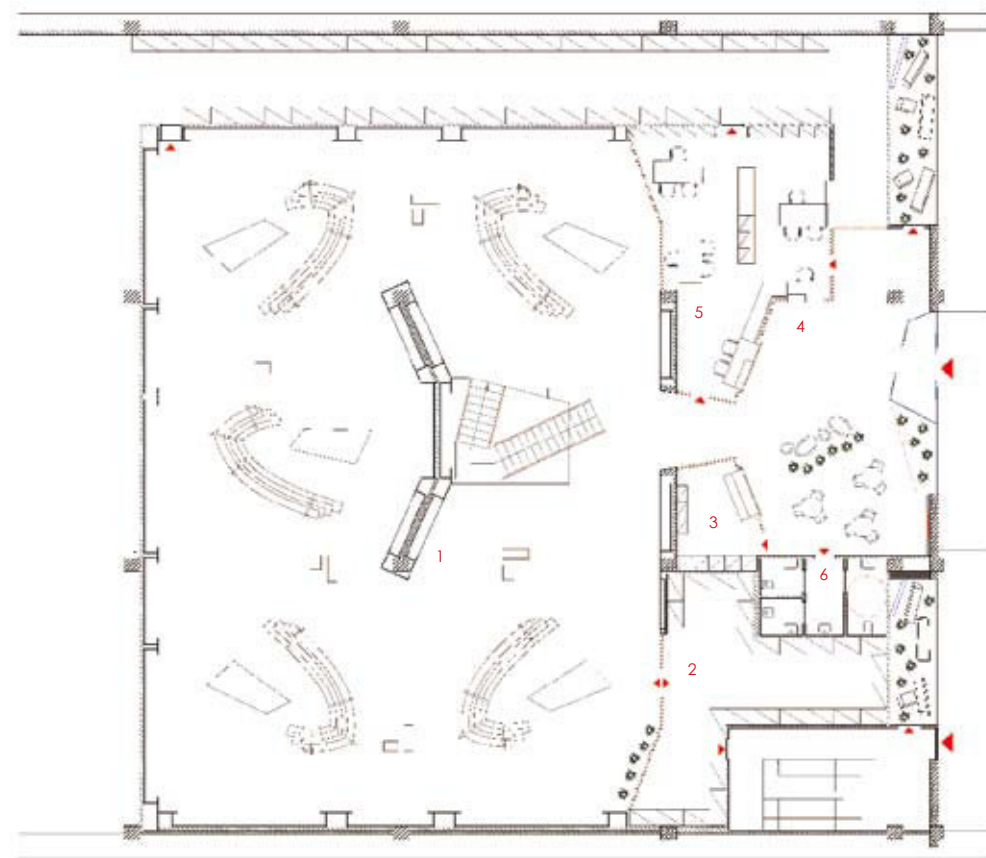


1. The white wall is a perfect backdrop for the various products
2. The relaxing area is surrounded by trunks, creating a sense of nature
3. A display shelf like a spiral staircase
4. Wood bar screens divide different areas
5. The walnut skeleton ship has a unique feature
6. The whole place is clean and bright

Besides these scenic and natural elements and finishes, glossy white surfaces characterise the space. The lacquered surfaces of the shelves, containers and platforms created interesting reflections, conferring a sensation of extreme purity and lightness to the space. The lighting project was conceived as an imitation of natural light. A careful layout of light cut on the ceiling, niches lit from within and skylights on the first floor make the space itself seem to radiate light.

The ground floor opens up with the entrance hall offering various services: fidelity, the pay desk and the bar, where the retailer can be welcomed, informed and escorted to the selection accessories. These service areas were separated from the exhibition space by walls made of walnut rods, creating a "transparency-opacity" effect to offer privacy without being a real barrier. The perspective of the walls at the entrance direct the attention to the centre of the space where an offset and scenic staircase leads to the upper level with the five showrooms, situated beyond another room-divider made with walnut rods.

The showroom of each brand is characterized by one key element: long legged pink chairs for Martissima, a castle of glossy red boxes for Krizia Poi, a big black mirror frame for roccobarocco, a never ending spiral staircase for Mario Valentino and, last but not least, a game of plates on various heights for a brand yet to be introduced.



1. Exhibition area
2. Outlet
3. Bar
4. Hall
5. Fidelity
6. Toilet





4

116-117



5

6



4

116-117



Hermès Rive Gauche

Location:
Paris, France

Architect:
RDAI

Photographer:
Michel Denance

Completion date:
2010

At the foot of an elegant apartment building from the mid 1930s, the façade of the Hermès store is discreet. An entrance portico in the centre between two windows, nothing to hint at the surprise awaiting once through the doors.

The entrance is like a lightwell overturned, horizontal, which attracts one irrevocably towards the light at the back, towards what was the Lutétia swimming pool. The entrance to the store must function like a delicious trap into which the visitor lets himself slide, from crossing the threshold of the doors on the street until he reaches the swimming pool and its strange inhabitants, the huts. To guide him, the perspectives are accentuated and modified by an imperceptible contraction, rather like the sides of the Médicis fountain in the Luxembourg garden. The lightly inclined ceiling, the walls curved and leaning inwards, covered with oak laths leave recesses open as if floating in matter.

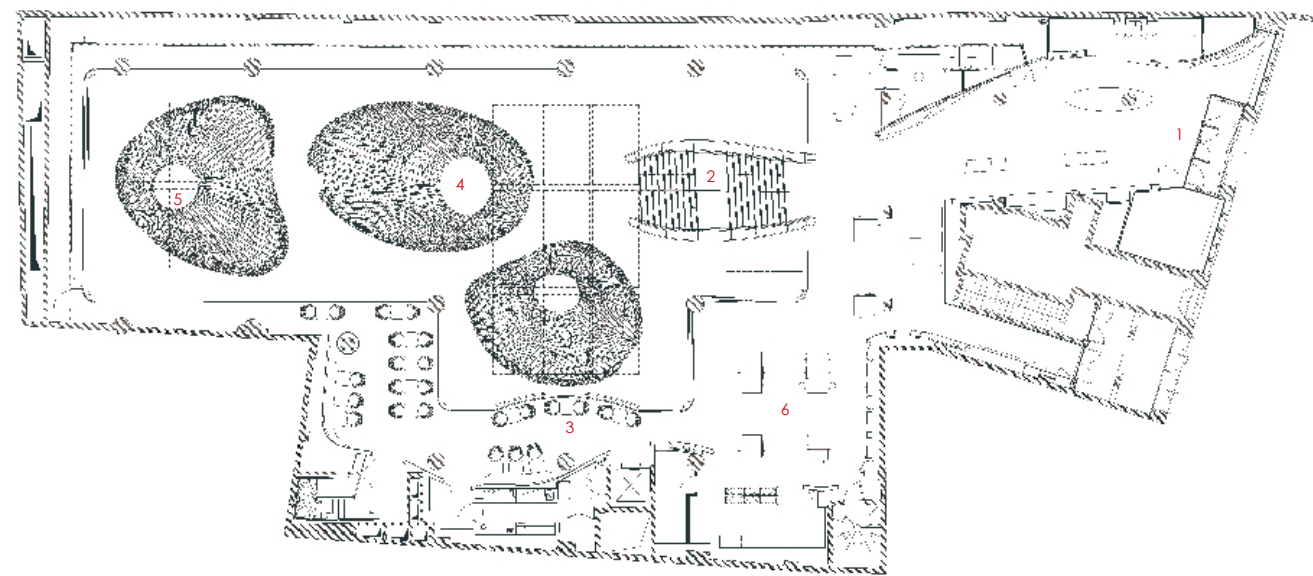
There are four pavilions with an organic design, in which some will recognise familiar forms from the plant or animal world, or from childhood... Others will liken these huts, which occupy the volume of the swimming pool, to the nests of tisserin birds. These pavilions of different form and dimensions were constructed in ash wood. They are self-supporting structures that rest on a system of woven wooden laths (profile



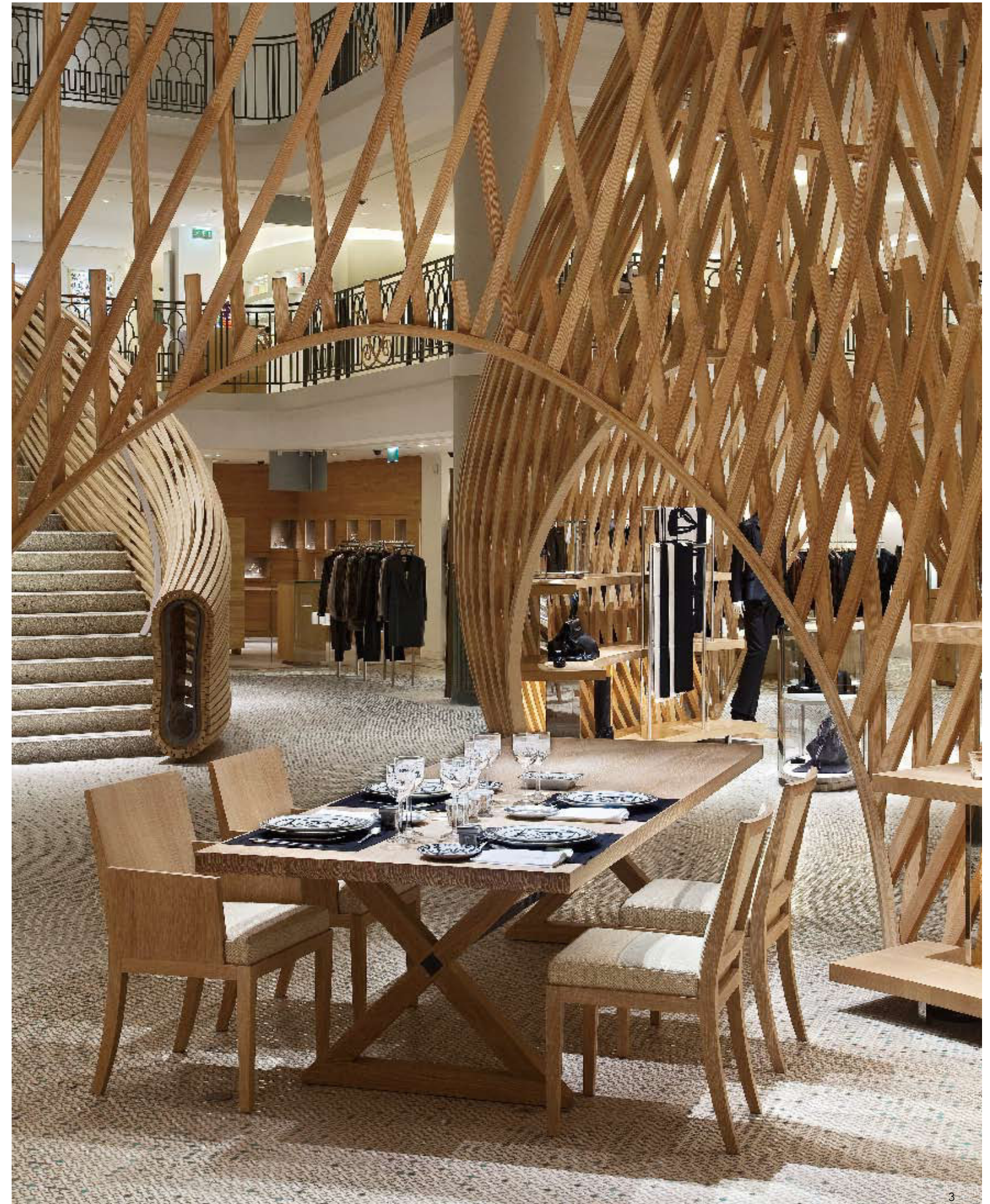
1. The store has an open and clean layout
2. The curved oak laths consist of the four main pavilion
3. The chairs and tables are also in wood
4. A corner of the store
5. The arc-shaped counter
6. The display area is mysterious and inviting
7. The upward pavilions seem to be attracted by the skylight
8. The streamlined staircase

6 centimetres x 4 centimetres) with a double radius of curves. The documentation and three-dimensional drawing of the complex geometry of each hut was made possible by the computer script written for each one of them.

Rising to more than 9 metres in height, they lean progressively, as if attracted by the skylights. The huts house the Hermès collections. They seem to have simply alighted on the ground, lending the project its nomadic dimension. The fourth hut, which appears to be lying down, lines the staircase that naturally leads the visitor towards the pool and forms the link between the entrance and the open space of the swimming pool.



1. Entrance
2. Stair
3. Café area
4. Dining area
5. Clothes display area
6. Library









Kaloo (Prince Building)

Location:
Hong Kong, China

Designer:
Axiom Design Partnership Ltd.

Photographer:
Roger Ho

Completion date:
2007

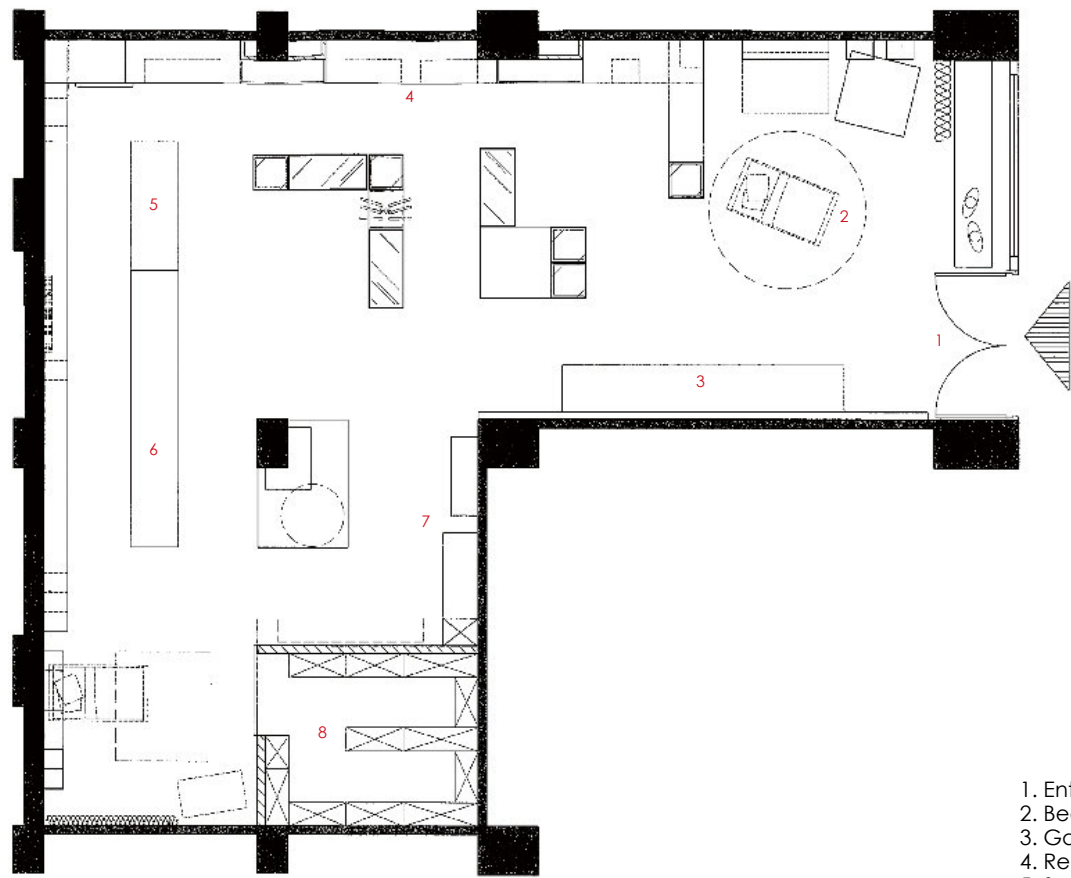
Kaloo is an international brand, which was created in 1998 by a French national Mr. Eric Panciulo. This brand was distributed into 35 cities worldwide, such as Paris, Munich, Madrid, Istanbul, Tokyo, Hong Kong, Taiwan etc.

In respecting to the original spirit of the Kaloo, and adopting the European culture, the concept was inspired by " Love, Care, and Happiness "

Because the design would be implemented worldwide, our given objective was to create a retail image with flexible system, which to be easy adopted and easy appreciated by customer. Therefore, a warm, homely, harmony and welcoming atmosphere have been reflected by a modern way of mixing use of French Oak and white wall. The design also integrated with two parties, modular system for easy and flexible showing Kaloo product, such as soft toys, furniture and textile items. And soft elements have been created for images enhancement.

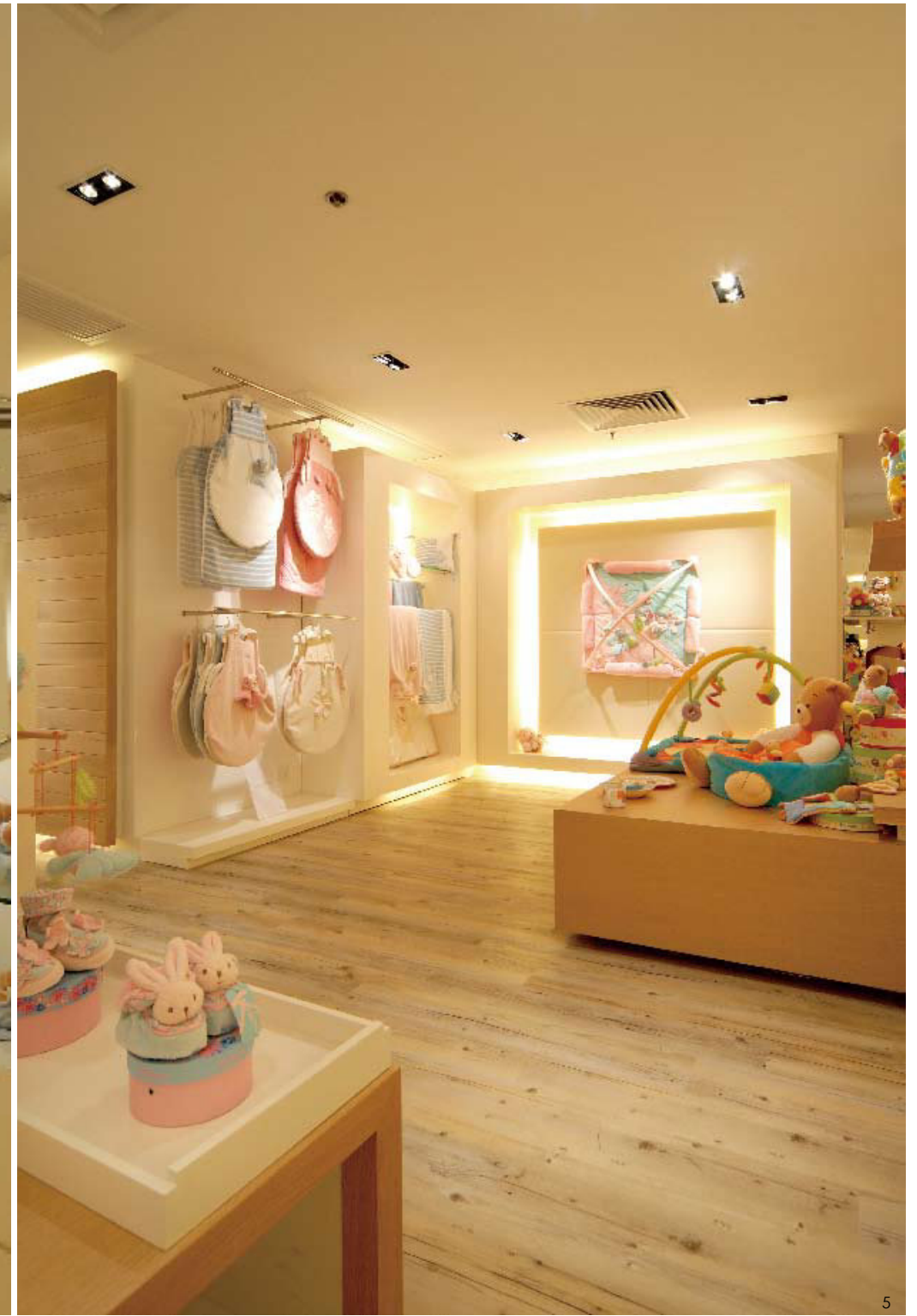


1. Passers-by can see the warm interior design through the display windows
2. The wood floor and walls create a warm and natural atmosphere
3. The goods in display are quite cute
4. The lighting fixtures set in the walls cast a soft and warm light
5. The brand's concept " Love, Care, and Happiness " are shown in the store design



1. Entrance
2. Bedroom area
3. Garment display counter
4. Recessed wall display
5. Seating area
6. Wrapping area
7. Bedding display corner
8. Store room







Komplementair Accessories

Location:
Zurich, Switzerland

Designer:
Aekae

Photographer:
Nico Schaerer

Completion date:
2010

Aekae has designed the interior for Komplementair, a boutique devoted to the world of accessories. The 140-square-metre location required a very unique approach; in the old railroad viaduct, running through Zurich's rapidly changing Kreis 5, the original stonewalls are part of the interior. "Komplementair" refers to the accessories complementing an outfit; this theme was used on a bigger scale for the interior design as well.

The goods are not as usual displayed in categories, but in assorted groups of different items. To accommodate the wide range of objects, from small jewellery to weekend bags, various secondhand furniture pieces were compiled to bigger structures, offering various platforms and niches of different sizes. The heart of the installation on the ground floor is a Steinway Grand Piano, which is still played on at special occasions.

All surfaces were covered with custom fitted lacquered MDF to create a neutral backdrop for the products on display. After the search for furniture pieces this concept required a lot of on-site-work, experimenting with different layouts. On the upper floor the same approach was applied to the floor, using reclaimed hardwood parquet to create a patchwork.

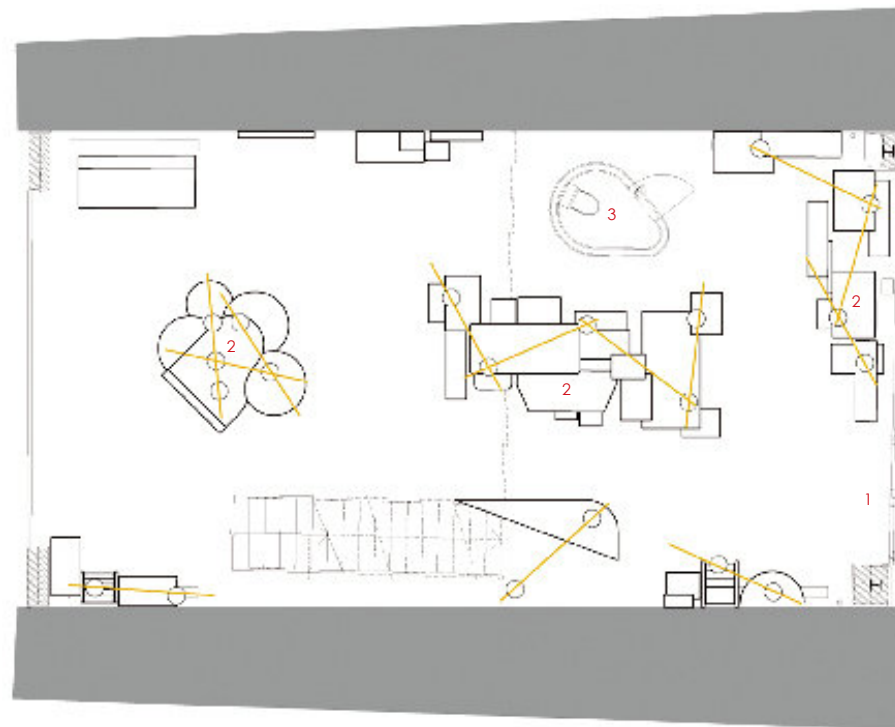
The lighting system was specifically developed, to create additional display possibilities above



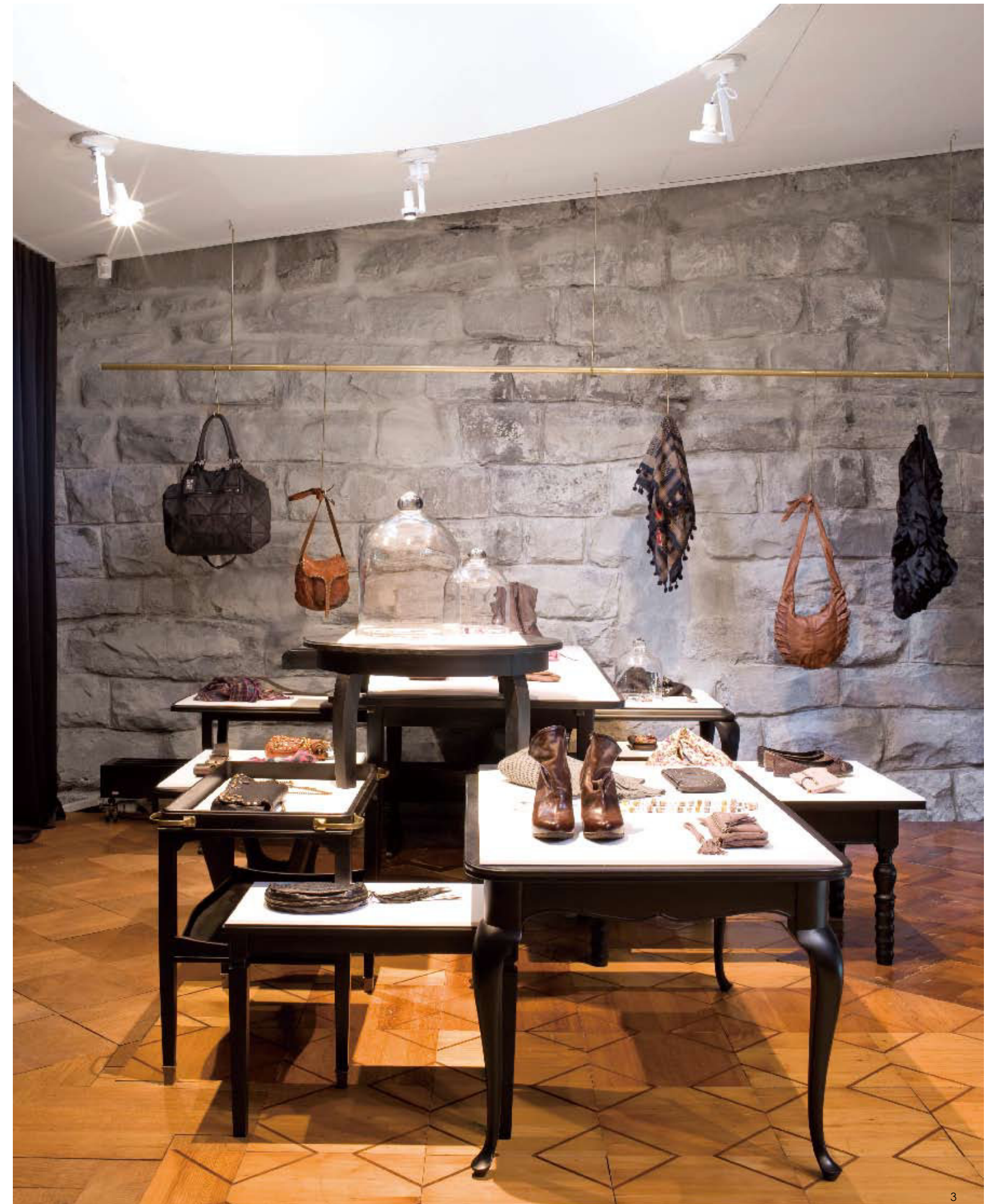
1. The entrance of the store
2. The suspended lamps are simple but unique
3. The display area with various products
4. The vintage furniture add retro atmosphere for the store
5. Black curtains emphasise the brightness of display area
6. The primitive stone wall make a contrast with the fine products

the furniture. It combines the brass rods for hanging items, with height adjustability of the lampshades by simply wrapping them around the rods. The infrastructural elements, counter and bathroom, are simple black blocks, standing on the white floor, which contrasts to the stonewalls of the viaduct.

The owner asked for a strong and eclectic characteristic; the result is a boutique with an authentic vibe, where the raw walls are complemented by the fine carpentry work, and refined details. Also the identity, created by Aekae's studio associate Fabian Leuenberger, conveys this sense of aesthetic.



1. Entrance
2. Display stand
3. Toilet

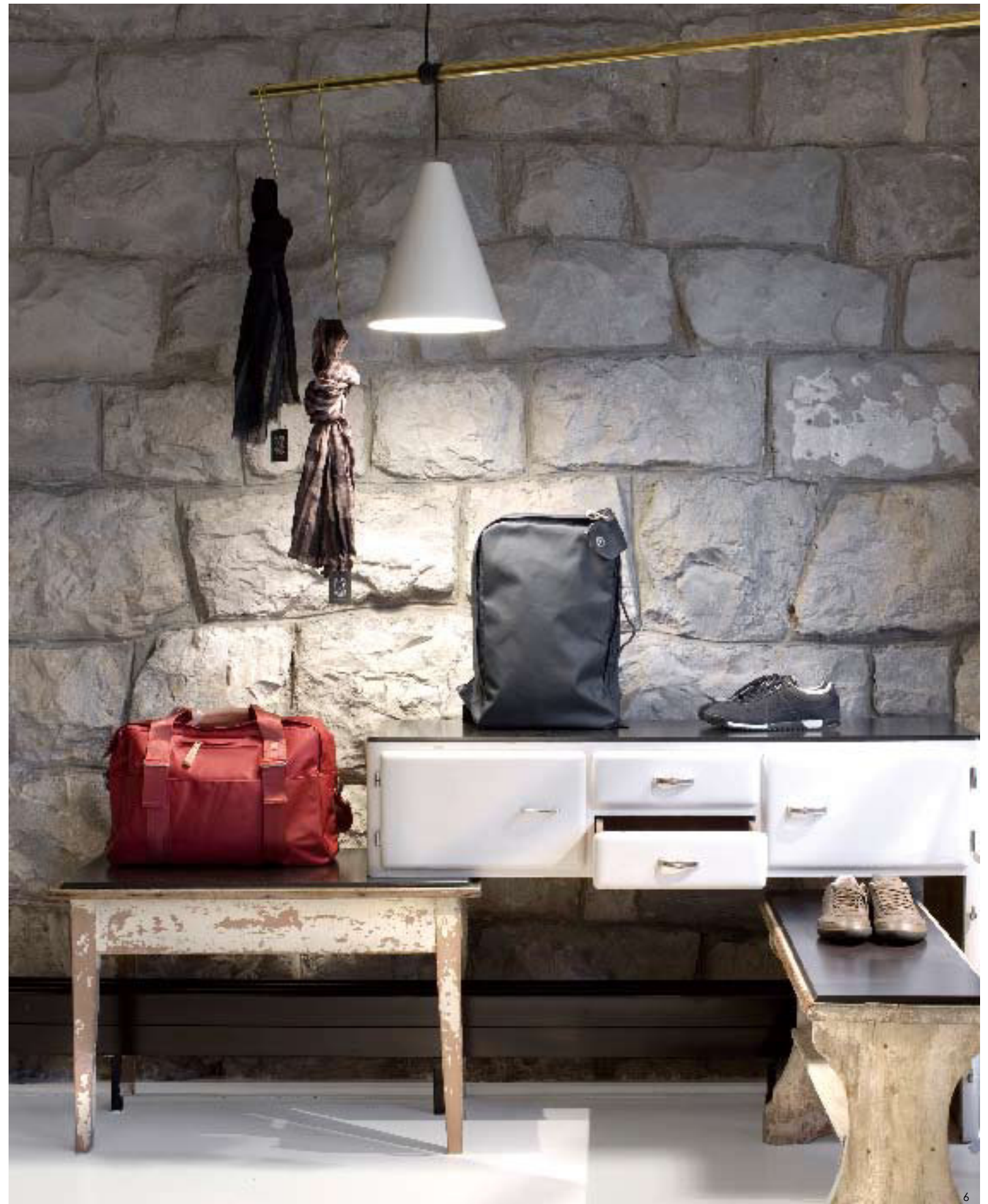




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L'Eclaireur Paris

Location:
Paris, France

Designer:
Studio Arne Quinze

Photographer:
Eric Laignel

Completion date:
2009

The shop is as much an art installation as a retail outlet. Dominating the sales floor is a Quinze-style freestanding slatted form that looks a bit like a spindly three-legged dinosaur. Surrounding walls were covered with recycled wooden slats, two tons of them, nailed together with small panels, aluminum printing plates, cardboard scraps, and other bits. "Essentially, it's an amalgam of trash," but artfully arranged, composed on the spot, piece by piece, in exactly the same way Quinze's sculptures grow gradually and organically.

Surfaces were then thickly coated with automotive paint in a silvery gold. The paint was allowed to form drips and bubbles, making the already irregular surface even more highly textured, while changing ambient light adjusts the effect. Lighting is a combination of natural and artificial, as modular LEDs supplement the sales floor's skylit roof. Mirrors, scattered around, reflect the iridescent walls. At times, the entire space appears to be in motion.

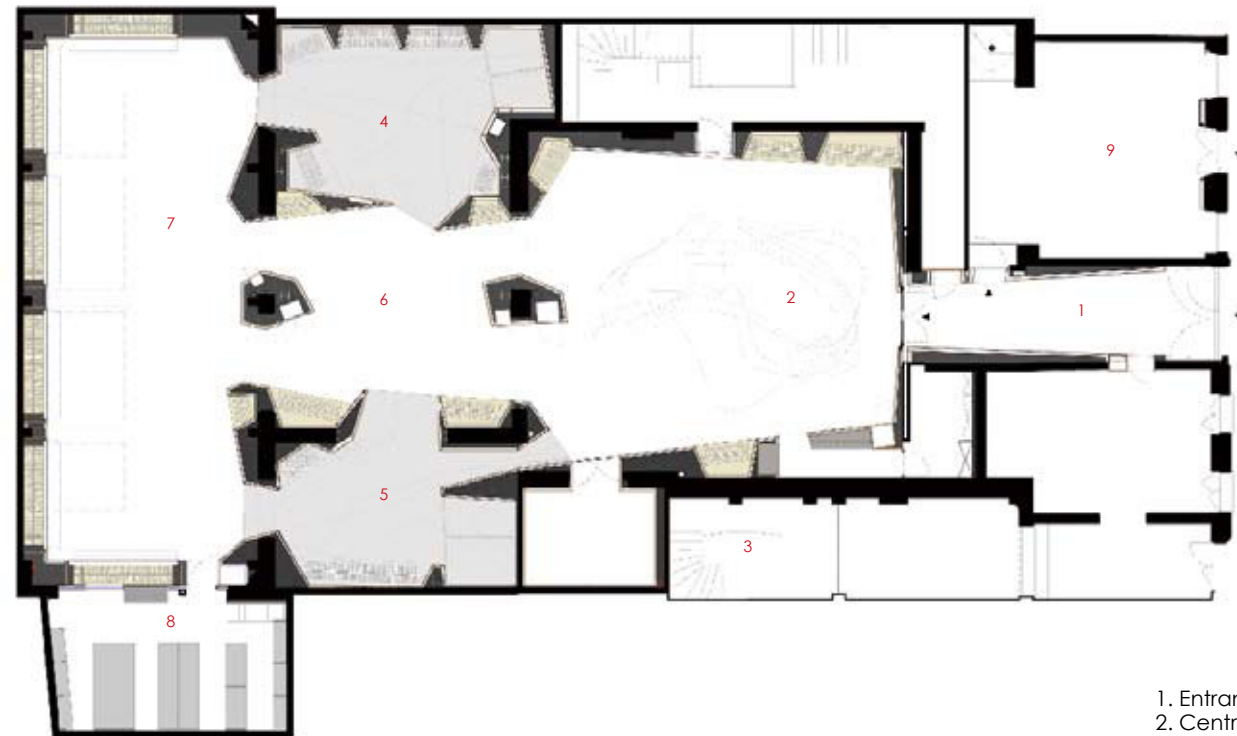
Walls are punctuated by square and rectangular niches. Smaller ones, even those in the fitting rooms, are used to display accessories as well as exotic artifacts. (Niches holding jewelry have lockable glass doors.) The niches animate the walls, but they're not alone in doing that. Interspersed with them, small video screens can be programmed to



1. Walls are punctuated by square and rectangular niches
2. Walls with automotive paint have a unique texture
3. The columns with waste materials become art works
4. The deck chair echoes with the mysterious interior design
5. Modular LEDs supplement the sales floor's skylit roof
6. A slatted art work looking like a dinosaur

flash branding images – to support a perfume launch, for example, or just to create a mood.

Along the bottom of the walls, much larger niches hold hanging clothes. These niches are hidden behind electronically controlled panels that swing out and up, pulling the racks forward in the process. Salespeople open the closets for prospective buyers, making the wares a special surprise. Each closet is devoted to a single designer, style, or type of merchandise: Dries Van Noten, Comme des Garçons, leather-wear. Tall double doors, almost invisible on a sidewall, open to become a traditional couturier's triptych mirror. And another set of hidden doors opens to reveal perhaps the biggest surprise, an audiovisual installation titled Echo & Narcisse.



1. Entrance hallway
2. Central room
3. Secret room
4. Dressing room 1
5. Dressing room 2
6. Corridor
7. Multi room
8. Storage
9. Event room





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Louis Vuitton New York Office and Showroom

Location:
New York City, USA

Designer:
ikon. 5 architects

Photographer:
James D'Addio

Completion date:
2009

The project for Louis Vuitton is an interior renovation of the eighth and ninth floor of the flagship store at 1 East 57th Street, New York. The design incorporates a neutral and minimal palette inspired by the colours, textures and patterns of the Vuitton design tradition. The bright white surfaces of the walls and ceiling and interior glass partitions assist in harvesting light from the perimeter offices and delivering it to the centre workstations. Luxurious wood floors were used in the showroom to convey a warm rich experience that is both modern and timeless.

The project involved the complete interior renovation of a pre-existing office space. The space was a labyrinth of walls and low ceiling. To mitigate this closed and tight feel, the designers arranged the offices and conference rooms around a central open workstation environment. Interior partitions between the open workstations and the offices and conference rooms are glazed to permit natural daylight and views to penetrate deep into the central portion of the floor plate. An internal stair permits a physical connection between the eighth and ninth floor which house the Marketing and Public Relations offices, respectively, so that these two interdependent departments can easily have access to each other.



1. The open store positioning
2. The interior lighting is bright and soft
3. Glass walls divide the space into different areas
4. The display of products
5. The staircase connecting two areas
6. Upper-floor working area
7. The store has a good daylighting

The interior details and finishes are designed to minimally express the architectural connection between surfaces and to highlight the Louis Vuitton aesthetic. For example, the interior glass partitions are butt glazed to minimise and minimise the vertical structure needed to support the glass wall and allow the wall to be as transparent as possible. The showroom is located at the corner of the 5th and 57th street on the eighth floor. This retail space displays the most current pieces in the Vuitton collection.

The interior renovation of the Louis Vuitton New York offices include the offices of the Marketing Department, office of Public Relations, shared conference rooms, product showroom, changing rooms and product storage.



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1. Showroom
2. Conference room
3. Kitchen
4. Packing
5. Media
6. Office
7. Lobby
8. Changing





V2K Designers, Nisantasi

Location:
Istanbul, Turkey

Designer:
Seyhan Ozdemir & Sefer Caglar

Photographer:
Ali Bekman

Completion date:
2009

V2K Designers – a subsidiary brand of Turkey's premiere luxury fashion house Vakko, is a multi-label apparel store, displaying collections from the likes of Alexander Wang, Erdem, Hussein Chalayan, Rick Owens, Band of Outsiders and etc. Founded in the year 2000, the brand is known for carefully mixing up-and-coming designers with some established ones that have an edgy look. The store also carries non-fashion items, such as books on design, designer headphones and cool city bicycles.

Opened in late 2009, in Nisantasi – one of Istanbul's main shopping hubs, the new V2K Designers Flagship Store was Designed to reflect the fashion-forward mood of the brand, and bring together fashion and innovation. The store welcomes you with an angular entrance, which radically contours the borders of the store and separates it from the timeworn façade of the building rising above. The same angular entrance opens into a lit path that runs up to the mezzanine floor, enabling a large window space for more theatrical displays. On the left is a catwalk-like area where mannequins dressed in the latest fashion stand in line to attract the attention of the passer-by. Above them is a grid-like wall of light bulbs that runs down the side of the store, providing a banner space that can easily be customised by changing the slot of the bulbs. This 258-square-metre V2K Designers store has two floors. The main floor entirely reserved for women's wear

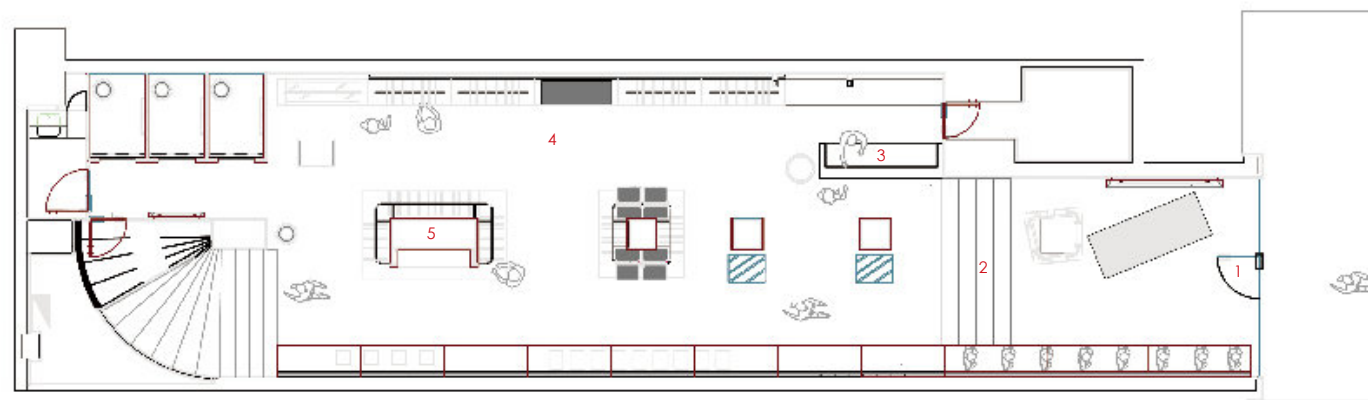


1. White backdrop can highlight the products in the store
2. Besides products, the store also blend in cultural elements
3. The interior structure is quite innovative
4. The design is full of uniqueness and fashion
5. The lighting hidden in the wall is pretty soft
6. The display of the products

and accessories, while the mezzanine floor houses men's collection opposite to women's eveningwear.

Incorporating the styles of the designers, the store's interior is innovative and almost all white to put the focus on the collections on display, rather than surpassing them. In addition to the ceiling lights, the lighting system hidden behind departments also put the limelight on clothing, while central columns covered in wood panels break the monochrome look of the interior to add warmth.

More than just a retail shop, the new V2K Designers Flagship Store also doubles as a creative space, hosting design, art and photography exhibitions on a regular basis. Therefore, the custom-made stainless steel bars holding racks are also designed to allow customisation. The overall result creates an impression of a space that has some big changes to the interior with actually only a small amount of alteration.



1. Entrance
2. Stairs
3. Counter
4. Main sales room
5. Sofa



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Van de Velde Showroom

Location:
New York City, USA

Designer:
LABSCAPE Architecture

Photographer:
LABSCAPE Architecture

Completion date:
2010

The brand new showroom for Belgian lingerie firm "Van De Velde" opened its doors in March 2010 at the high pedestrian traffic intersection between the Madison Avenue and 33rd Street, on the ground floor of a historic building, in New York. The typical "Manhattan" open space needed to be divided into four different areas. The entrance, a closed office for one person – that could also be used as a meeting room – two work islands and a showroom area.

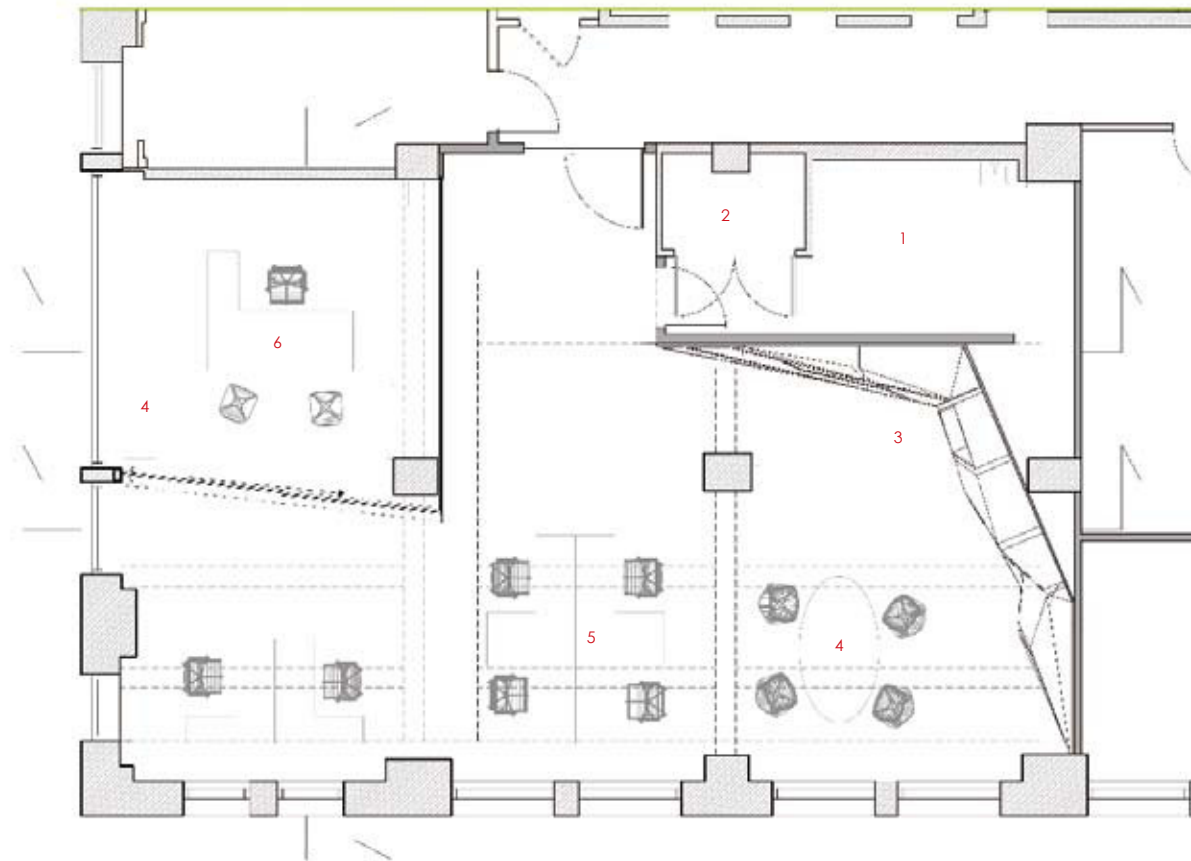
The creative idea was to use, as leitmotiv, lace design: its weave, its structure and the geometry arising from stretching and deforming it, moving away from the romantic, yet archaic and tried image, of lace in favor of a contemporary reinterpretation.

Using an inversion game, the structure becomes void and the void becomes matter. The result is a perfect balance between altered volumes, the linearity of the furniture and the interior envelope. The entrance is a passage area between the different zones. To the right, an almost evanescent glass cube creating the opportunity either for a workspace or a private meeting. The showroom area extends to the left with a wall made of 21 deformed cells that are used either to display or store merchandise. A volumetric progression of functional boxes. The contrasting colours, white and anthracite, offer the staging for the products.

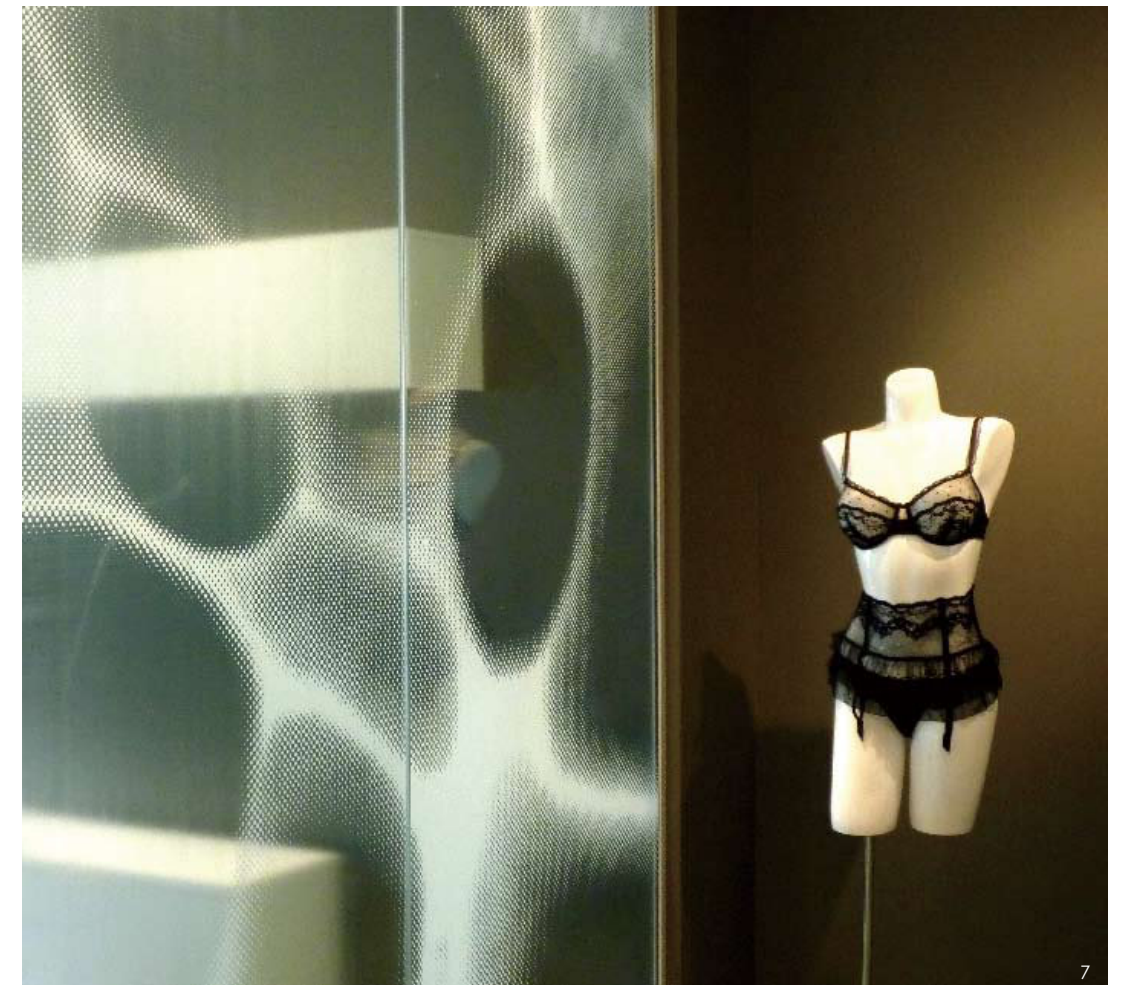


1. The grid display windows with geometric patterns
2. The design is novel and fashionable
3. Different areas transit naturally
4. The transparent office
5. A general view of the store
6. The white service stand
7. The display of the products

It is a new space breaking away from the design conventions of lingerie's retail environments with novel and contemporary look developed by Italian-New York based studio LABscape.



1. Fitting room
2. Air-Conditioner room
3. Product presentation
4. Meeting room
5. Work table
6. Enclosed workspace





BRIO Store

Location:
Stockholm, Sweden

Designer:
Urban Design

Photographer:
Per Kristiansen

Completion date:
2008

In 2006 Urban Design completed a new headquarters for BRIO in Malmö. Through this project the designers discovered the playful and sophisticated world of the company. BRIO's first own store is situated in the central parts of Stockholm, adjacent to the fashion street, a position well suited to the brand and its vision – to inspire and support the modern parenthood.

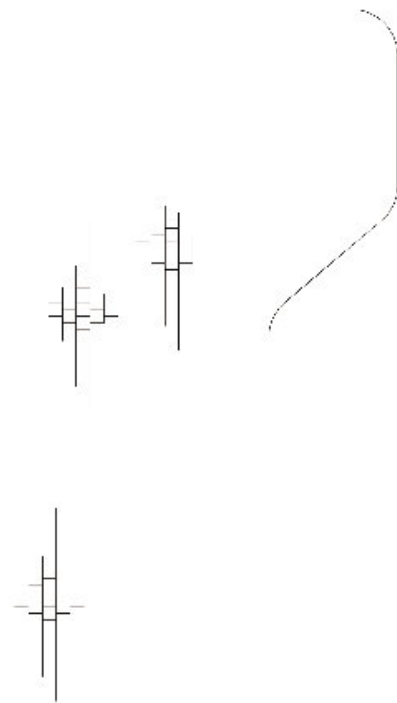
The customer is invited as a guest in the store, which is also a service spot for BRIO's products. If your trolley is broken, you are welcome to borrow another, while your own one is repaired. You also have the opportunity to feed your baby or use the bathroom. Outside the store there is a parking for trolleys, with a possibility to lock it up. The main sign is a 3D logo, borrowed from the headquarters in Malmö, in one of the large shop windows. A second sign, the red glass box, is visible from all directions from its position on the corner.

The store is located in a glass corner of a building from the modernistic era. The designers wanted to keep as much of its original atmosphere as possible, making BRIO a guest on this location. Under the carpets of the latest tenants, the designers found a nice worn wooden floor which we uncovered. One part of the floor was painted white, to establish a calm spot for the displayed toys. The wall behind was painted red, with a shelving system,

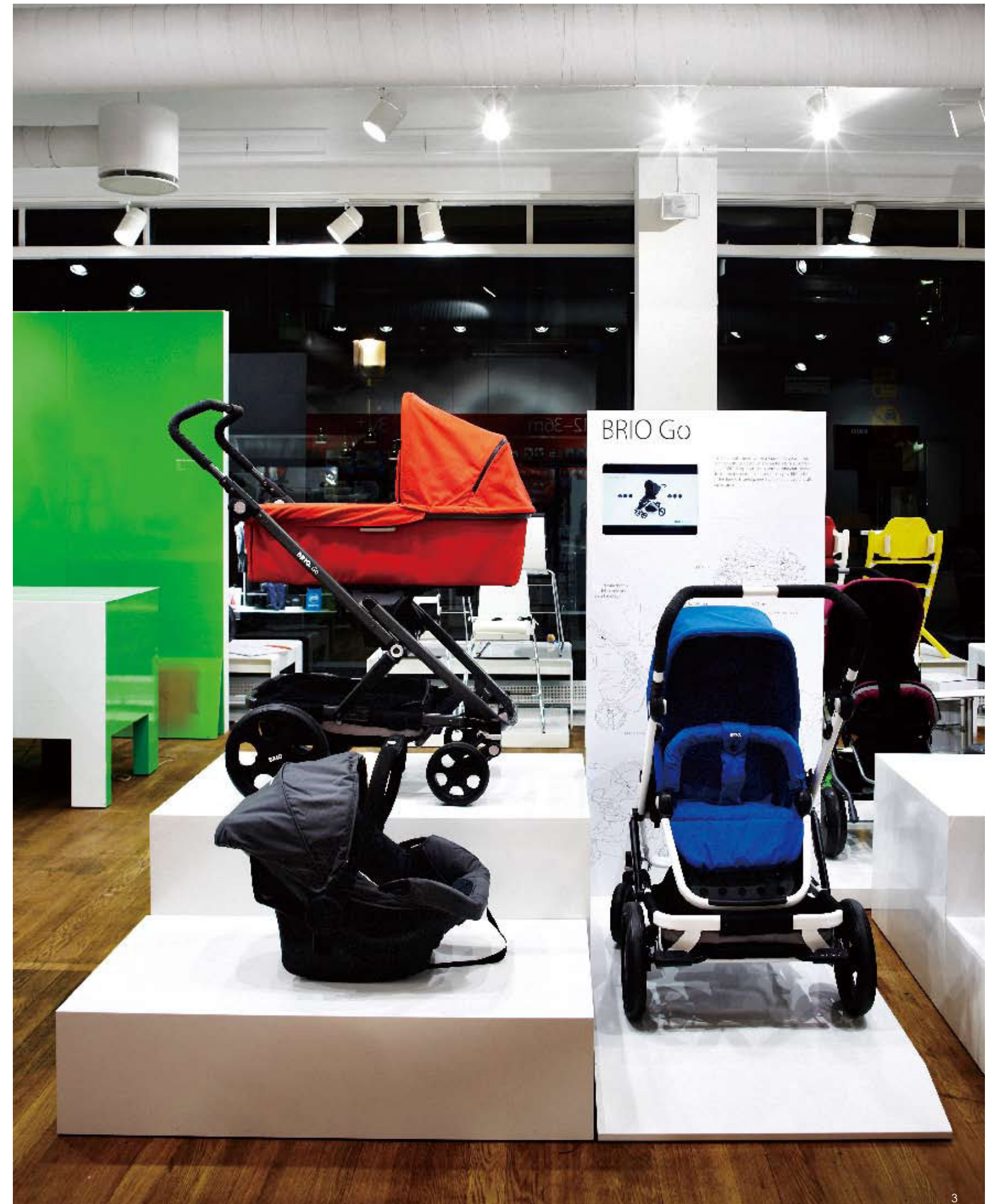


1. The windows are clear and bright
2. The play area is lovely and lively
3. The display of a trolley
4. A general view of the store
5. A corner of the store
6. The bathroom has a beautiful and warm atmosphere

borrowed from home furnishing rather than store systems. This area includes low tables and chairs, together with light pendants, all classics by Alvar Aalto. This is an interior playground for visiting kids. On the opposite side, a series of podiums exposes the range of BRIO's latest trolleys. The central path constitutes a catwalk which ends up in a mirror that gives you an opportunity to "try your trolley on", just like a new suite or a dress. The inner department is an elevated space for home interiors, exposing BRIO's range of furniture. These three areas constitute the main product sections – to play, to stay and to go.



1. Stroller parking
2. To borrow - prams/strollers you can borrow if yours is being fixed
3. Now - New objects from the BRIO collection
4. To go - Display of prams/strollers
5. To play (toys)
6. Nurse - Chair for nursing babies
7. Sit - Display of high-chairs for children
8. Look - Mirror on the wall on the "catwalk" for prams
9. Coffee/juice
10. To be - Display of furniture
11. Toilet

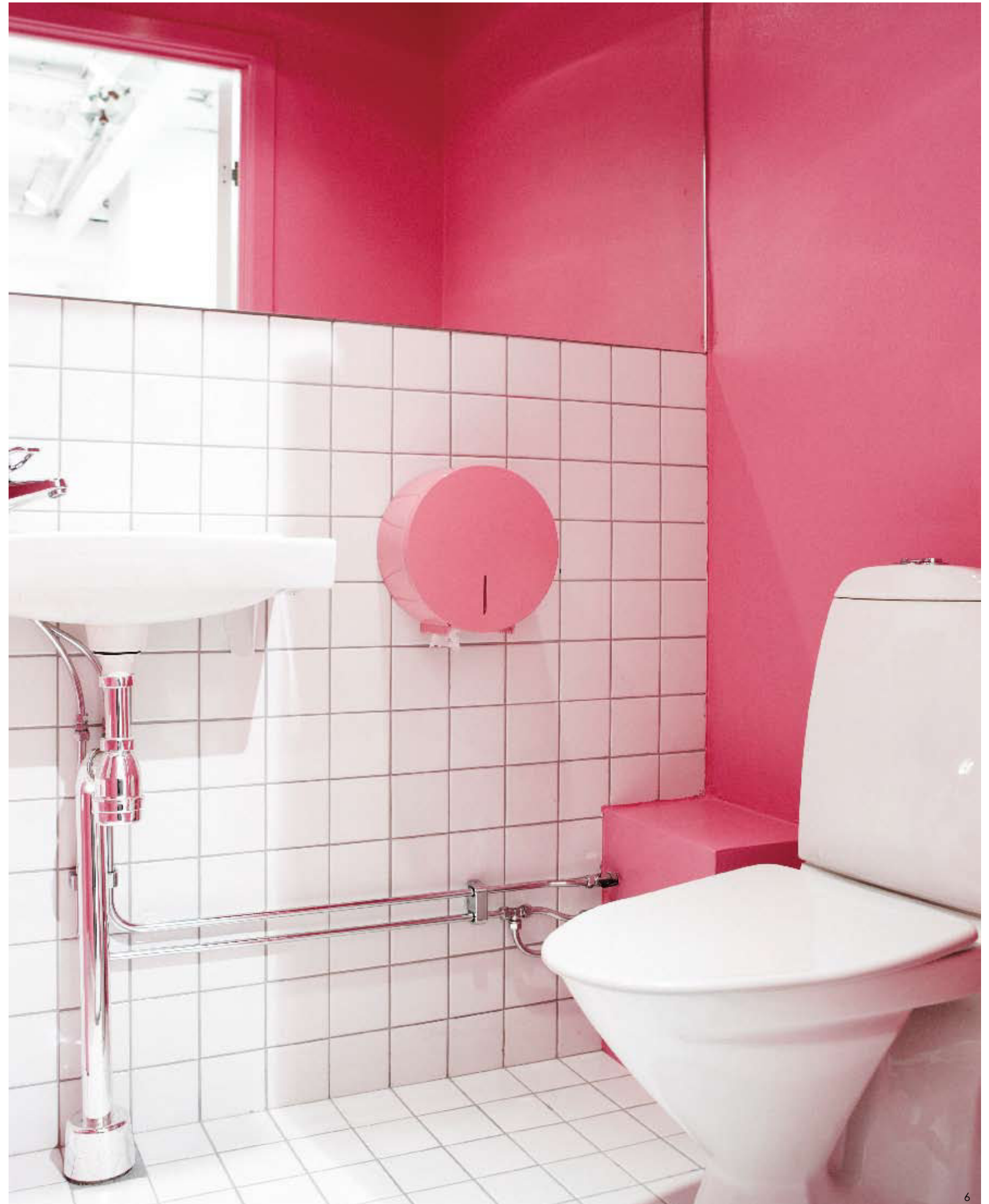




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Casa Natura

Location:
Sao Paulo, Brazil

Designer:
Epigram + FGMF

Photographer:
Fran Parente

Completion date:
2009

When architecture, communication and branding come together with a common goal, spaces turn into place: place of sensory experiences, meeting place, a place to be, finally, a place of expanding awareness and knowledge. When Natura hired Epigram group and FGMF to develop the so-called "Casas Natura" (Natural houses), places dedicated to brand experiences, experiences with products and training its sales force, or even to final consumers, all this was taken into account.

In this sense, the architectural development has become a truly integrated design, it was made a consulting brand positioning, conveying the values and principles of Natura into space. Thus increased by studies on the flow and functional zoning, from a discipline known as visual merchandising, to achieve the architectural design. All this in an interdisciplinary process, in which there is no distinction between architecture and complementary projects, showing a systemic and open architectural design.

On the first phase of implementation, five houses were designed and built on the Greater Sao Paulo area, at different neighbourhoods. Appropriating existing buildings and entirely transforming them, these new spaces are intended to receive Natura's consultants for training, introducing them to new releases of the brand, and may also be a place for them



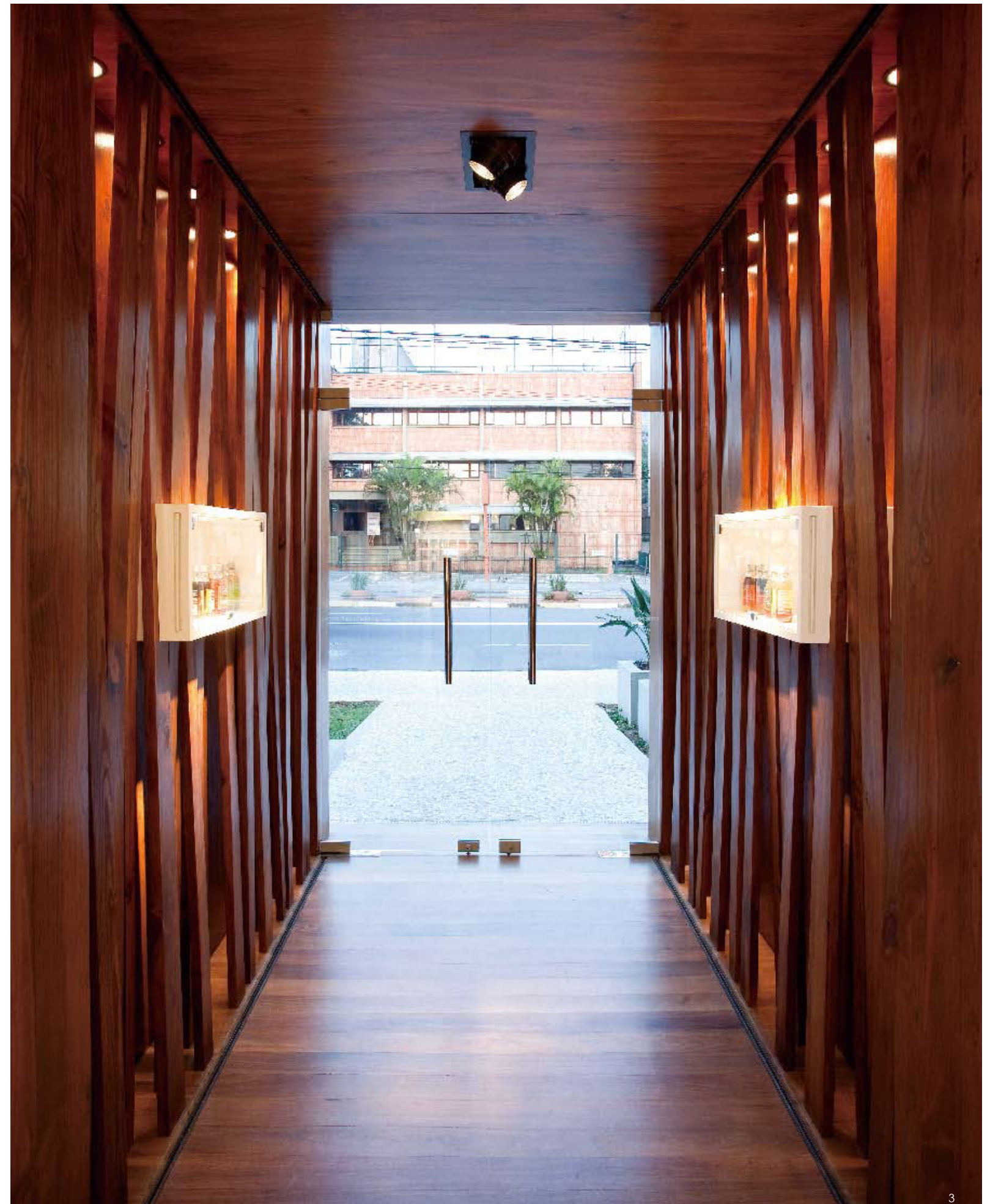
1. It is a spacious space
2. The wood floor and ceiling echo with the store's natural theme
3. The delicate and peaceful hallway
4. Aerial view of the hall
5. All areas in the store are combined with natural elements
6. The open space provide customers with better shopping experience
7. Experiencing and relaxing area

to take their clients to try on new products. The five projects gather the same spaces: product exhibit and trying area, two or three auditoriums, a coffee house, administration, a storage area and a sup.

The architectural and furniture design were worked together, so to achieve the development of a cohesive set, functional, with great esthetic appeal. Some icons (such as the entrance tunnel, wooden brise-soleil, water mirrors and indoors and outdoors gardens) were created so that, despite the characteristics of the purchased property, every Casas Natura displays the same features, recognizable by clients. Thereby, these first five houses are considered the embryo of an initiative to be extended all over the country.



1. Entrance
2. Reception
3. Products
4. Makeup area





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Healthy Spot

Location:
Santa Monica, USA

Designer:
Akar Studios

Photographer:
Randall Michelson

Completion date:
2008

Healthy Spot is set in the midst of high-end shops and restaurants on a trendy section of Santa Monica's Wilshire Boulevard. The 270-square-metre space is highlighted by a wide glass frontage that gives the specialty dog products store an open and inviting feeling. Consisting of a series of interconnected spaces: the retail showroom displaying a variety of accessories, a day-care space for dogs with its own "grassy" patch, and a grooming salon where customers can intermingle, the impact of the design concept for the space is immediately apparent from the modern composition of the interior layout and the surface finishes used.

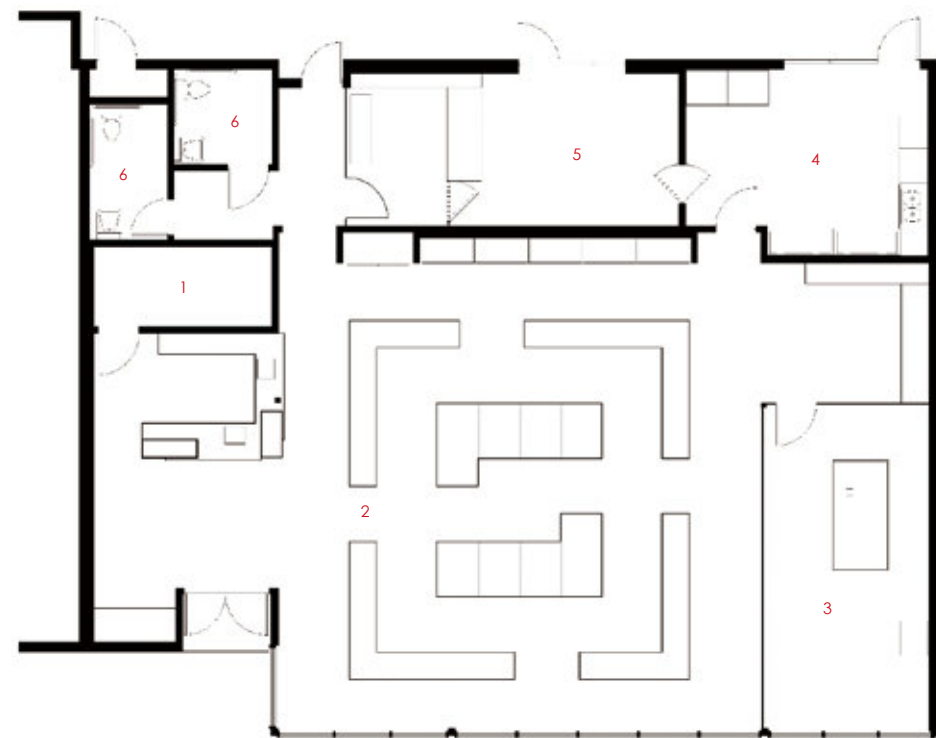
Within the main retail display space which painted in white, the strategically placed fixtures define the circulation pattern through the primary section of the store. Arranged in a concentric formation, the display fixtures are set off from the floor to allow space underneath to be visible and open – in the process, providing a floating effect for the display of the merchandise. Furthermore, this layout allows unhampered movement of the customers and their dogs. For creating the accents and providing a colourful contrast to the white washed interiors, custom-designed colourful wall murals grace the main walls of the store.



1. A open and clear storefront
2. The display fixtures are set off from the floor to allow space underneath to be visible and open
3. The interior lighting is lively and bright
4. The display area



3



4

1. Office
2. Retail display
3. Day care
4. Shampoo
5. Grooming
6. Restroom



LeFel Store

Location:
Milan, Italy

Designer:
Crea International

Photographer:
Crea International

Completion date:
2009

Crea International, a retail design company headquartered in Milan, has designed for LaFeltrinelli Group, the concept for the new brand LeFel. The leading idea was based on the theme of travelling through a "whispering world". A world that aim to whispers to people able to listen, leading them to reach for something new. Travelling in the LeFel world means to open heart and mind, put stories together, tales, emotions that people usually put back in their intimacy and sometimes pull out to warm soul and share with adventure companions. The new LeFel store intends to be a place for people's souls where a free and adventurous spirit, sometimes eccentric, puts the most significant objects of its wandering, travel by travel.

It is a place where words, sounds, scents, past and future meet and where the objects tell stories and talk to people who have chosen them. It is a mutable and essential place where mysterious boxes, as transparent and light as thoughts at times, or as sturdy as wood other times, pick together objects that whisper little, big stories to the people who are able to listen to them.

The new LeFel format wants to express the concept of entertainment and client faithfulness through a continuous renewal of the proposals that fit tendencies. In LeFel environment the graphic mark is strong. It was



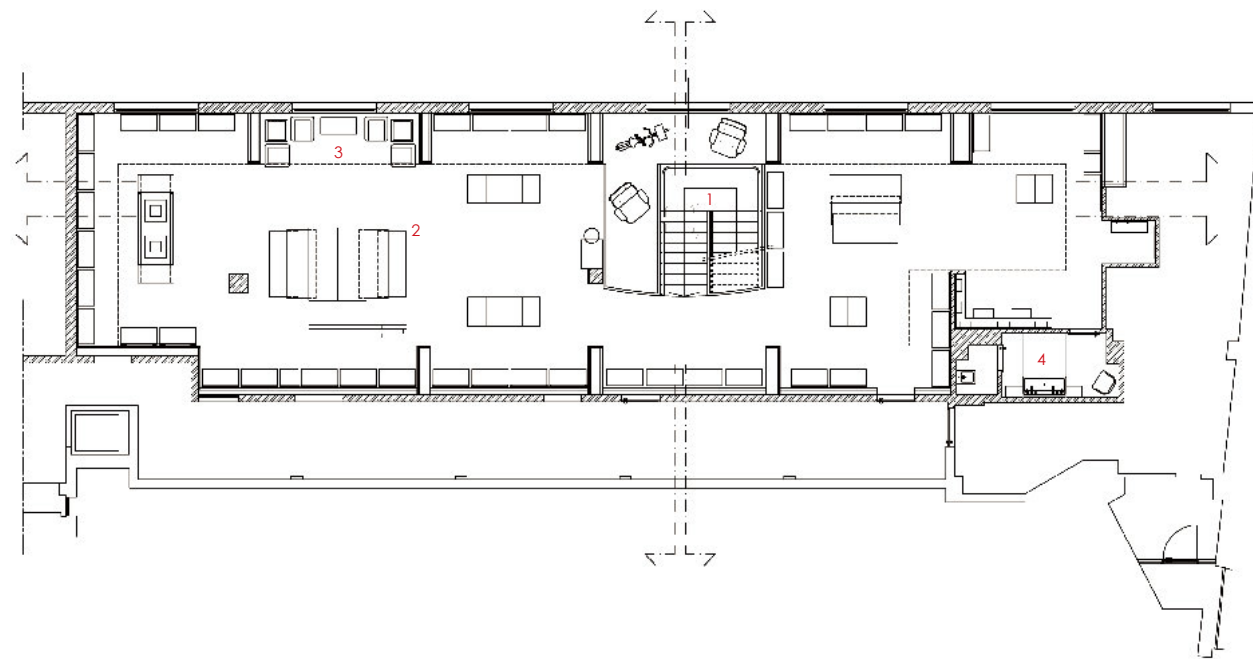
1. The display of various products
2. The bicycle seems to be telling its story
3. The space arrangement is delicate and careful
4. The gallery area at the first floor
5. The entrance area
6. Balloons with the store's logo on them

conceived to offer the client a journey inside the LeFel store: a shopping experience where objects tell about the people who choose them. The leading idea of the travel was then transferred graphically in the postmark as sign of something that can be brought home after a joyride that transmits strong sensations.

Wood and its warmth wrap the environment, using the space properly. For the furnishing, wood was used in its warmest tones: oak, walnut, wenge. The focus is in the central zone dedicated to new arrivals. A "lab tree", made up of modular overlapping elements, attracts the attention of clients also thanks to LCD screens that implement communication.



3



1. Stairs
2. Display area
3. Rest space
4. Washroom



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Legacy Books

Location:
Plano, USA

Designer:
Morrison Seifert Murphy

Photographer:
Morrison Seifert Murphy

Completion date:
2008

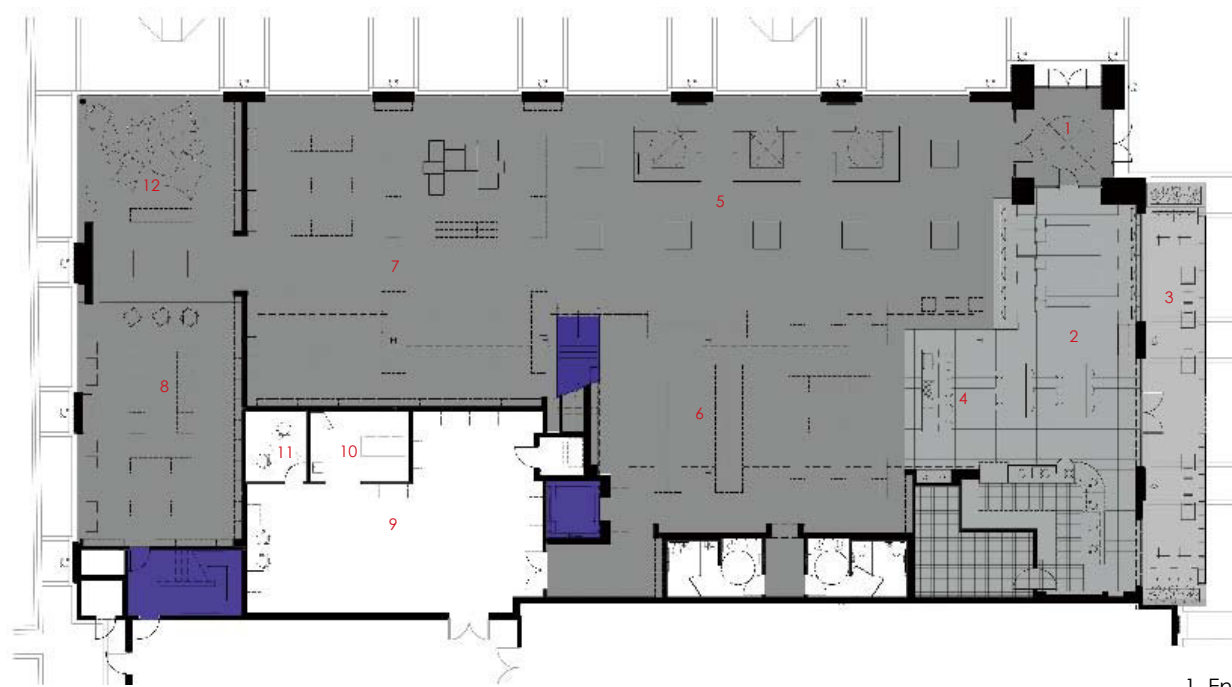
Legacy Books is an independent bookstore located in Plano, Texas, an affluent suburb of Dallas. One might think it foolish to build a bookstore in the current climate of online book sellers and retail chains losing money. How does one draw the public into a bookstore when they can receive the exact same product online? The solution was to create a store that served as much as a public space (like a hotel lobby or department store) as it did a bookstore, with interlocking spaces and upper floor "galleries" to view the action within. With this in mind, the designers broke apart the original two-storey vacant shell space – eroding away the floor plate and sliding mezzanine floors into that void. Instead of losing space the designers kept the same amount of square footage, while increasing the perceived size of the interior. The plan includes interesting features such as the café, demonstration cooking area, a Wi-Fi bar, event space, and the art & architecture library.

The plan is organised around the primary design element: the elevator. Each floor floats from it and stairs wrap around it. Pressed aluminum panels surround the elevator to create a skin of typeface letters, reminiscent of printing presses. Also unique to this bookstore is the centrally located demonstration cooking area which allows chefs to show off their cooking skills while promoting their latest books. The display cooking area can also be viewed from multiple



1. The bookstore has a spacious space
2. The generous staircase
3. The novel and beautiful shelves
4. The space has a bright and warm colour palette
5. The store provide customers with various services
6. The white shelves highlight the colourful books

levels in the bookstore. The layout features a variety of casual seating areas within the different book sections with elegant shelving and other custom fixtures, all unlike what is found in those typical bookstore.



1. Entrance
2. Café
3. Terrace
4. Demonstration kitchen
5. Front of house
6. Periodicals & gifts
7. Fiction
8. Children's
9. Sort room
10. Break room
11. Office
12. Seating





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London Luxury

Location:
New York, USA

Designer:
D-ash Design

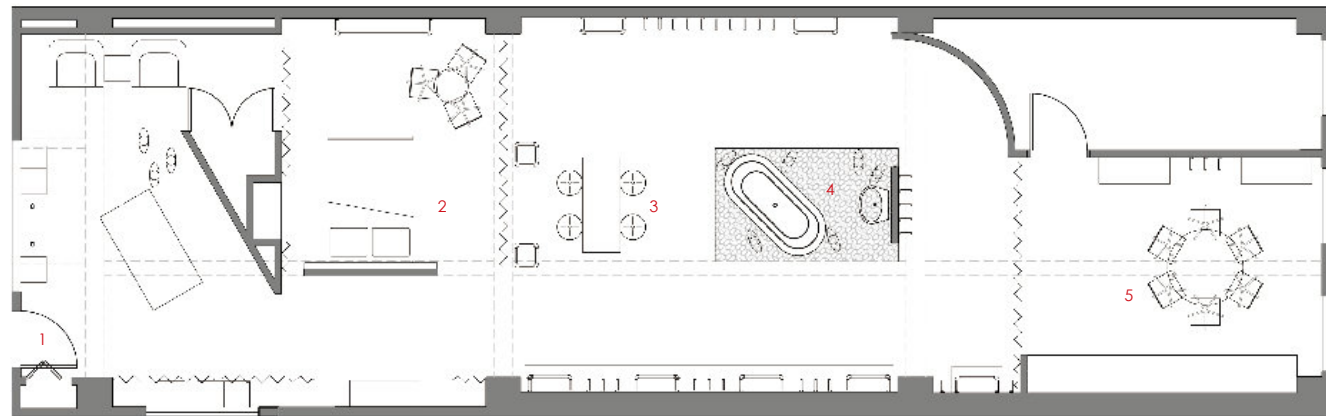
Photographer:
Brad Dickson

Completion date:
2008

London Luxury, a wholesaler of fine bath towels and accessories, asked D-ash Design to design a new showroom in New York City. The showroom was to be a retail interpretation of a luxury spa. The concept was to create a sophisticated yet quiet environment and allow the product to shine. The focal material utilised in the space was a sustainable wood floor made of bamboo, which was installed on floors and walls. The product was chosen for its durability and sustainability but also for its close appearance to teak. The display system for the product was all custom designed out of industrial components, which complemented the "rough" appearance of the loft showroom.



1. It is a peaceful and elegant space
2. The chandelier and products express a luxury style
3. The towel and bathrobe area
4. The interior decoration has a natural atmosphere
5. The main material used in space design is bamboo
6. A corner of the display area



1. Entrance
2. Bed
3. Display area
4. Tub
5. Office





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Royal Tea Barn

Location:
Beijing, China

Designer:
BMA Beijing Matsubara and Architects

Photographer:
He SHU

Completion date:
2008

This project is an interior renovation for a tea shop located in Sanlitun Village, the new commercial city blocks in the central district of Beijing City. In addition to designing the east building on the north block of the village, we also designed interior of this tea shop on the south block. This store is in the building that Kengo Kuma, a Japanese architect, designed.

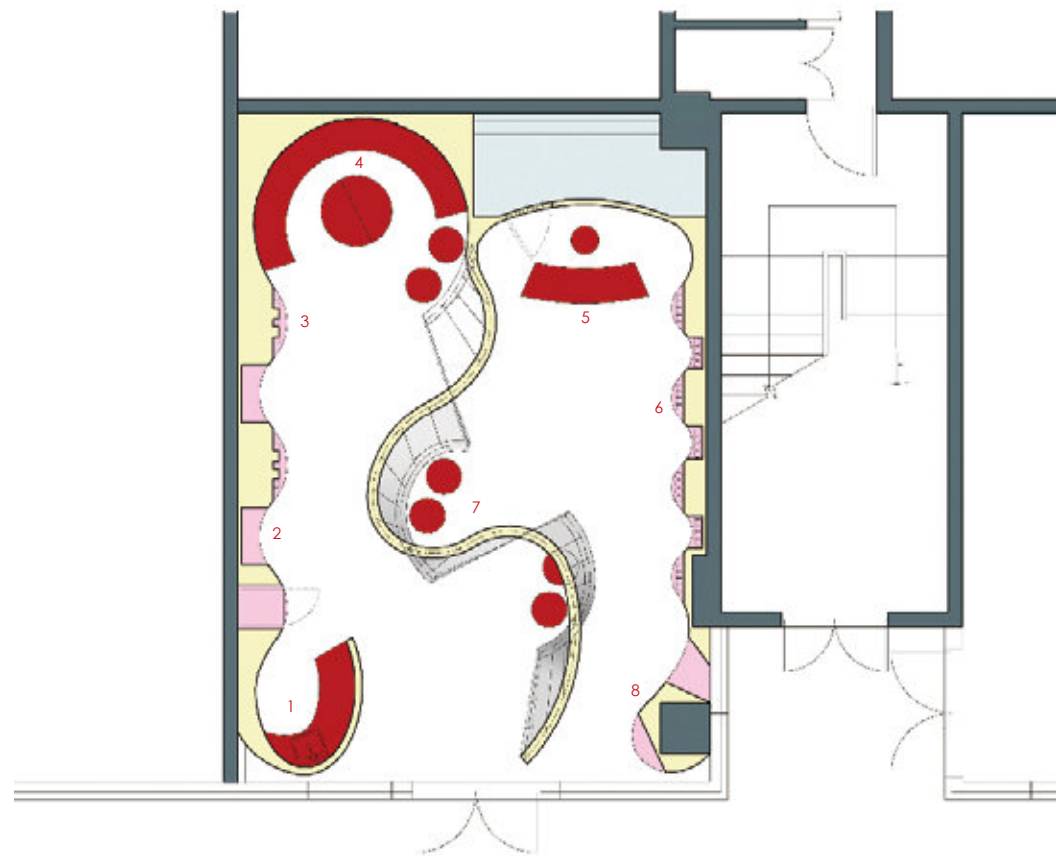
Despite of the small interior space with 63 square meters, the client has requested us to design various functions of spaces, including the meeting space for customers, the tea tasting space, and the product exhibition space. Therefore, one of the biggest themes for this project was to transform this small space to the one with the impression of the larger room, but at the same time designing it for multiple functional spaces. For those reasons, the designer has come up with the method, called "scene of a vision caused by creating the curved-surface wall". The three-dimensionally curved wall exists in the center of the store space. The wall is split in three pieces so that a view penetrates through the splits to the various directions. For example, when people stand at the entrance of the store, they can view the cashier through the slit between the walls. When people stand in front of a wall on the east side, they can view a wall on the west side through the slit. Viewing an object through the slit between the walls, rather than viewing the exposed object without looking through



1. The entrance
2. The curving wall has a exquisite design
3. With the white wall as a backdrop, the semi-circle sofa is highlighted
4. The red furniture increases the horizontal depth of space
5. The curving wall improve the interior visual effect
6. The display of the products

any slit, creates an impression of the depth in the space. Because the ceiling is very tall as 3.7 metres, the interior space becomes long, vertical, and open space.

Moreover, the end of central wall is spread and connected to the east and west walls. The east and the west walls also have two dimensional curved surfaces. The shelves are fixed inside the slits of these walls and tea leaves are exhibited in the shelves. On the west side of the store, sofas for tea tasting zone are placed along the wall and create circular form. The end of curved-surface wall on the west raps around a small kitchen for the tea tasting. Although the entire wall surface was painted in white, the slits and the borders of the walls were all painted in pink to emphasize the curved-surface of the walls. The individual furniture detached from all the walls is in red to present the drastic contrast to the rest of the walls. These hidden and sought views of the red furniture emphasize the spatial depth of the store.



1. Tea-making area
2. Porcelain display
3. Tea display
4. VIP area
5. Cashier
6. Brand display
7. High quality Tea
8. New arrival





4



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6



Sensora Day Spa

Location:
Sydney, Australia

Designer:
Design Clarity

Photographer:
Design Clarity

Completion date:
2009

At Sensora Day Spa there is a focus on service, indulgence and ultimate luxury. With a series of individual beauty treatment rooms, discreet "microzones" for fast-turnaround mini facials, a "skinbar" for product dabbling and makeovers, a comfortable communal hairstyling area and bespoke retail product display zones, Sensora offers the complete package. The store environment is sleek and minimal, restrained and sensual – answering the brief for the creation of an evocative space for sensory retailing.

Inspired by the science of skincare, Design Clarity created a distinct brand mark for Sensora reflecting the molecular makeup of skin cells. This logo device has been manipulated into a fragmented pattern and used as a recurring motif throughout the interior in blonde timber screening devices, sculptural wall pieces, mirrored panels, three-dimensional ceiling planes and subtle light features. The built environment and graphics have a consistent thread, which continues through the custom-made packaging concepts, uniform design, ticketing and even product shelf talkers. The shop front design extends this scattered fractal pattern to the store façade across the frameless glass, inviting and intriguing customers to enter under a portal of pure white vitrified ceramic mosaic tiles.



1. The entrance with pure white tiles
2. The molecular skin cells motif extends to the glass wall
3. It is a fashionable and clean design, low-key but luxurious
4. A stand for testing products and make-up

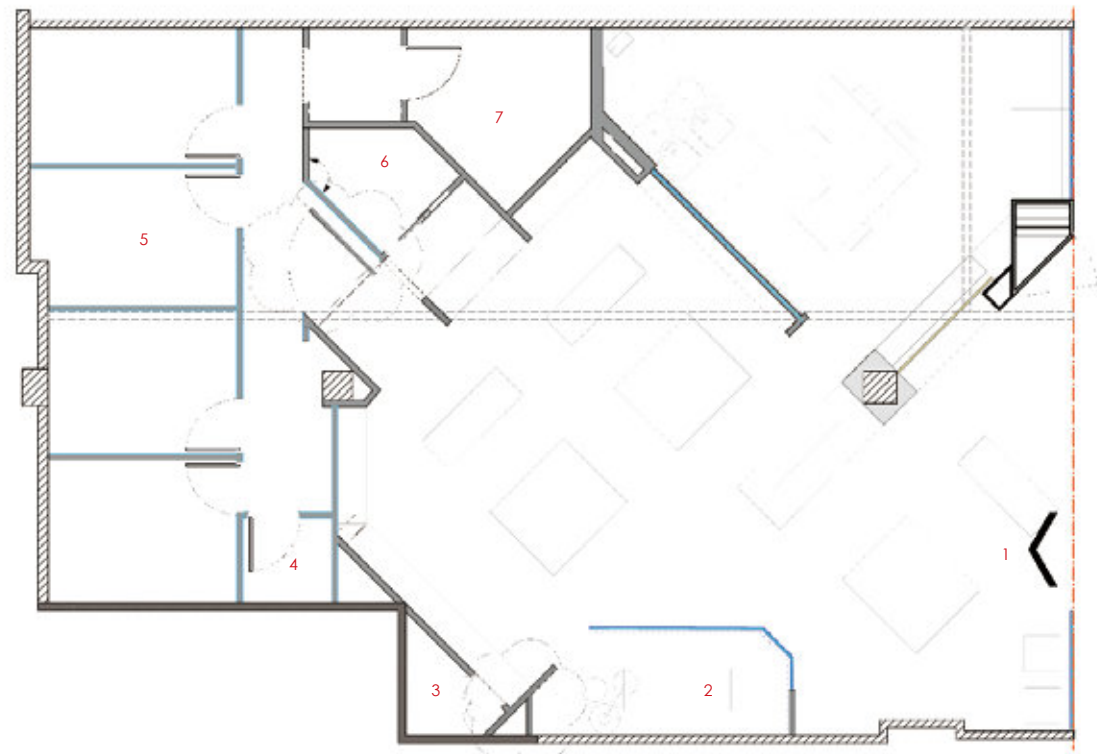
Finishes have been selected to reflect a natural minimal aesthetic: American Oak flooring, white leather, mirror, low VOC paints, and white solid surface joinery. White on white walls and gloss on matt reflective signage elements add another layer of subtle texture to the interior and reinforce the Sensora brand. The day spa layout covers two adjacent retail tenancies and is set out at a 45-degree angle creating a more dynamic sense of space and allowing the display units and half height merchandise walls to face the customer on approach.



3



4



1. Entrance
2. Microzone room
3. Store room
4. Change room
5. Treatment room
6. Managers room/store room
7. Kitchenette/staff



Store at the Museum of Arts and Design

Location:
New York, USA

Designer:
JGA

Photographer:
Laszlo Regos Photography

Completion date:
2008

With a focus on the implicit and subtle transformation of materials, this retail environment is a natural place for consumers to look for objects from serious to whimsical, functional to esoteric, and complex to simple. Positioned off the main lobby at the heart of New York's Westside cultural district, the Store becomes the perfect setting to showcase the Museum's unique assortment of saleable art and merchandise. The space is wrapped on three sides by the building's new glass façade. Iconic "lollipop" columns exposed from the building's structural legacy provide pattern and mass to the space with both a shadowy exterior presence and strong geometric interior rhythm and form. Key elements of the museum store include an elliptical curved glass showcase, ceiling mounted merchandising "trees", and the main focal element: a forty-foot long organically-curved translucent glass merchandising installation.

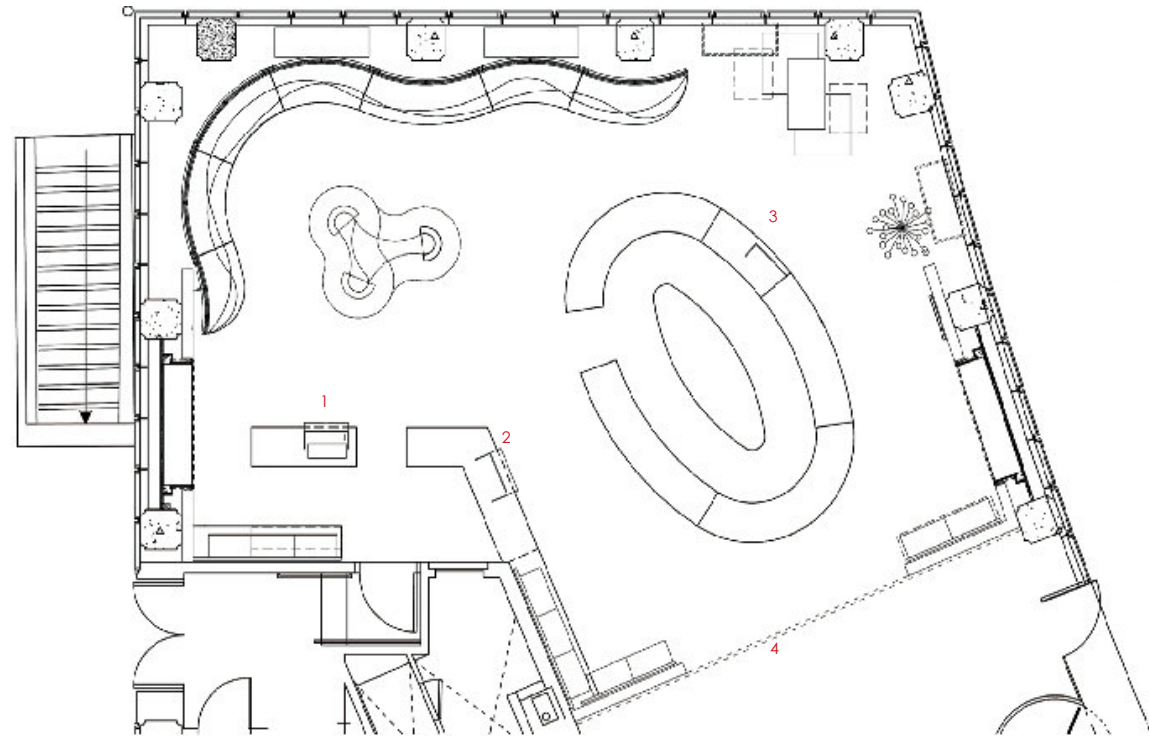
The main focal element of the shop is a forty-foot long by eight-foot high organically curved glass installation. Through its translucency, the nature of the glass provides a hint of the colourful glass and art merchandise through shadowing to the street, particularly in evening hours. During the day, the internal lighting is augmented by natural daylight, heightening the colour and translucency of the objects from an interior perspective in a way that provides both a neutral and complementary



1. A general view of the store
2. The oval glass showcase has a beautiful profile
3. There are various products in the store
4. The display of handmade jewelry
5. The white streamline display shelf fill the space with rhythms

background to these one-of-a-kind pieces. It becomes an iconic and highly identifiable signature object to the store visitor.

An elliptical curved glass showcase features handcrafted and one-of-a-kind wearable art (primarily jewelry) in a three-tier, internally LED-illuminated presentation. The forty-two-foot circumference of the ellipse features a centre functional island for storage of additional pieces, a service point and an opportunity for focal displays. The case is faced in Corian and Starfire glass, and products are uniquely merchandised on compressed felt custom-configured and layered pads.



1. Register
2. Counter
3. Glass counter
4. Store front



4



5



A1 Shop

Location:
Vienna, Austria

Designer:
BEHF Architects

Photographer:
Bruno Klomfar

Completion date:
2007

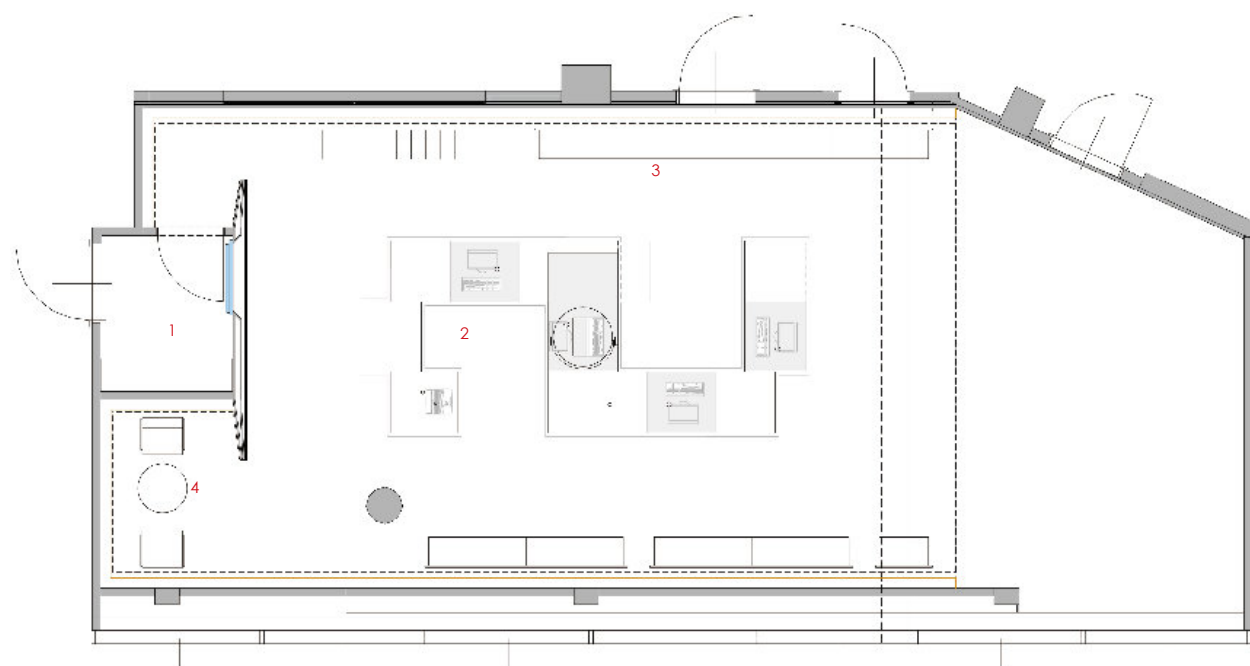
In the course of the rollout of an estimated forty-three A1 shops, BEHF Architects have architecturally defined the brand value of the company in the clear and simple language of forms. The individual elements of this shop concept are highly flexible in terms of multi-use possibilities. This flexibility permits a uniform brand image despite very different spatial and functional circumstances.

Mobilkom Austria with its Premium brand A1 is a company not only successful for its brand values, including personal touch, innovation, service and quality; its slogan "We'll connect what connects you" also comes alive architecturally in its new shops.

Open spaces do not allow any barriers between customers and sales staff, and the counter placed in the middle of the room (meander) plays a pivotal role. It serves on the one hand as a point of first contact; on the other hand, the customer is invited to move through the whole room to explore the A1 product worlds on his own.



1. The exterior view of the shop
2. A display stand in unique form
3. The space design is open and free
4. A small meeting room behind the curtain
5. Customers can choose their favourite products in a comfortable environment
6. The relaxing area



1. Entrance
2. Counter
3. Display area
4. Rest area



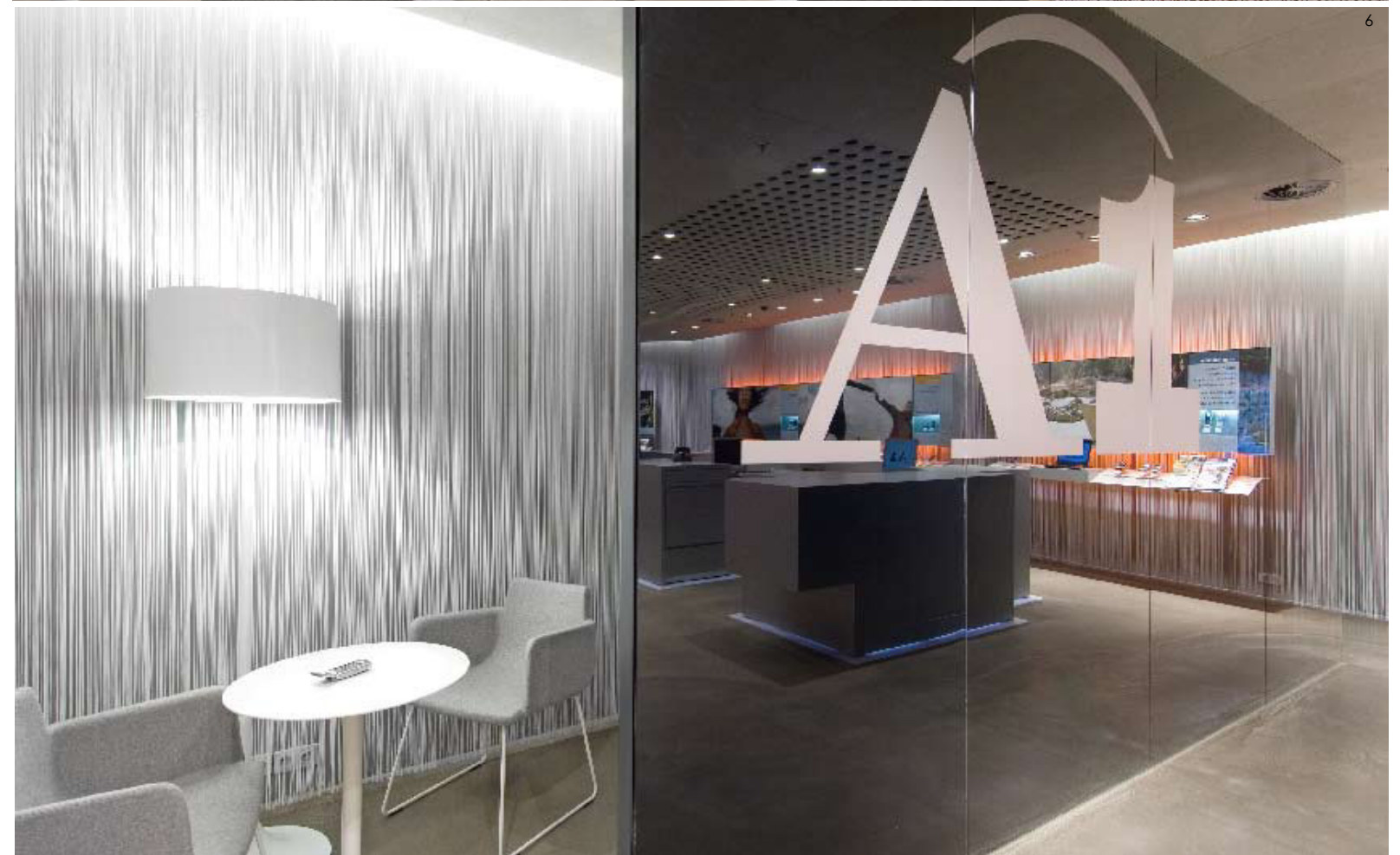


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5



6



BASE Flagship Store

Location:
Antwerp, Belgium

Designer:
Creneau International

Photographer:
Philippe Van Gelooven

Completion date:
2010

The central station of Antwerp is the location of the BASE Flagship Store. The building is a classified monument with an enormous history. It makes a very solid impression. On the other hand, the BASE brand values are: user-friendliness, clarity, transparency and emotion. To merge these two strong identities in one location, the designers of Creneau International played with contrasts; the massive historical building with its heavy materials against the light, fresh and clear elements of the BASE brand.

The BASE brand identities lead the designers to creating a concept that refers to a greenhouse: a place where costumers find themselves in a high-tech environment with a very simple and low-tech feel but always transparent and clear. An environment that breathes "BASE" in every way possible. With respect to the monumental building, Creneau International treated the whole shop as a "box in a box". All integrated elements are standing free of the walls. In this way, the ancient building becomes a historical backdrop, a decor in which BASE is the leading player.

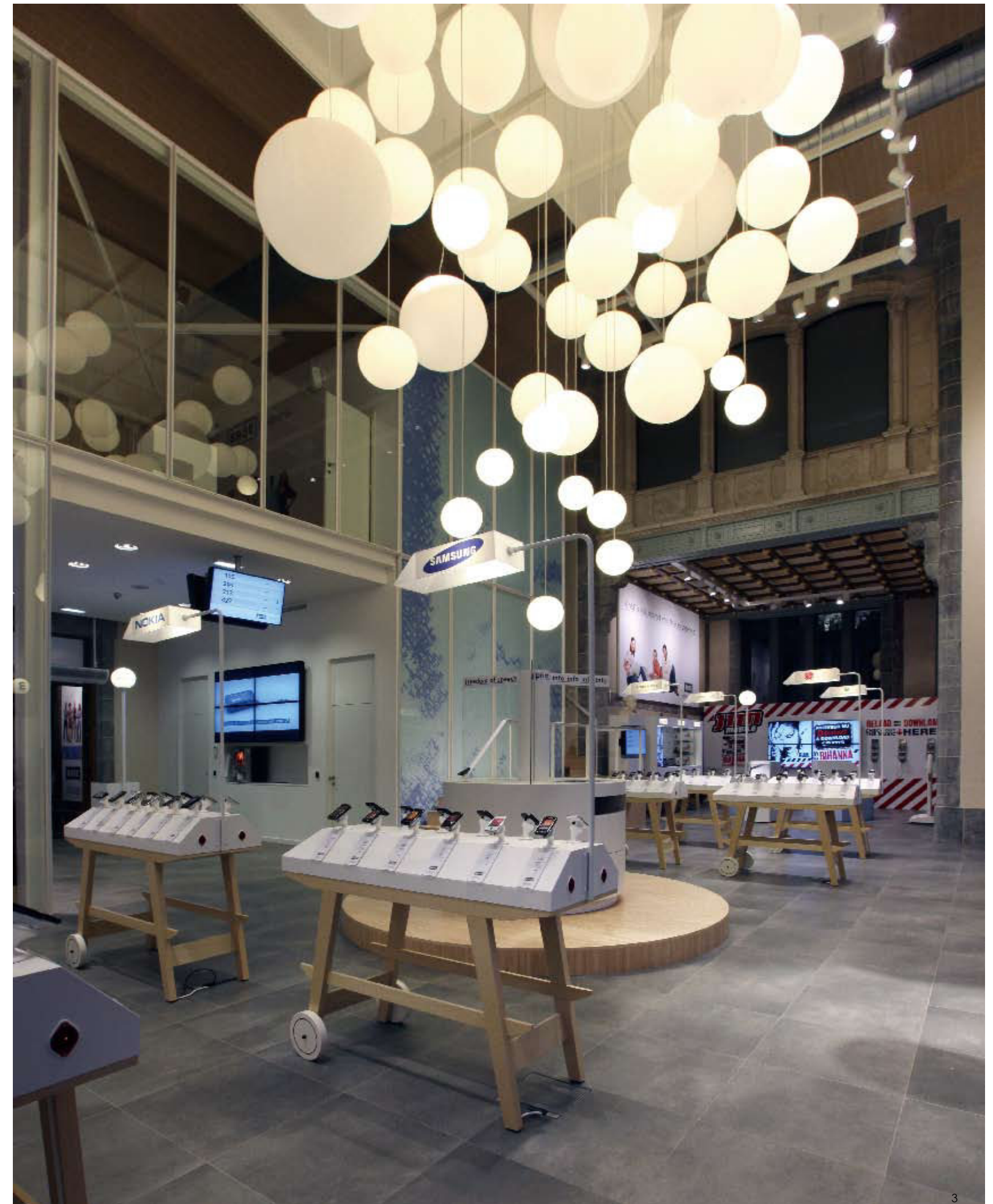
BASE is hot! Which is why the designers created a super stylish greenhouse for the newest flagship store of the Belgian mobile operator. From now on, the brand is growing and greening in the warmest corner of the majestic Central Station of Antwerp. Also very cool: the airy and transparent contrast of the hothouse with the massiveness of the historical station.

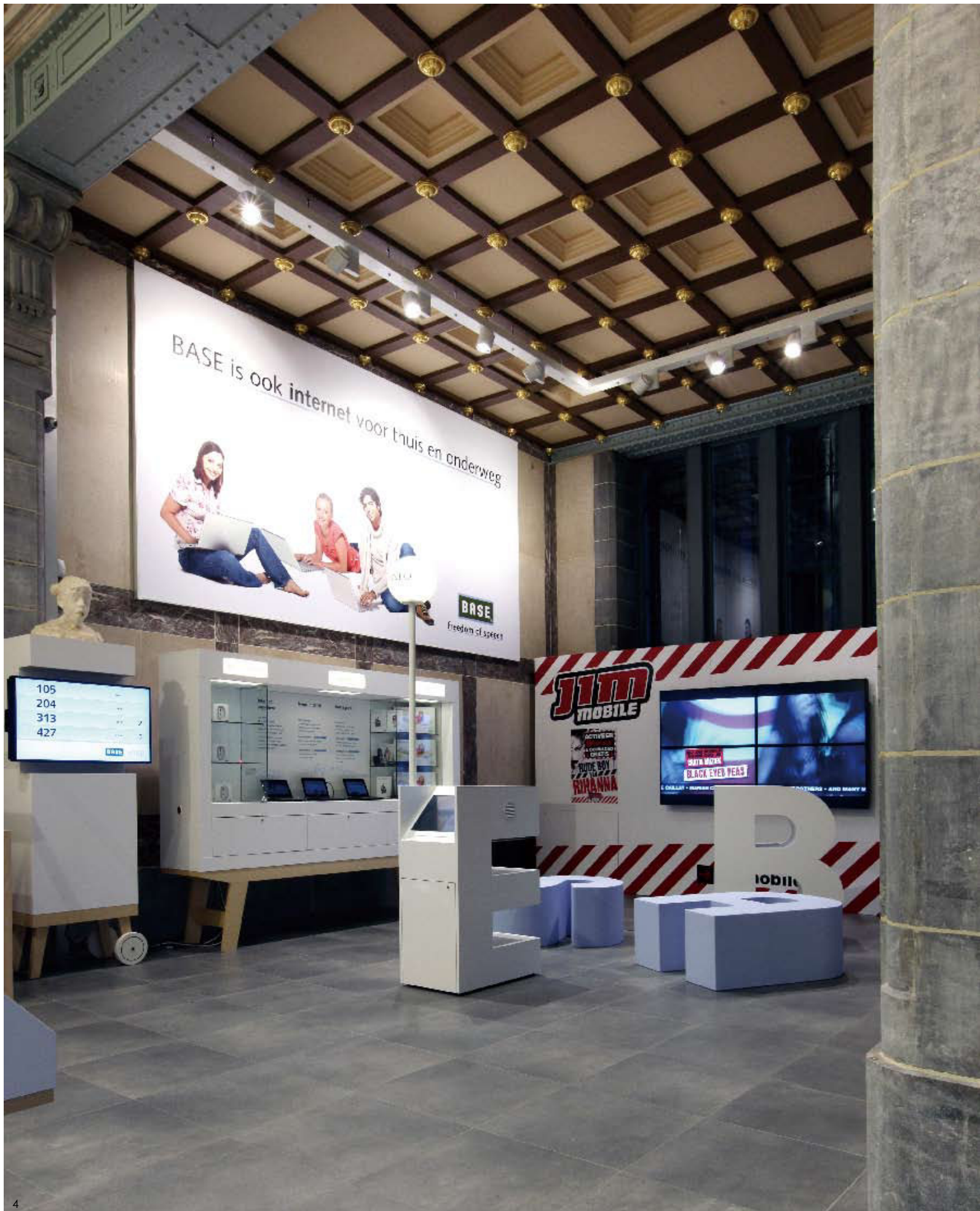


1. The old building and the novel brand make a sharp contrast
2. The interior design is light and exquisite
3. Customers can enjoy the high-tech products better in a comfortable environment
4. Print-on-demand: only specific folders for clients are printed
5. The store expresses a novel and flexible design style



1. Entrance
2. New product presentation
3. Back office
4. Printing zone
5. Counters







FlatFlat in Harajuku

Location:
Tokyo, Japan

Designer:
SAKO Architects

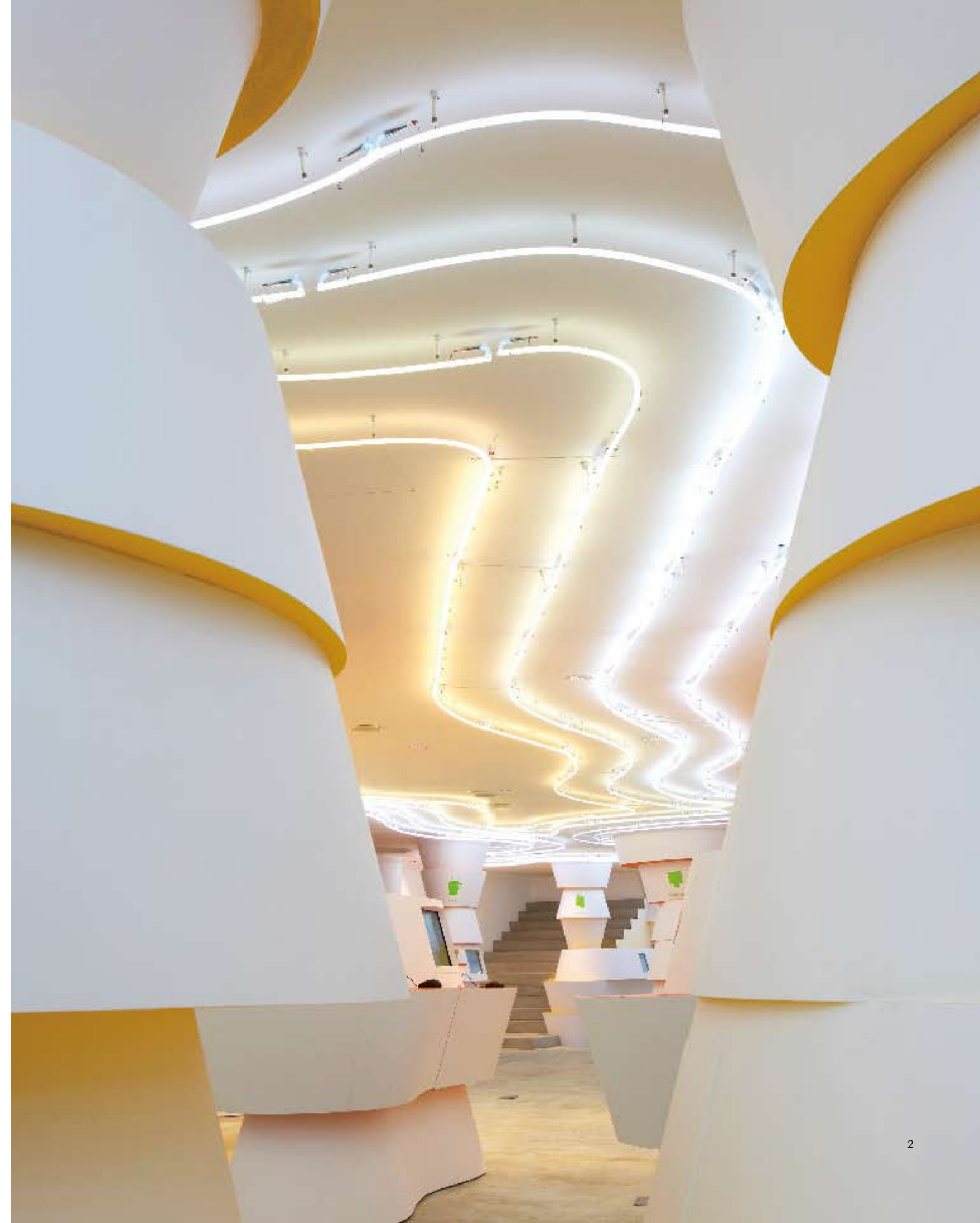
Photographer:
Chikao TODOROKI/Sasaki Studio Inc.

Completion date:
2008

FlatFlat in Harajuku is the store where the visitors are actually able to experience Hangame, an online games portal, and Hange.jp, a games portal for mobile phones, developed by NHN Japan Corporation. The store is located at the center of Harajuku, a part of Tokyo, known internationally for its youth style and fashion. The store occupies a narrow space of 3.5 metres wide by 45 metres long with complicated plan and structure as the result of repeated reconstruction.

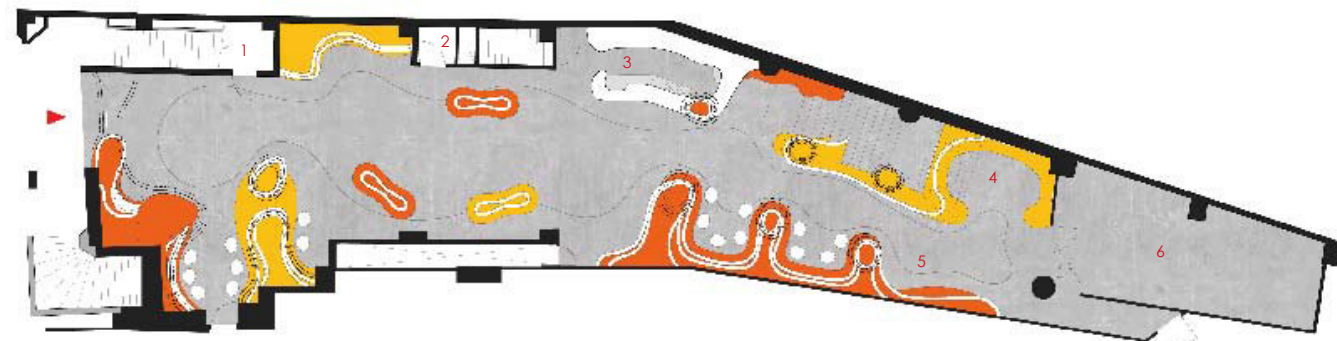
The concept of the store is the future park and the designers attempted to combine virtual element with real space opens to anyone. It is not only the space where "organic principle" and "inorganic principle" stay together, but it represents the modern society consists of real and virtual environments.

"Organic principle" consists of curved lines which has a space characteristic of a cave which is the various space that people can discover own place to stay depending on each purpose and feeling while the different scenes unfolds continually. The designers attempted to create a space that people feel like snuggling up to the organic form that curves based on human body dimensions. Visitors do not hesitate to enter the store because of the sense of closeness. On the other hand, "inorganic principle" consists of white wall surface fixtures, neon tubes of ceiling illumination and mortar



1. The layered streamlines
2. The curving structures make the store like a future park
3. Customers can enjoy a virtual on-line game
4. Reality and virtuality combines well in the store

floor creates virtual character. The designers used the lines which let neon tubes and the prevention of crack seam of mortar offset the forms of the wall surface fixtures. They stimulate curiosity of the visitors by synergy with the forms of the fixtures and lead them to the inner part of the narrow space.



1. Ware house
2. Eps
3. Kitchen
4. Sampling section
5. Promotion area
6. Office





O2

Location:
London, UK

Designer:
JHP

Photographer:
JHP

Completion date:
2008

Design consultancy JHP has been appointed by O2 to work on the design of a new store concept for the telecoms retailer. The store environment seamlessly links the worlds of the contemporary home and future technology without alienating the everyday customer. Contemporary concrete floor tiles and dark timber flooring are used to define different zones within the store. Overhead, the unique ceiling features sinuous interlocking blades, reflecting the form of sound waves.

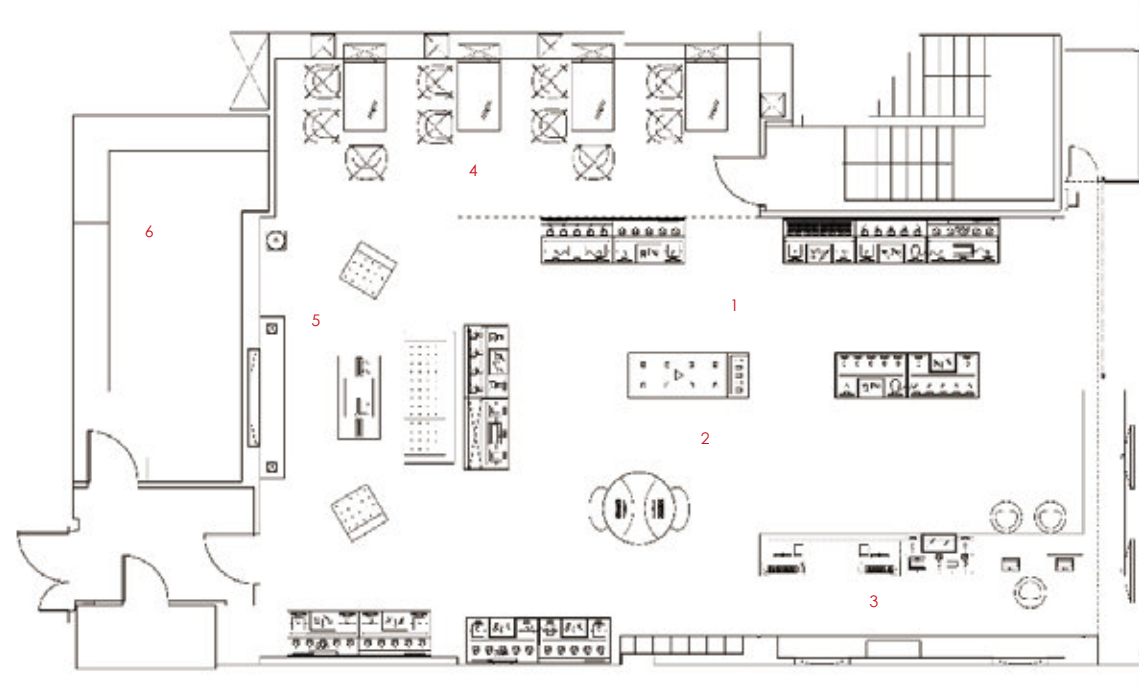
At the back of the store, is the "lounge" area. Relaxed and inviting furniture positioned around a coffee table faces a huge interactive touch-screen which will show product demonstrations, gaming, video clips from O2 and from sponsored sports events. Timber flooring, textured wall-covering and lampshades bring warmth to the environment and adds to the homely feel. The lounge area will also provide a space for O2's presentations of "It's Your Community" where grants are presented to local community groups.

The white unitary on the shop-floor has been designed to flex as the product range evolves. Customer experience in-store will be enhanced further with the introduction of a self service table enabling customers to check their account, top up, and buy O2 event tickets. The planning of the store has been carefully built around the needs of O2's

1. The display of products
2. Self-service area
3. Customers can experience the high-tech products
4. The unique ceiling features sinuous interlocking blades, reflecting the form of sound waves
5. The comfortable relaxing area
6. The clear and deep entrance

customers who wanted an easier way to shop for accessories, phones and other telecoms devices. Advertising agency VCCP has created visual merchandising that connects directly to the product and category facilitating ease of orientation around the store.

The new concept also boasts "green" credentials employing the use of energy efficient lighting, digital ticketing instead of paper, digital screens instead of posters and managed power sources which accommodates different day part requirements.



1. Browse
2. Retail area
3. Guru bar
4. Membership sign up
5. Live product play
6. Store area







One2free Flagship Store

Location:
Hong Kong, China

Designer:
Curiosity, Gwenael Nicolas

Photographer:
Curiosity

Completion date:
2008

One2free is the number one mobile brand in Hong Kong. The new interior is a materialisation of the graphic identity. The elements of the logos become three-dimensions displays. The consistency in the communication is an important factor for a successful brand. The message is unique and can be easily comprehend by the customers.

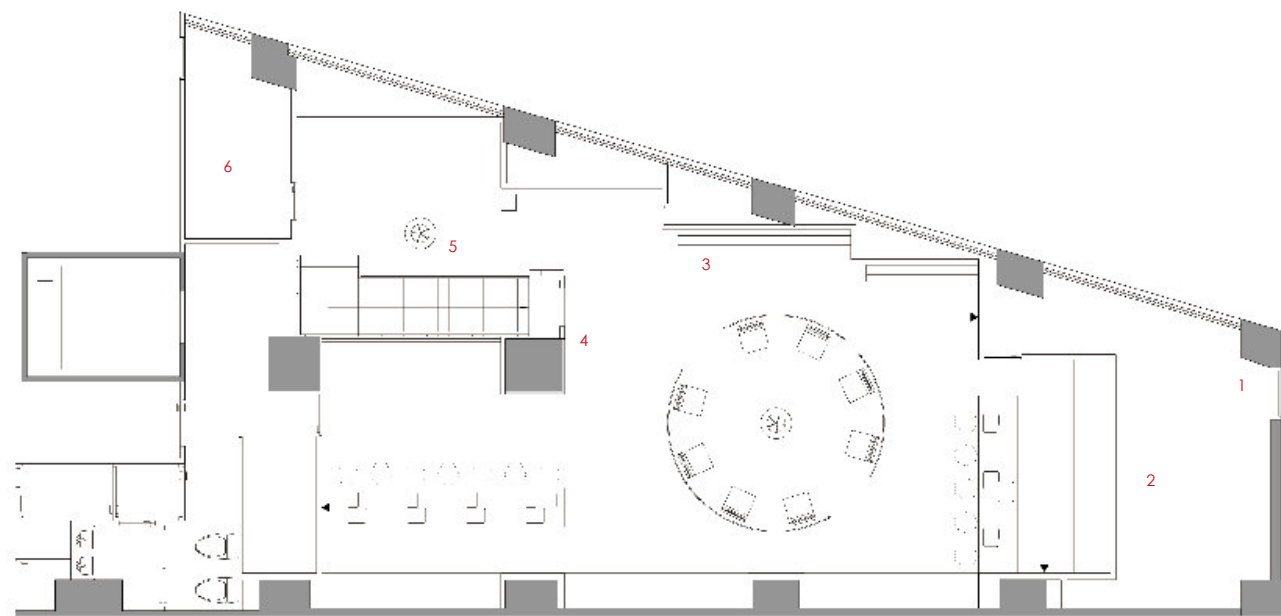
The elements of the logo, the circle is applied in the interior as well as the façade. The shop exterior become an iconic expression of the brand identity. In the entrance a large "digital chandelier" created with circular elements integrate screens and visuals. Reflected on the ceiling the circles appear as the drops of a "digital fall".

Clarity, transparency, fluidity reflects the brand essence, also become inspiration for the interior space, displays and lighting. Unique interior design systems were developed to offer new experiences to the customers. The new handsets are displayed in large water drop displays, they appear floating in the middle of the space. Dual screens integrated on counter top, offer unobstructed interaction between the staff and the customers. The shop offers different zones depending on the type of services, on the top floor a digital centre, framed in an orange glass arena offers individual services. The iconic shape and colour become a strong symbol of the new interior identity.



1. There is a large digital screen at the entrance
2. The store design features a sense of future
3. The circles appear as the drops of a "digital fall"
4. The matt black display window
5. The space design is pure and unique
6. The interactive consulting area

The orange brand colour, was widely used in the space to highly the different zones and guide the customers. It is contrasted with the white of the floor, ceiling and furniture. The handset are displayed on matt black large windows, so the customers can focus on them as pixels on a black screens, it expresses the digital and immateriality of the communication devices.



1. Exit
2. Office & stock
3. Display
4. Monitor
5. Handrail
6. Stock





4



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Tsunami Concept Store

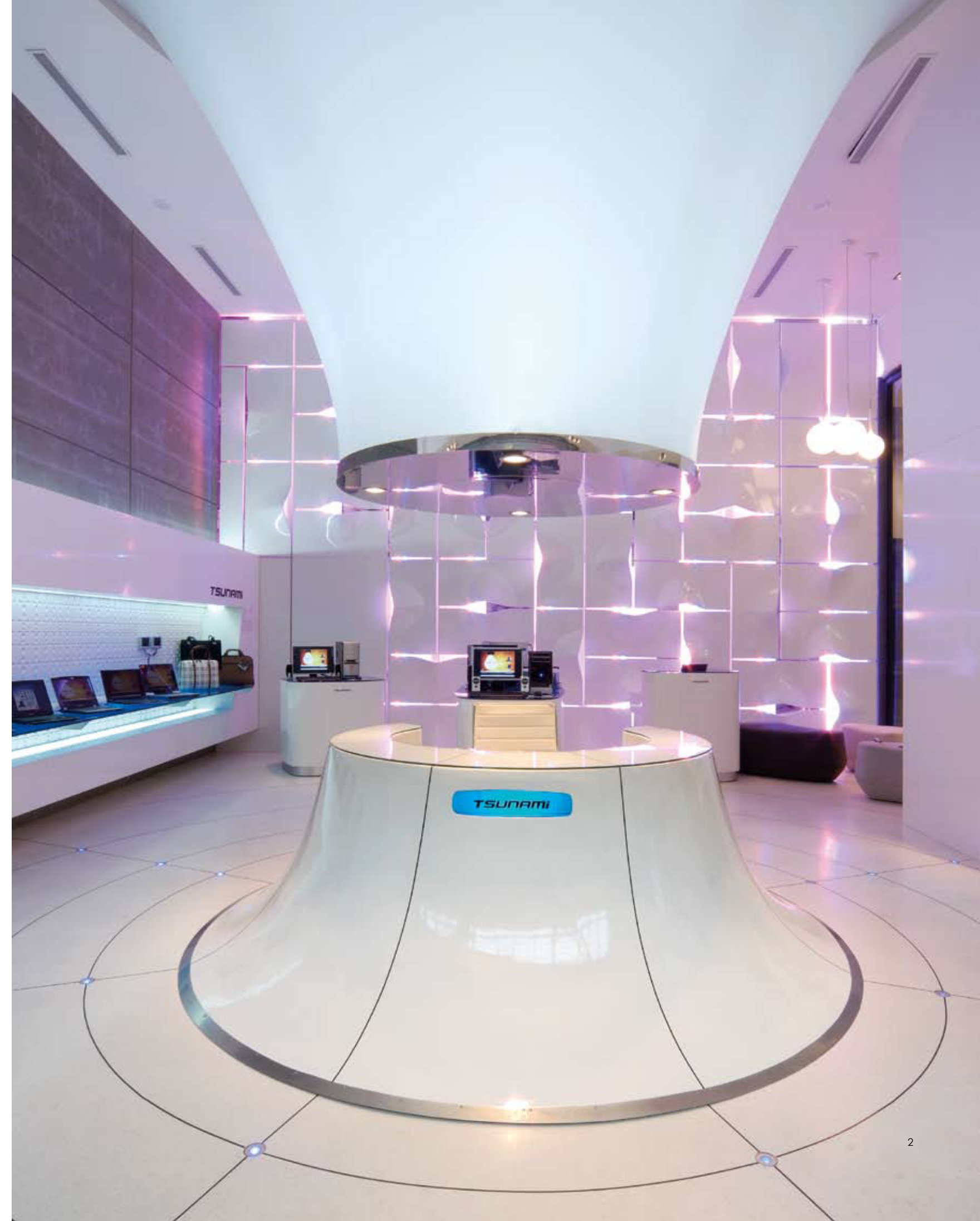
Location:
Oporto, Portugal

Designer:
Pedra Silva Arquitecto

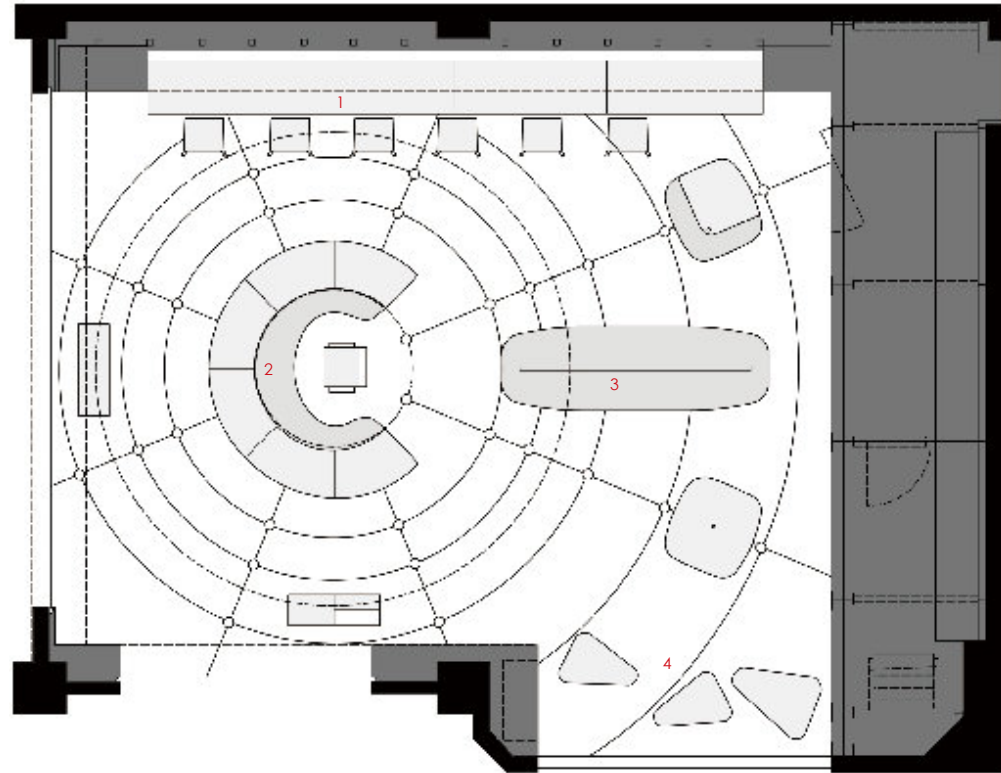
Completion date:
2007

At 19th century, when the doors opened to reveal the new Tsunami Concept Store what initially seemed like an impossible mission was made possible. The expertise of the construction company BEC, was able to put a space of this complexity together in record time. This store, just as its contents used technology to make this space possible, from high-tech fiberglass paneling to CNC cut furniture. Opening was accompanied by celebrities and the presence of the press.

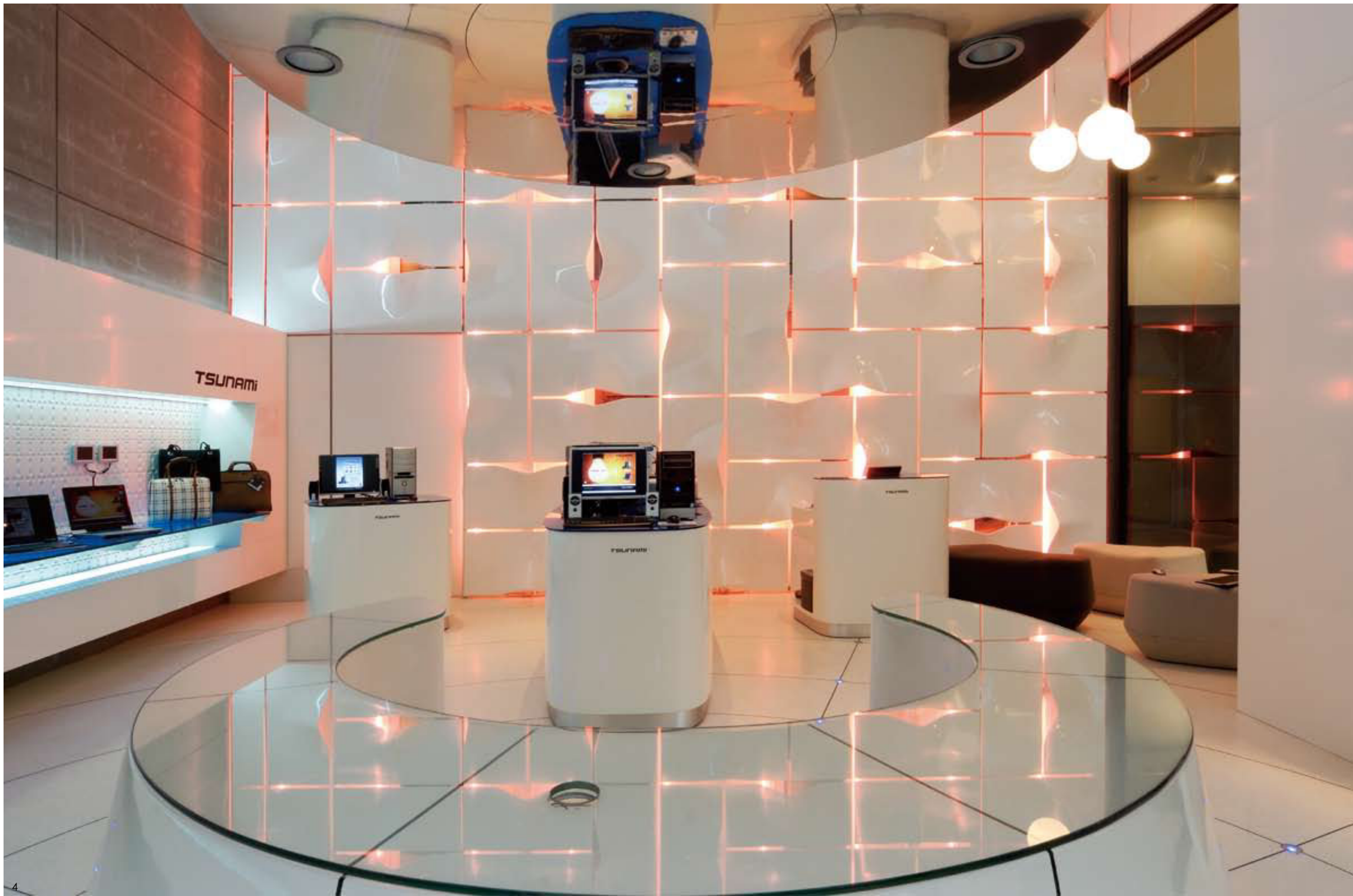
With this proposal, the designers were able to relate several aspects of quality and above all innovation. They sought to destroy preconceptions and developed this unconventional solution. The project team, composed by designers and architects from three nationalities, using hi-end software, were able to achieve an excellent result in spite of the short time frame available – and example of the ability to deliver quality projects, with great challenges and tight deadlines.



1. The display area with rectangle niches
2. The ring is the centre of the store
3. The raised wall plate create a mysterious future atmosphere with blue light
4. A general view of the store
5. The open interior space is convenient for customers to experience the products



1. Display
2. Ring counter
3. Showing table
4. Rest area





Wind Retail Operative Platform

Location:
Milan, Italy

Designer:
Crea International

Photographer:
Daniela Di Rosa, Crea International

Completion date:
2007

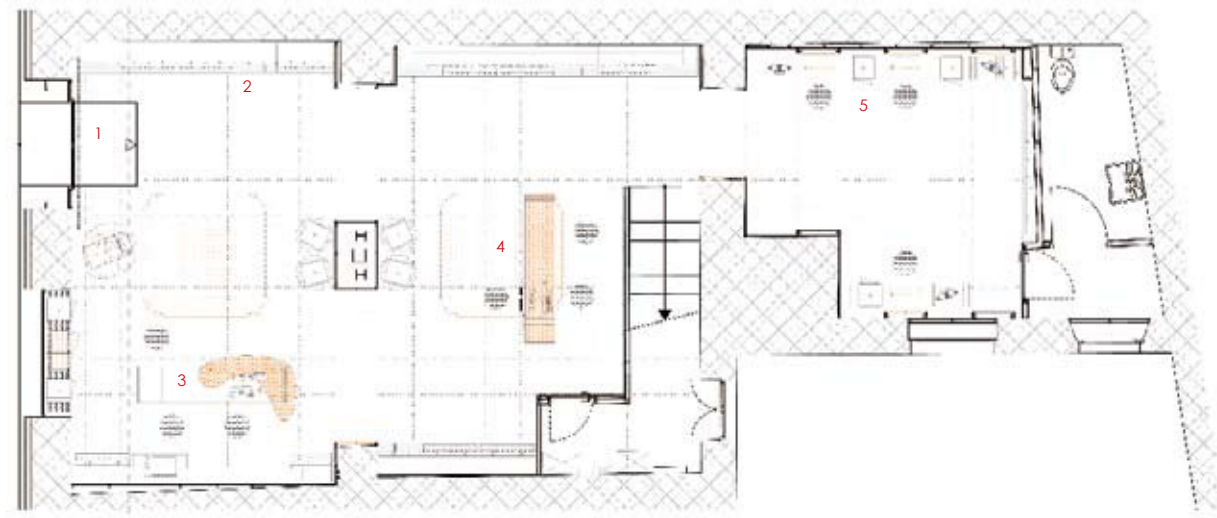
Crea International was asked to conceive for the Wind Retail Operative Platform was to guarantee and keep constant communication of the brand regarding each single service it provides, through a clear, lively and colloquial tone.

The key word permeating the whole design concept is 'Fashion Tech', which leads to a right stylistic mixture between a wiggly and soft design with the latest smart technologies, make the space synonymous of brand essence and values. So it is seen as a new means of communication and it has been chosen as the set for the Wind TV spots.

The environmental branding is mobile and particularly characterised by enlarged pixel which runs across the entire perimeter of the store and is the symbolic frame which contains visuals, signage for the services supply and product displays. Together with the orange outline, it punctuates the environment and represents the dynamic icon that generates the rhythm of the stores and develops their memorable language. The concept is wholly modular and it can be declined into different layout formats, but keeping the same effectiveness in terms of visibility.

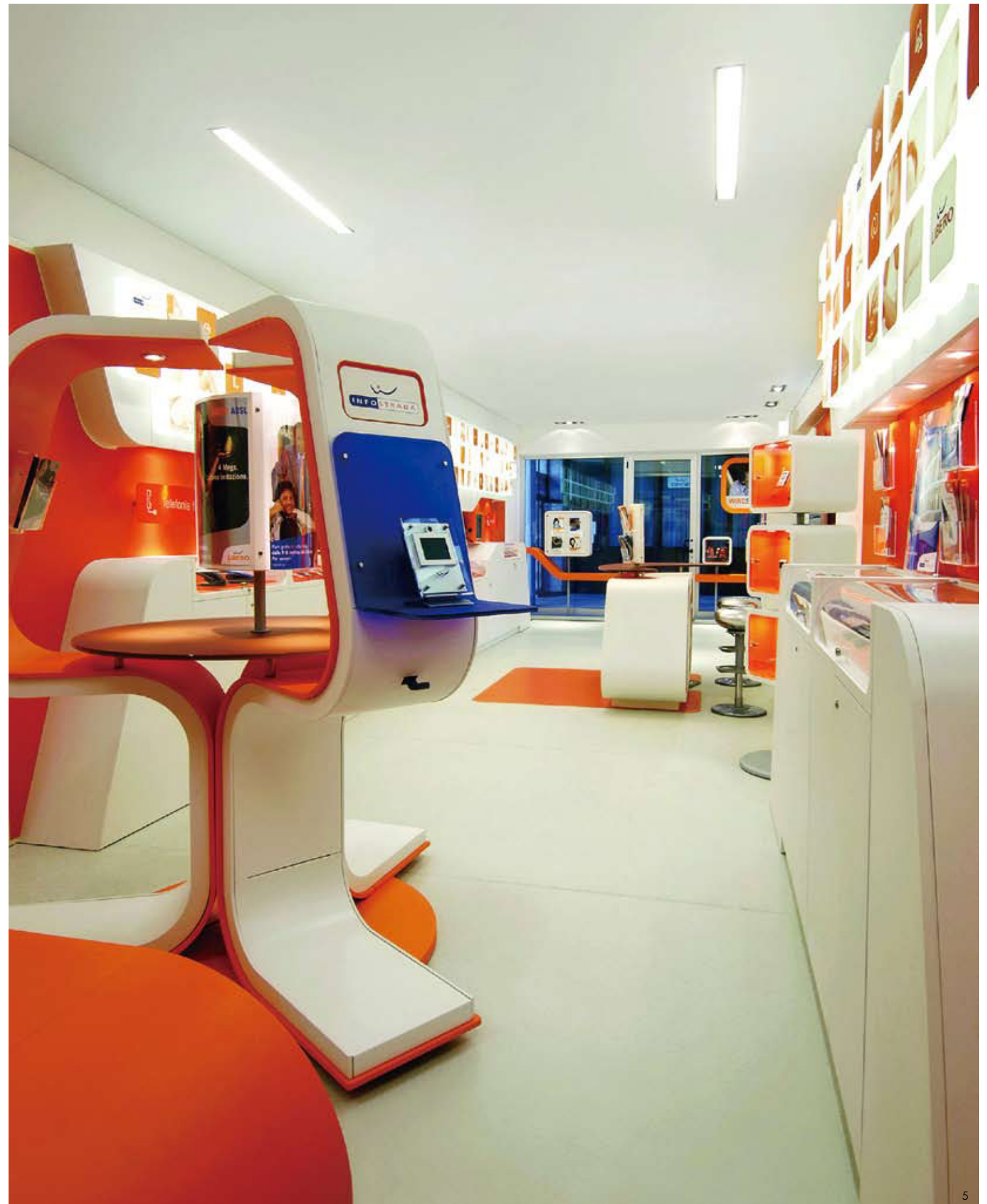


1. The reception of the store
2. The bold and novel design of the orange frame
3. The display windows are delicate
4. The whole interior space are decorated with orange pixels
5. The curving and soft experiencing stand design



1. Entrance
2. Display
3. Counter
4. Cashier
5. Experience area







Barbie Shanghai

Location:
Shanghai China

Designer:
Slade Architecture

Photographer:
Iwan Baan

Completion date:
2009

The first Barbie Flagship for Mattel holds the world's largest and most comprehensive collection of Barbie dolls and licensed Barbie products, as well as a range of services and activities for Barbie fans and their families. Mattel wanted a store where "Barbie is hero"; expressing Barbie as a global lifestyle brand by building on the brand's historical link to fashion. The designers were charged with the design of everything. Barbie Shanghai is the first fully realised expression of this broader vision. It is a sleek, fun, unapologetically feminine interpretation of Barbie: past, present and future.

For the new façade, the designers combined references to product packaging, decorative arts, fashion and architectural iconography to create a modern identity for the store, expressing Barbie's cutting-edge fashion sense and history. The façade is made of two layers: molded, translucent polycarbonate interior panels and flat exterior glass panels printed with a whimsical lattice frit pattern. The two layers reinforce each other visually and interact dynamically through reflection, shadow and distortion.

Upon entry, visitors are enveloped by curvaceous, pearlescent surfaces of the lobby, leading to a pink escalator tube that takes them from the bustle of the street, to the double-height main floor. The central feature

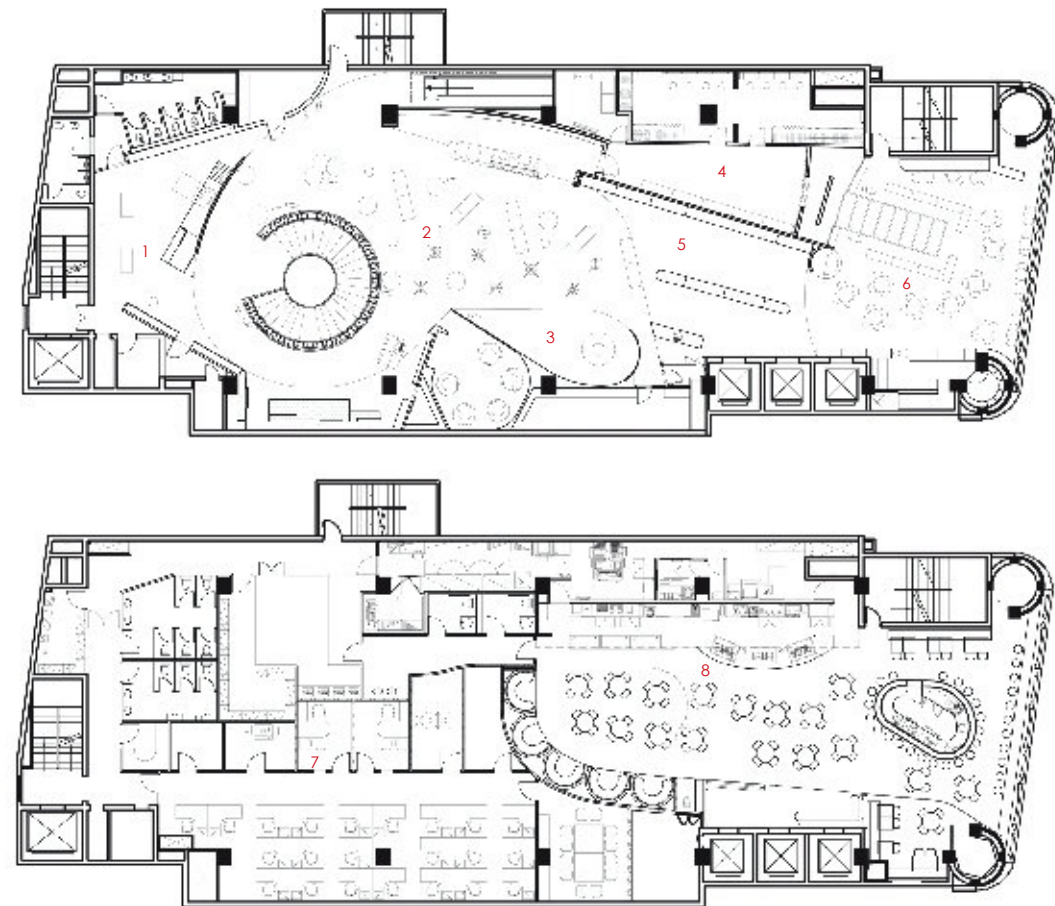


1. A lively and flexible display area
2. The pink decorations are elegant and warm
3. The spiral staircase are flanked with Barbies
4. The fresh and lovely bathroom design
5. The hall is gorgeous
6. The pink escalator bring customers away from the busy daily life

within the store is a three-storey spiral staircase enclosed by eight hundred Barbie dolls. The staircase and the dolls are the core of the store; everything literally revolves around Barbie.

The staircase links the three retail floors: the women's floor (women's fashion, couture, cosmetics and accessories), the doll floor (dolls, designer doll gallery, doll accessories, books), the Barbie Design Centre, where girls design their own Barbie on this floor, the girls floor (girls fashion, shoes and accessories). The Barbie Fashion Stage, where girls take part in a real runway show, is also on this floor. The Barbie Café is on the top floor.

Throughout the retail areas, the designers played with the scale differences between dolls, girls and women. They reinforced the feeling of youth and the possibilities of an unapologetically girlish outlook (regardless of age) by mixing reality and fantasy and keeping play and fun at the forefront – to create a space where optimism and possibility reign supreme as expressions of core Barbie attributes.

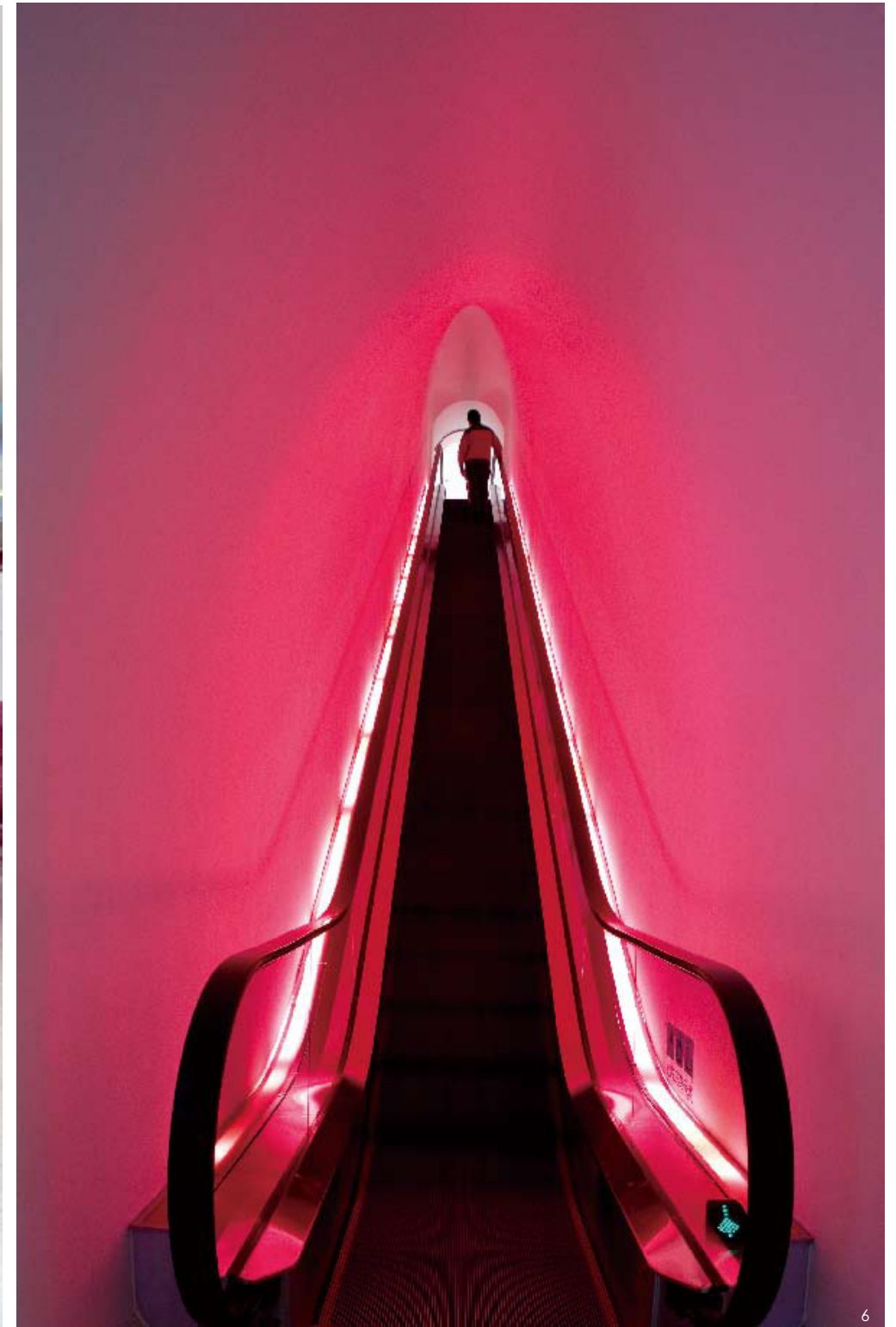


1. Home
2. Girl's fashion
3. Shoes
4. Fashion runway
5. Giftables
6. Café
7. Offices
8. Restaurant





5



6



Fantasy World

Location:
Kuwait City, Kuwait

Designer:
JGA

Photographer:
Fantasy World

Completion date:
2010

The store features fun, multi-coloured round ceiling elements that match the distinctive department colours, making it easier and more exciting for guests to navigate their way through the experience. The storefront offers a changing display of colour and patterns visibly different each time when the customer visits. Located at the storefront, the prominent positioning of Freddie, the brand's iconic toy soldier, serves as a welcoming gesture. Passersby are drawn to the store by its rich colour palette and internally illuminated ceiling discs. Bold graphic striping of the store's feature walls were accented by graphically rich floor materials; at the same time appearing simply delightful and high technology. The brilliant high gloss white fixturing contrasts the use of the colour-zoned departments, while positioning the toys and its packaging as the hero.

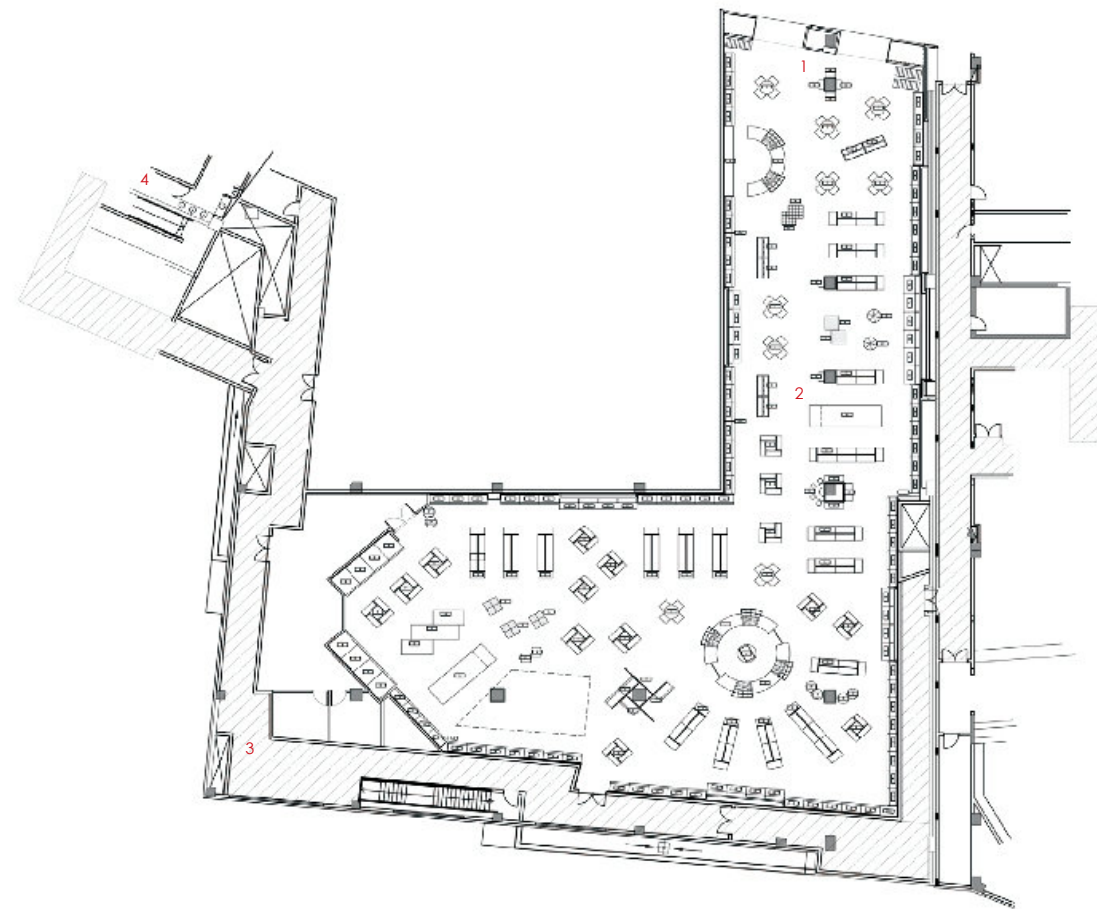
The use of an iconic identification system, reinforced by departmental colour blocking defines merchandising zones. Background paper and end-cap graphics create an intuitive, easy-to-follow directional system for either children or their time-pressed parents. The store's simple perimeter racetrack leads shoppers into a series of departmental valleys to offer the store intimacy. Uniquely designed impulse areas easily accessed by customers allow the store to feature products either by price point or end use. Merchandise displays with the price point, density and easy



1. The colourful entrance
2. The toy area
3. Different lightings represent different zones
4. The change of colours provide customers with rich experience
5. The children bicycle area
6. Different areas are gathered with different colours and forms
7. The lovely corner of the display area

accessibility lends to an effective consumer-centric experience. Large monitors are highlighted in each department allowing for movies, cartoons, and other promotional messages to be broadcasted either on an overall or specific store basis.

The bold and vibrant colour palette, along with a brilliant array of internally illuminated fabric-stretched discs creates a playful constellation of colour, shape and elevation visible from the store's main entrance that reinforces the "out of this world" theme. The holographic perimeter focal element provides a perspective of continuity from the exterior colour morphing to the inside of the store.



1. Entrance
2. Display area
3. Mech. shaft
4. Washroom







IMAGINARIUM in Barcelona

Location:
Barcelona, Spain

Designer:
SAKO Architects

Photographer:
Marta Pons Miralbell

Completion date:
2007

"IMAGINARIUM in Barcelona" is a flagship shop of a well-known Spanish children's brand called "IMAGINARIUM", and located across the Passeig de Gracia from "Casa Mila". The shop occupies three floors (B1F-2F) of a narrow building 6 metres wide by 28 metres long.

Since the shop deals in 23 different series of commodity, the designers attempted to create a space that has not only many independent rooms match to each series, but also continuity as a whole. The designers were inspired by a space characteristic of "Cave", which is that there is no viewpoint people can perceive whole space but instead different scenes are explored continuously as people go deeply into the space.

Many of their goods and packages are in primary colour, therefore the designers filled whole space with rainbow colour to set off the commodities and create a cheerful atmosphere. Colour on the wall gradually changes in vertical direction. Each of six layers of display shelves draw their own smooth curved line throughout the shop, which is like undulations of natural land drawn by contour lines. In some places, display shelf is flying out just like "tongue" and becomes special shelf for promotional commodity, area sign, table, chair, counter, book shelf and partition and so on. Those "tongue" create distinctive areas in the shop then generate variety of activities around



1. The entrance with rainbow forms
2. The stack display shelf of
3. The relaxing area
4. The curves of showcases look like natural topography
5. The products are arranged in this 3D space
6. The background wall with rainbow colours on it

them. Since each layer has different shape, activities are distributed irregularly in three-dimensional way. So once you over look from right above with all layers translucently overlaid, colour lines shows the distribution of activities, or "space stress".

As represented by a pair of doors at the entrance, goods for parents are displayed right next to those for children, which embody IMAGINARIUM's philosophy of treating children as adults. For children the experience of exploring in "Rainbow Cave" will exceed that of usual shopping and stimulates their native curiosity.



1. Entrance
2. Cashier
3. Terrace
4. Bookshop
5. Café





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