

A modern retail store interior featuring a blue wall with a white door and a display of shoes on shelves. The floor is a mix of light blue and grey tiles. A large, white, geometric pyramid-shaped object is visible in the foreground on the right.

POWER SHOP 6

Retail Design Now

FRAME



Landini Associates

THE KITCHENS



Ross Honeysett

LEFT Industrial elements, including wire fencing, concrete columns and exposed piping, establish a food factory feel.

ABOVE The concept was inspired by European food markets and Landini Associates' takeaways from its portfolio of food projects.

FOLLOWING SPREAD LEFT The designers handled every part of the concept behind The Kitchens including brand strategy, programme and product proposals, master planning, interior and identity design, way-finding and packaging.

FOLLOWING SPREAD RIGHT Culinary delicacies are made in front of customers who can see the skill involved before purchasing the product.

A food factory on an industrial scale is given a human heartbeat by LANDINI ASSOCIATES

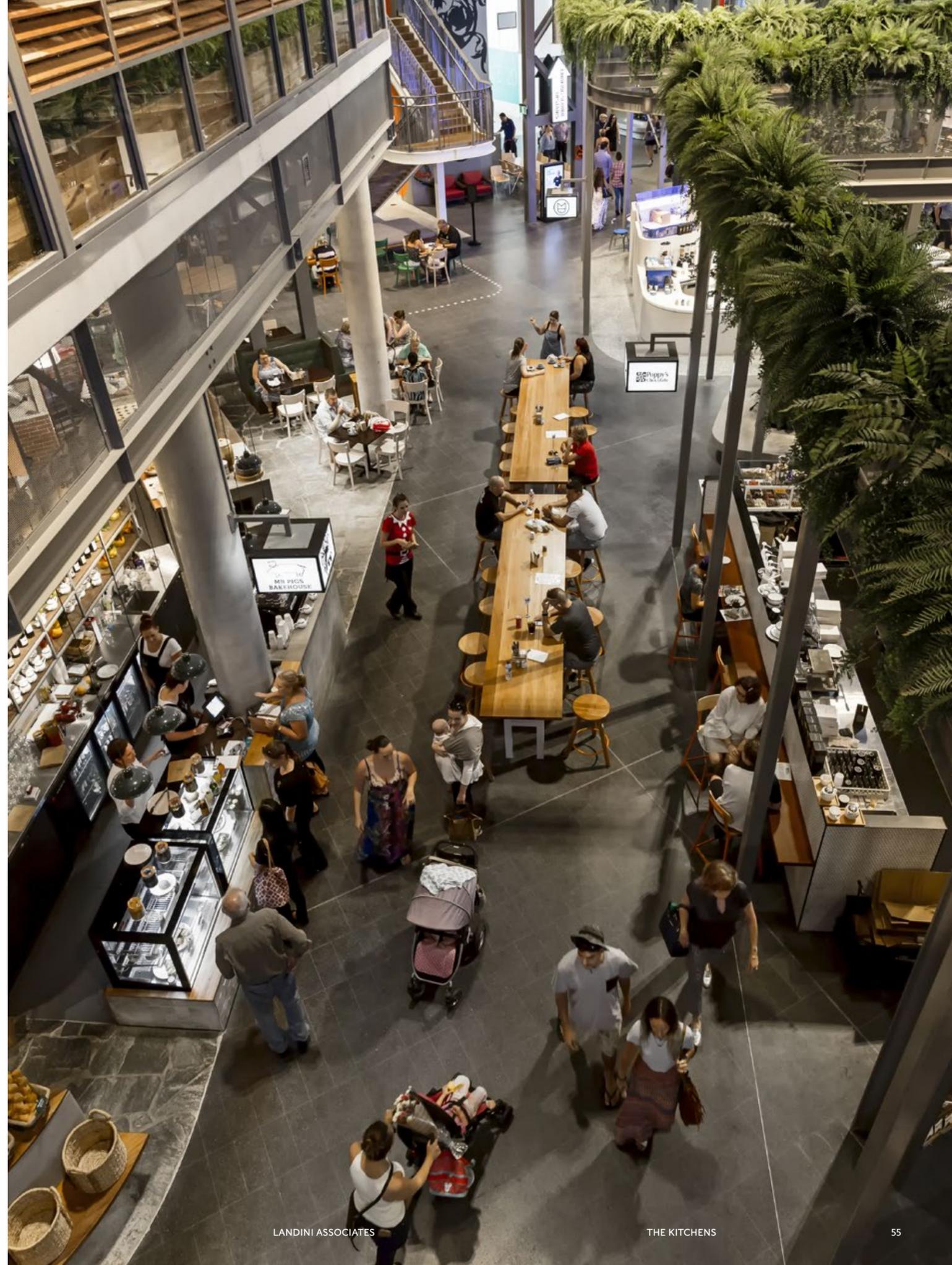
ROBINA – Some briefs are simple, some are less so. For this project, Landini Associates was given a 13,000-m² building in which to reinvent food retailing in Australia. In response, the Australian design firm created a cultural destination that brings the food production chain to life in all its dramatic glory in The Kitchens: a two-storey food hall, food court and food factory, where visitors can see food being made, eat it and buy it to take home.

The client was after a retail revolution, which the project achieved by bringing together food retailers and manufacturers under one roof for the first time in Queensland. The team tackled every part of the concept, from strategy to signage. 'The intention was to create a neutral backdrop to all the multi-sensory activity that is simple, urban yet classic, allowing the food and the people making and enjoying it, to be the heroes,' the designers explain.

Metal and glass are the two main materials used throughout the interior: the first establishes the atmosphere of a professional kitchen, while the second provides transparency between retailers and customers. Being able to see what is being made (and where the ingredients come from) raises a visit to The Kitchens into a genuine culinary experience. Given the venue's size, there's always something new to discover on repeat visits.



A CULTURAL DESTINATION BRINGS THE FOOD PRODUCTION CHAIN TO LIFE IN ALL ITS GLORY





Landini Associates GENTSAC

LANDINI ASSOCIATES uses wood and concrete to remove stigmas surrounding male grooming stores

SYDNEY – Conventional wisdom has it that men can be reluctant shoppers at the best of times, let alone when it comes to considering cosmetics. This posed a problem for gentSac, a lifestyle product subscription service that wanted to enhance its online offering with a flagship store where men can ask for grooming advice and explore creams and potions.

Landini Associates was engaged to create a space where men will not hesitate to enter and will feel comfortable in. To do so, the Sydney-based design firm created a design that ‘just like a gentleman, is cool, calm and sophisticated: more gallery space than skincare store’. At the entrance, physical barriers are removed by glass sliding doors that reveal the store’s contents at a glance. The no-fuss material selection is the antithesis of a traditional cosmetics store, as concrete and timber form a functional material palette that’s not quite macho, but certainly masculine.

Aside from the grooming products, the only adornments are the bags – aka gentSacs – that hang on the wall. Men can learn how best to fill these after a chat at the large consultation table in the centre of the room or a session at the testing station in the corner once they’re sufficiently at ease here.

LEFT Concrete walls are offset with simple timber shelves to allow the products to be the stars of the show.

ABOVE The minimal interior aims to create a calm space that allows men to browse cosmetic products without overcomplicating things.



Landini Associates

SARAH & SEBASTIAN

LANDINI ASSOCIATES turns an empty box into a jeweller with the flick of a switch

PADDINGTON – When is a store not a store? Arguably, when there's no product. Landini Associates' design for jewellers Sarah & Sebastian is extremely minimal – at first glance it's just a glass box that appears to only have a workbench and chair inside. By stripping everything else away, the focus is put firmly on the jeweller behind the bench. Passers-by can see an artisan at work, customers see the person waiting to give them an intimate consultation.

Nonetheless, as Mark Landini, the Australian design firm's creative director, explains, there is more to the interior than meets the eye: 'There are three elements to our design. The first, is the minimalist glass box which we lined with mirrors to represent the simplicity of Sarah & Sebastian's design. The second, is the beautifully detailed timber and copper jewellers bench, an expression of their craft. The third, the alchemy of the two-way mirrors which magically unveil their treasures at the jewellers will.'

Yes, there are indeed products here after all. During a conversation on materials and process with a customer, the jeweller can flick a switch to light up sections of a one-way mirrored wall at the back of the store and reveal the collections. It's more than just a magic trick – as the jewellery is made to order, the personal nature of the transaction is more important to Sarah & Sebastian (and their customers) than showing a range of existing products.

LEFT The minimal interior creates an intimate shopping experience in which the jeweller guides each customer towards his or her perfect piece.

BELOW A mirrored wall at the back of the store conceals the jewellery collections and reflects the sandstone church across the square instead.



Ross Honeysett