

BASICS INTERIOR DESIGN

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RETAIL DESIGN

Second Edition





**Figure 0.1 gentSac
Flagship, Sydney Designer:
Landini Associates, 2015**

They are characterized by an individual approach to the making and serving of the produce together with a transparency that allows the customer to feel part of and sometimes engaged in the experience. The interior environment is frequently crafted to

reflect the individual offer of the store and their owners. In recent years these have also started to be introduced into food areas in shopping centres such that customers can buy as well as consume food in these areas.



Figure 3.15 T2, LONDON:
Landini Associates, 2014
Part of the attraction of this specialty tea shop is the theatre of both the space and the delivery of the product. It produces an authentic setting for the appreciation of the speciality teas served.
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Figure 4.25 Jurlique, Adelaide Designer: Landini Associates Using the history of the business as the inspiration the design brings authenticity and tactility into the retail experience using the concept of ‘an elegant allotment shed’. Back illuminated panels mimic daylight streaming through frosted glass, whilst a video wall at the back recreates the view into real farm greenhouses. Living plants in trays sit alongside the product, with galvanized watering cans and wooden crates used as props. Point-of-sale is carved onto smooth, chunky wooden blocks.
© Landini Associates

friendly solution. Sometimes this will not work and, understandably, the site will be stripped out.

In retail, the term 'architecture' tends to refer to the fabric of the building: walls, floors and ceilings. These are all elements that become part of the overall scheme, but in many cases remain a neutral backdrop against which to display the main brand elements. The integration of this with the merchandise display and events within the store are key to a successful retail environment.

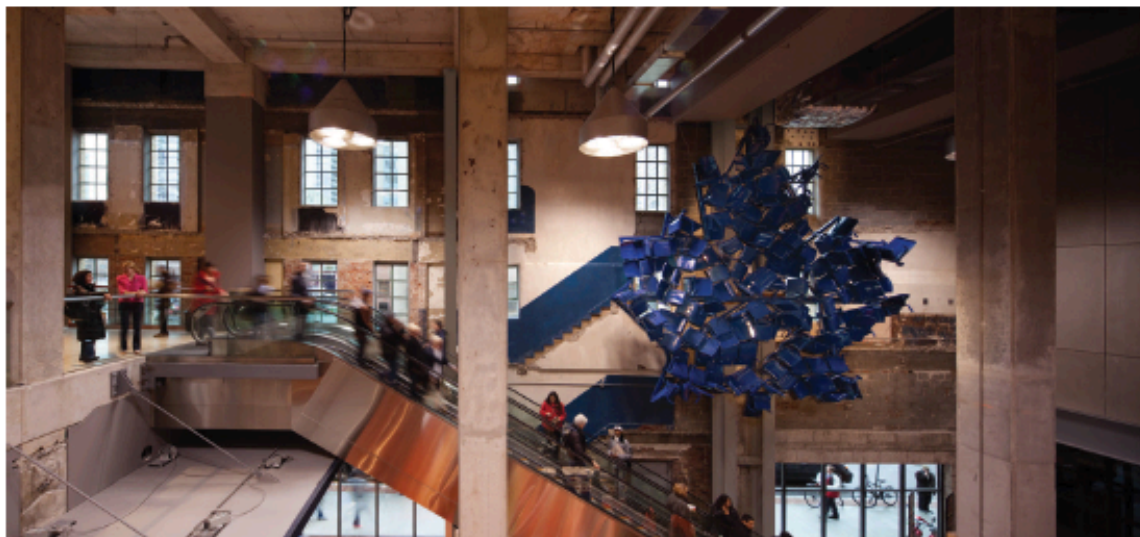
Retail design often employs a variety of strategies with the interior space, creating a stage for the performance of the brand, or a façade masking the true architecture of the space.

G. BROOKER & S. STONE

'... they are re-modelled, reused, rethought and yet a suggestion of the former meaning disturbs and inspires the subsequent design ...'

Figure 6.9 LOBLAWS, Toronto, Canada
Designer: Landini Associates, 2011 Here the existing building has been stripped back to expose the raw structure of brick and cast concrete. The new elements such as the sculpture and escalator have been inserted as a contrast but also as an announcement of the new environment below.

This is a successful blend of the existing and the new intervention utilizing the industrial scale of the original space. © Loblaws MLG by Landini Associates landiniassociates.com. Photograph by Trevor Mein



Store layout

For this exercise you will need to think of a brand whose store you have never visited or that perhaps doesn't exist, for example this might be an 'online only' store.

Start by referring to the diagram on page 159, locating the main interior elements. Use this to begin to imagine how your brand might manifest itself in a physical store.

First draw out your own version of the diagram; don't worry too much about the shape as you can modify this later.

Begin to build up your drawing perhaps first using words but then enhancing this using sketches and images. Your aim is to try and create an idea of the interior using these principal elements.

You should consider the following:

What are your principal elements, surfaces and materials? You might want to refer to Chapter 4 here.

How is the space organized? What is the pace, how do people move through the space, particularly relative to the main display areas?

As you develop your ideas don't forget to add elements such as fitting rooms and perhaps toilets if required. Remember also to allow for storage and service areas.

Display elements

From the previous exercise you should now select one of your display elements which you will now look at in detail.

Decide what type of display element you wish to create and begin to draw what you want this to look like.

Consider the following:

Where will this be placed in the space?

How will it be fixed and what structure may be required?

What is the function of the display? This will help you develop the size and shape, if you are displaying clothing, for example, take measurements of the sort of clothes you wish to display.

Consider how people will use the displays and particularly the anthropometric data required, this will dictate the height of fittings and shelving.

Consider how you might want to light the merchandise you are displaying.

Figure 6.23 Burt's Bees, Hong Kong
Designer: Landini Associates 2016 This dramatic feature, the honey wall, is made of replicated honey jars, each housing a different natural ingredient used by Burt's Bees in the manufacture of its products. The lighting is an important design feature—golden to recreate the magic of being inside a beehive, this encourages customers to dwell longer in-store, discovering Burt's Bees' story and range of products. © Landini Associates

