

#1
2016

NODECOR

THE GLOBAL APPROACH TO RESTAURANT DESIGN

EDITORIAL



All countries have been committed for the last decade to a significant transformation of restaurant aesthetics. The novelty and originality of these new decors have created the conditions that allow the brand to stand apart from its direct competitors by expressing a more upmarket stance that distances us from fast food and its negative perception. The work done by designers specialising in the retail business has contributed to the field by offering our restaurants more comfort and intimacy, thereby breaking QSR codes. The change was comprised of nobler materials, broader spaces, more careful execution, more varied seating, indirect lighting, a warmer atmosphere and multiple themes. This movement is admittedly uneven, but it is widespread at McDonald's.

Our restaurants are the first symbol of the brand along with our products. The consistency and coherence of our product range is not questioned by anyone. The representation of our brand through our restaurants must be unique as well.

The role of design must now change. This is what this document is about. In the past, design served to convey our change. Now, customer experience is the change. Design must therefore solve the tension between deferring to value or physically setting out services or their usage while continuing to convey the values of welcome, of freedom, of joy, and even some craziness.

Upgrading the restaurant experience does not only mean reimagining the dining room, adding kiosks, mobile and web ordering or curbside, table service or even bringing new food offers. It is about engagement with the customers at a new and different level by promoting new crew interaction, adding food cues, bringing personalisation to life, and differentiating ourselves from legacy elements such as self service beverages, traditional menuboards, industrial central islands. ■

JPP



The world is changing faster than ever. It took a century to fully transition from horses to cars, or from the candle to the lightbulb, but only 10 years to transition from letters to e-mails and even less from paying by cheque to credit cards. Airports and railway stations were transformed to replace ticket booths with terminals to check yourself and your luggage in. Retail companies are transforming, restructuring and reorganising their spaces to accommodate these new

uses. We too, like our competitors, must follow this movement. Quickly.

If we can say that the different designs of our restaurants have been the backbone of the transformation of our im-

THIS IS AN IRREVERSIBLE MOVEMENT WHERE AGILITY IS KEY.

age in many countries during the past decade, new technologies and services will be the backbone of our future de-

velopment in the next one. This is no longer a challenge worth accepting, but a clear obligation when you look at the radical transformation in services and customer relations in retail and service industries. We need to catch up with what is now in place and expected from reinvented airports, train stations, and hotels, even restaurants like Starbucks. This is an irreversible movement where agility is key. This game is not about big versus small players, but about fast versus slow players. ■

CHANGING THE STREET

The awareness of the public, often driven by non-profit organisations, has led businesses and citizens to a radical change in behaviour. The search for greater integration, greater attention to the preservation of the present, better decisions in waste management, access to energy or choice of materials are initiatives to which our citizens will pay more and more attention. The street in general, public places, shopping malls, railway stations and airports reflect this change. Business in general, and large companies, have their role to play. If



they are not the sole problem, they should still be part of the solution, in the aesthetics, their integration and their choice of location, signals, and image. Places of business must be in harmony with the streets of today. This adaptation is essential.

RATIONAL COMPANIES ADAPT TO THE WORLD. IRRATIONAL COMPANIES INSIST ON TRYING TO ADAPT THE WORLD TO THE COMPANY.

We will have to adapt in our design. Brands close to our business are showing the way. Eataly. Apple. Nespresso. Starbucks. They give the street a feeling of quality, proximity, integration and respect. They build their store around customer experience. Our standard must no longer be the QSR restaurant across the street or another McDonald's, but rather our competitors in terms of design, where our customers buy, dream, have fun, live. ■

CONSUMERS AND MARKET LANDSCAPE ARE SHIFTING

The 21st century has brought with it a new kind of customer - a more pragmatic, informed, demanding consumer that wants to be seen as an individual. The Millennials arrived at the turn of the century with a desire for individualisation, behaviour reinforced by the power the Internet gives them.

'We, now' is their slogan.

Freedom, stress-free, transparency. This will be our new vocabulary. We need to know how to become the symbol of personalisation after having been the symbol of standardisation, and successfully combine the speed and accessibility of Fast Food with the service quality of traditional restaurants. ■

FOCUS

DESIGN IS THE STAGE FOR ROTF



EOTF is a company project. Its precise definition will soon be completed, but this will not change the general concept. Restaurant design is a company project too.

CUSTOMERS MAY FORGET WHAT YOU SAID, BUT THEY'LL NEVER FORGET HOW YOU MADE THEM FEEL.

The design is the stage of the restaurant. It will not only be the showcase of the new components of the ROTF, it will be also its facilitator and catalyst. Customers may forget what you said, but they'll never forget how you made them feel. The decor will serve as the backbone to complete ordering freedom, transparency and stress free customer experience. We have to know how to create a movement that all can feel at the same time worldwide, one that delivers the same message. The restaurant is our main vehicle because it is 34,000 times the ROTF. ■

KEEP THE FAMILY EXPERIENCE ALIVE



Family is the first and foremost connection of the McDonald's brand to society. We have an important role to play with families, and we must not stray from it.

Today, a whole generation brings their kids to McDonald's to have a good time together, teaching values, discovering new things. The cycle then repeats itself, with those children growing up and bringing their own children to McDonald's to relive these cherished moments. This role is the key to our future, and is also in the DNA of the EOTF. The restaurant's design must therefore stay true to McDonald's being a family restaurant. It must facilitate the easy, enjoyable family experience. ■



CUSTOMER EXPERIENCE IS THE NEW DECOR

Design must be made to serve the restaurant, and not the other way around. We are witnessing a reversal of roles. Yesterday, design was used to create a differentiator for brands, for our brand. The concepts often had a name, and a theme, linked to an inspiration, a target, an environment but had the inconvenience of being too

restrictive. Today, the concepts need to be more neutral, inspired by a company seeking more naturalness, more quality, more sensitivity, more discretion. Decor sets the stage of what the brand is offering.

The decor and the offer do not conflict, rather they are built to complement each other. Decor is the stage on which we will be unique, the setting

for the freedom of our experience. The work ahead includes knowing how to express the difference of our

DECOR SETS THE STAGE OF WHAT THE BRAND IS OFFERING.

brand built through the mosaic of the ROTF, but also to cultivate our person-



FULL RESTAURANT EMBODIES THE VISION OF BECOMING A MODERN PROGRESSIVE BURGER COMPANY.

It's not about Made For You and Hub & Spoke. It's not about kiosks or table service. It's not about providing a different kind of relationship with our clients.

It's not about enabling a new level of customisation. Create Your Taste or Chef Crafted, or Signature. It's about all of them.

It's about being a company that wants to evolve beyond today's standards. It's about leading this industry, just as we have done since 1955.

POSTER

GALLERY

CATALOGUE

2015

→ 2016

2017

2018

ME XTREME

untries:

nany, UK, Ireland, Sweden, Denmark, way, France, Spain, Italy, Netherlands, zerland, Portugal, Russia, Austria, ind, Czech Republic, Bosnia, Finland, ium, Greece, Hungary, Romania, nia, Lithuania, Belarus, Slovenia, ey, Saudi Arabia, Egypt, Japan, China, g Kong, Singapore.



DECOR 1

untry:

ice.



DECOR 2

untries:

ice, Netherlands, Italy, York City (2016).



JOD & STONE

untries:

nany, UK, Ireland, Sweden, Denmark, way, France, Spain, Italy, Netherlands, zerland, Portugal, Russia, Austria, nd, Czech Republic, Slovakia, oco, Belgium, Ukraine, USA, ralia.



ALPHABET DECOR

Countries:

China, Hong Kong.



SPIRIT OF FAMILY

Countries:

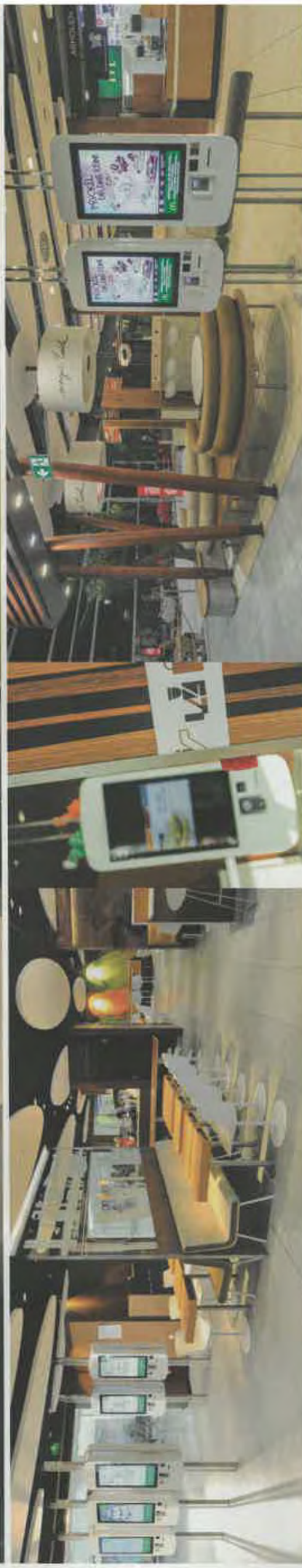
Germany, UK, Ireland, Norway, France, Spain, Netherlands, Switzerland, Austria, Poland, Malaysia.



AIRPORT

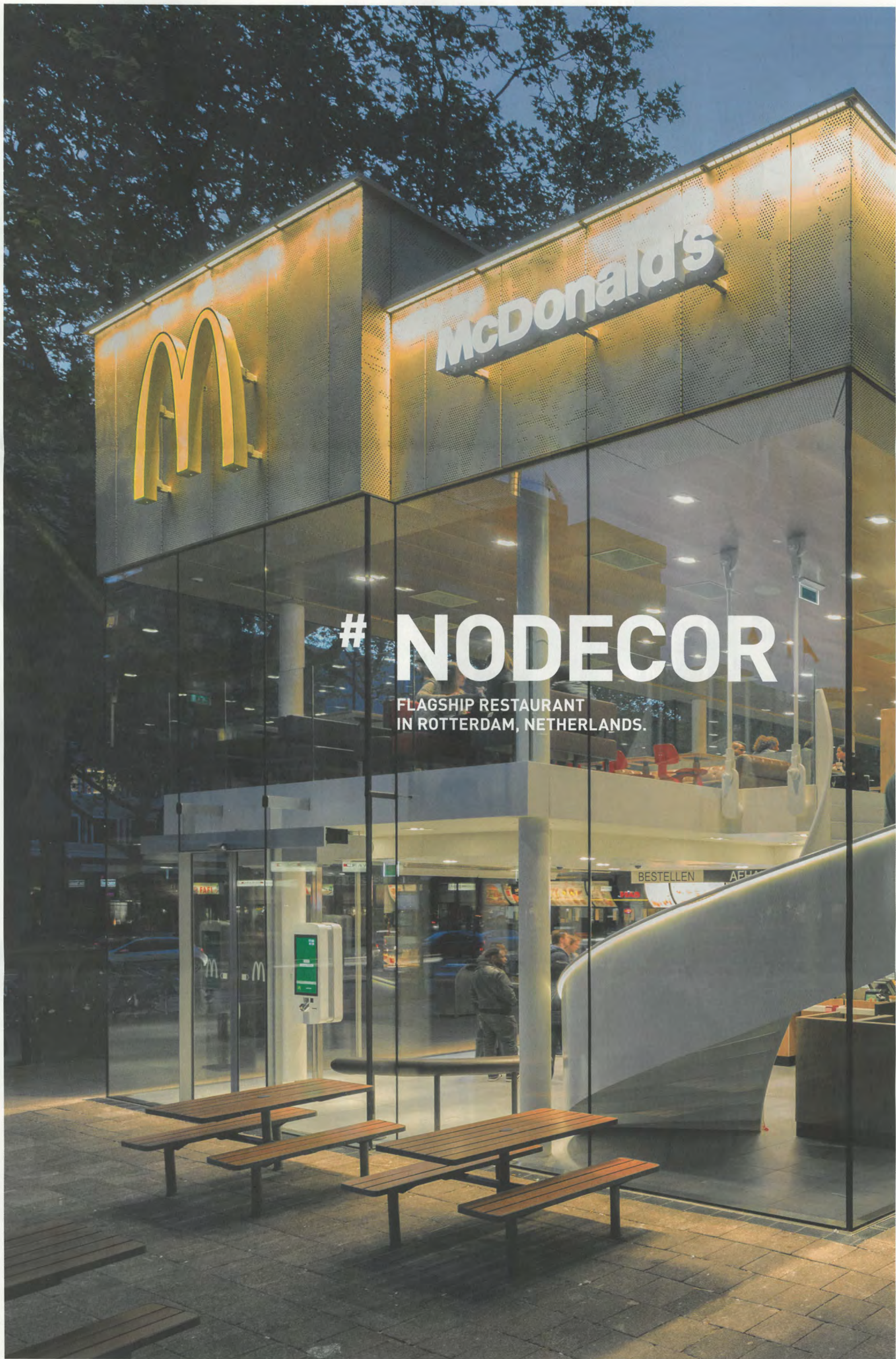
Countries:

France, Germany, Spain, Austria, Ireland, United Arab Emirates.



MORE TO COME IN 2017

#NODECOR



NODECOR

FLAGSHIP RESTAURANT
IN ROTTERDAM, NETHERLANDS.



ality which is in our DNA: the values of being welcoming, pleasure, joy, and a bit of craziness.

It is the success of knowing how to express and contract these two issues that is the challenge of our design of tomorrow, and therefore the challenge for our designers, and knowing how to express this in all our restaurants, communicating a single brand and a

single business. To achieve this, our size will be our ally.

We have to be confident in achieving this goal. Much work has been done in different continents to approach this direction. The new ongoing projects will be complementary, will be refined, will inspire each other. As a result, our brand will be strengthened and more consistent. ■

NO MORE THEME DECOR, IT'S ABOUT A HOLISTIC EXPERIENCE

The role of design must now change. In the past, it served to convey our evolution. Now, customer experience carries this message. Design must therefore defer to value or physically highlight services or their usage. This is a simultaneous movement for our decor. We have conceptualised the idea by saying that yesterday's decor – often noisy, aggressive and tasked with telling a story – would have to fade out to support, enhance and orchestrate what makes us unique, our new experience.

Our decors will become NO DECORS. We will ask the most talented designers around to draw decors that bring out the

value of what we have that is unique. A bit like an Apple Store or a Nespresso store or even in a museum where the understated, modern and high-quality environment is only there to promote the personality of the location through what it presents or what it offers.

**NOT THEME RESTAURANTS,
BUT EXPERIENCE RESTAURANTS.**

The modernisation of our restaurants must continue by searching for new personalisation: not theme restaurants, but experience restaurants. This is the matter at hand, illustrating our DNA, our originality and our real business. ■

INTERVIEWS

NODECOR

BY NORGUET



Credit @Studio van Assendelft

How did you come to work with McDonald's?

As I have often said, my first reaction was that it would be impossible for me to work with McDonald's. But I soon dropped these hasty judgments. Meeting with the company allowed me to discover an exciting French business with a visionary leadership. We have been able to establish over time a relationship of trust and respect, which is essential to any collaboration and the quality of a project.

What are your sources of inspiration?

I am often asked this question. My inspiration is contextual: a story, a meeting, a factory, materials, machines, a business... But as a general rule, inspiration often comes from the energy and intelligence of men to want to innovate, to improve our environment and our culture.

Does it help to be a designer in the work that you do?

My collaboration with McDonald's is based solely on my experience as a designer. Whether objects, products or spaces, I am constantly in search of balance around

functionality, taking into account the context and stories of the brands I work with. From creative concept to development, there are a significant number of steps and details to manage to keep the end goal, the quality and uniqueness of a project.

What is the intention and expression of your NODECOR work?

Alone, we do nothing... NODECOR was born from my meeting with the McDonald's France leadership team and their capacity to innovate. Before I started drawing, we talked a lot, faced our visions of the major changes of our time, new uses, behaviours, development of digital... This project allowed to reposition people at the center of a fundamental subject that McDonald's calls 'service'. Digital and technology make these essential (r)evolutions possible. Well-managed with honesty, they allow us to tackle a more communicative era that favours interactions, and therefore maybe openness and respect for others... NODECOR embodies this simplification, to provide a more streamlined space, more functional, and therefore more welcoming. ■

RAY PROJECT

BY LANDINI



EVERYONE IS SHOUTING LOUDER AND LOUDER, BUT IT'S TIME TO BE QUIET AND LET THE FOOD AND SERVICES BE THE HEROES.

You have said that 'everyone is shouting louder and louder, but it's time to be quiet and let the food and services do the talking.' Could you explain in further detail?

We live in a constantly changing world. There are fewer constants than ever before. Food however is and can be one of these. Eating is a fundamental human interaction. A place of commune where we behave as we have for millennia. We need a visually quiet place to do this in so we can hear each other talk, laugh, argue and cry. Creating simple places and spaces is much harder than creating loud and fashionable ones, creating memorable simple spaces is harder still. For me, that's the challenge. Creating a quiet, neutral, classic space that is memorable too. McDonald's is a great innovator. The products are classic, iconic and touch our lives.

The Originals concept was a wonderful representation of the strength of these ongoing and classic McDonald's products.

What was your approach to Project Ray?

Our initial idea was: fast food can be very cool. For Project Ray, we started to think about what that might mean for Millennials. We wanted to create a simple and timeless environment, in the way that the product is simple and timeless. In this sense, Project Ray shares a similar approach to NODECOR. It is an apple from the same tree.

What do you need to start working?

It is really important to understand the local context, customer types, developing food offers as well as the operational methodology including kitchen design and layout. ■

FEATURE

MAKE THE RESTAURANTS AS ICONIC AS OUR PRODUCTS



The consistency and coherence of our product range is not questioned by anyone. Our restaurants are the first symbol of the brand along with our products. The representation of our brand through our restaurants must be unique. This does not mean that we should have a one-size-fits-all decor, but that each decor should reflect the same market position, strategy, company and brand. If we have a single strategy and a single brief, we won't have just one designer or brochure. Countries have different needs depending on their culture, the maturity of their own environment, the progress achieved in the current strategy and finally the means of investment available to franchisees. ■



INTERVIEW

PIOTR JUCHA



VICE PRESIDENT
GLOBAL DEVELOPMENT AND DESIGN GROUP

BE DEMANDING ABOUT THE VISION AND FLEXIBLE ABOUT THE EXECUTION

Does having one vision mean less design solutions will be available?

Moving ahead with one design vision does not mean that we are going to have a 'one size fits all' decor or an insufficient number of solutions. Different markets have different needs depending on their culture, status related to re-image of existing assets, level of maturity and unit economics. This is why we are going to offer a portfolio of solutions to every market. And all of those solutions will be developed to ensure we continue to maintain the proper care for our Brand.

Based on this new design approach, can we utilise any design concept from any Segment?

After reviewing current decor catalogues, the designated Design Leads from the Global Development and Design Group will communicate with the Segments and markets which decors will be available for use. We are already in the process of advising the use of existing solutions to the countries that will be piloting decors from different parts of the world.

Does flexibility in execution allow markets to use local designers?

Any time any country is using an existing concept/solution for the first time, the project shall be considered a 'pilot' and the drawings should be prepared by a design agency nominated by relevant Design Studio and who has knowledge of the concept. The project would be overseen by that Design Studio to ensure that countries will have a good example of the design solution to act as a point of continuous future reference. With tools/guidelines being made available, markets may decide to use local architects for the roll-out of the piloted concept, provided care is always taken to implement the design as a whole and avoid the mixing of various design elements from different solutions.

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How flexible are we going to be in manufacturing design materials locally?

Our Design Team has responsibility for product selection, development, prototyping and setting quality standards for components and materials forming part of design concepts. They will propose suppliers for every element required to create a concept. Concepts generally comprise two categories of elements: 'off-the-shelf' products (e.g. floor tiles, ceiling

tiles, wall laminates) and 'specific to McDonald's' components (e.g. signage, benches, partitions, counters). The use of locally available alternatives to the 'off-the-shelf' products specified for the concept will be encouraged provided the design aspect matches the original, quality standards are maintained and any local or international IP rights are not jeopardised. For 'specific to McDonald's' components, local sourcing will be available if there are significant volumes that would allow economies of scale to be captured. For 'specific to McDonald's' items, we will promote regional and/or global sourcing.

What are the key benefits for using this new approach?

There are many benefits, but let me highlight a few of them. First of all, the whole System will benefit, as one design strategy is integral to positioning our global Brand in a consistent way. Naturally, we will be gaining from synergies around design innovation and economies of scale. Our customers will be exposed to the concepts and solutions provided by the best proven designers. Design solutions will be worked out as whole concepts and not as individual pieces. ■



Originals

This new, compact, and urban concept is dedicated exclusively to McDonald's core products.

Compact in size at about 1,500 square feet per restaurant, Originals is tailor-made for high-street locations and captive markets, and especially for well-penetrated markets.

Currently being tested in 10 French locations with encouraging results, the concept should be available for full deployment mid-2016.

Originals

THE NEW COMPACT AND URBAN CONCEPT EXCLUSIVELY DEDICATED TO McDONALD'S CORE PRODUCTS.



Originals

THE BEST OF McDONALD'S RIGHT NEXT DOOR.

