

TOMI TALLQVIST

Retail/Furnishing Concept For 2or+

Graduation Project Of Furniture Design
Institute Of Design
University Of Applied Sciences,
Lahti
Spring 2008

With thanks:
MINNA & YAT CHEUNG



1. 2OR+, Spring/Summer 2008 collection. Photo by Tiina Palm.

ABSTRACT

TOMI TALLQVIST
KALUSTEMUOTOILUN OPINNÄYTETYÖ
MUOTOILUINSTITUUTTI
LAHDEN AMMATTIKORKEAKOULU
KEVÄT 2008

Opinnäytetyöni aiheena on myymäläkonseptin ja siihen liittyvän kalustuksen suunnittelu 2or+ vaatemerkillle. Suunnitelman pohjautuu Eerikinkatu 9:ssä sijaitsevaan myymälään, mutta on monistettavissa myös muihin tiloihin. Suunnitteluprosessin edetessä, painotus tässä opinnäytetyön kirjallisessa osiossa, muuttui kuvaamaan enemmän myymäläkonseptissa esiintyviä kalusteratkaisuja kuin itse myymäläkonseptia.

Opinnäytetyö koostuu kahdesta osiosta. Alustavasta tutkimusosioista, sekä sitä seuraavasta suunnitteluosioista. Tutkimus osiossa käyn läpi yrityksen liiketilan ja sen kalustuksen suunnitteluun vaikuttavia ja sitä ohjaavia, sekä rajaavia tekijöitä. Suunnitteluosuudessa on ideointi vaiheen jälkeen jaettu suunniteltavat kalusteet ryhmittäin ja tarkasteltu niiden kehitystä sekä lopputuloksia.

Avainsanoja:

2OR+, MYYMÄLÄKALUSTE, LIIKETILA,
YRITYSKUVA

TOMI TALLQVIST
GRADUATION PROJECT OF FURNITURE DESIGN
INSTITUTE OF DESIGN
LAHTI, UNIVERSITY OF APPLIED SCIENCES
SPRING 2008

Aim of this graduation project is to design a retail concept and the furnishings needed in the concept, for the clothing label 2OR+. The designs in this project are placed to the premises of 2OR+ shop at Eerikinkatu 9, but can be applied to other locations as well. As the design process matured, I decided to emphasize more on the furnishings created for the concept, than the actual retail concept in this written part of the graduation project.

The written part of this graduation project can be seen divided into two main sections. The preliminary research section, and the following section describing the actual design process. In the research section my aim was to create a point of view on the basic factors that contribute and guide the designing of a retail concept and the furnishings it encompasses. In the design process section one can find, after the chapter of initial ideas, the furnishings divided by the function, and a description of the development and results of the design process.

Key words:

2OR+, RETAIL FURNISHINGS, SHOP PREMISES,
COMPANY IDENTITY



2. 2OR+, Spring/Summer 2008 collection. Photo by Tiina Palm.

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1.

INTRODUCTION



In today's hectic world one must learn to differentiate from competitors. For a company to be different than its competitors, the company must have a strong company image.

Shops are a manifestation of the company's identity. Identity can be altered to suit the company's needs. The alterations are most commonly done by changing or re-creating the company's retail concept. Company's identity and therefore the retail concept only really exists to support the company's image.

2.

ONE + ONE
CAN SOMETIMES
BE MORE THAN
TWO

2OR+

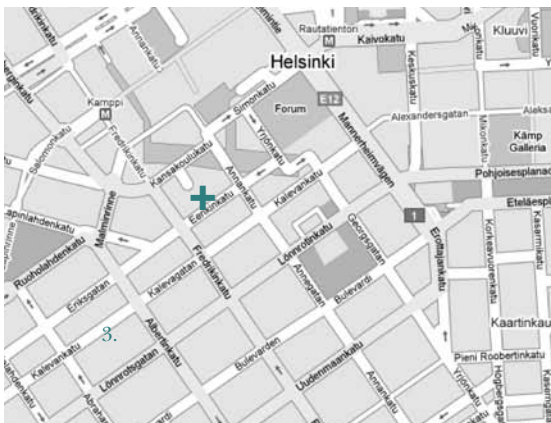
The sum of two attributes can be something more than it is originally designed to be,
and the nature of the attributes would suggest it to be,
thus attaining additional value.

2.1 WHAT IS 2OR+

2or+ is a clothing label and a shop specialised in women's clothing, founded seven years ago by Minna and Yat Cheung.

The business concept behind 2or+ is to offer a selection of clothing and clothing related products, made out of high quality materials with innovative and modern design, for a consumer who demands personality and quality from their clothing and accessories.

2.2 LOCATIONS



2.3 BUSINESS

The business is concentrated around 2or+ by Yat -label, which is designed by Yat Cheung. The label produces yearly spring/summer and autumn/winter collections for women. These collections are sold at 2or+ stores in Finland and in selected stores internationally. 2or+ by Yat also has its own range of leather goods, sold similarly. In addition to this 2or+ shops stock carefully selected labels from other designers, which some exceptions excluded, can not be found in any other store in Finland.

2.4 COMPANY IMAGE

2or+ has a relaxed and easy-to-approach atmosphere. The aim is to offer a friendly, unreserved and professional customer service. The products have the main role in the company and in the company's business premises. As mentioned before, the stock consists of products from the 2or+ by Yat label, and other selected and highly sought after labels, mainly from Belgium and Japan.

There is a certain level of exclusivity that can be associated with the product range, which can also be seen as a promise of individuality. Company does not advertise, but rather relies on the word of mouth tactics, from a present customer to new one, and on being showcased in fashion magazines.

- 3. Eerikinkatu 9, 00100, Helsinki.
- 4. Rautatiekatu 18, 15100, Lahti.



2.5 TARGET GROUP

The target group of 20+ consists of petite and individual women, mainly between the ages of 20-40. These women feel that the selection of clothing on offer for them at high street shops, lacks the individuality they are searching, and has a strong feel of mass-produce. They are situated in professions, that are on the higher end of the wage spectrum, and are often academically educated.

Fashion is an important part of their lives, regularly followed, for example via magazines and blogs. They frown upon large fashion houses, feeling that they are too commercial and refuse to be used as walking advertisements for such companies.

Women of the target group get immense satisfaction when they find a piece of clothing that reflects their personality and the image they wish to project to the outside world. Quality and innovation are appreciated qualities in the products. The decision to buy an item, arises from the feelings the said item generates, and thus the price of a piece of clothing or shoes can factually be rendered irrelevant as long as it evokes a promise of longevity or timeless beauty.

2.4 PRODUCT RANGE

The products sold at 2or+ range from clothing to shoes, encompassing accessories, bags and other leather goods.

2or+ by Yat

Cacharel

Maison Martin Margiela

A.F.Vanderforst

Fcuk

Humanoid

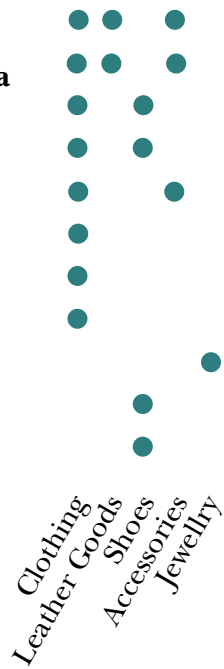
Junya Watanabe

Comme Des Garcons

Linda Toye

Trippen

Trans Parents







3.

PRELIMINARY ASSIGNMENT

Guidelines for the design assignment.

3.1

WHAT IS TO BE DONE

At present the interior of the shop at Eerikinkatu, feels like a remnant from the time of the company's founding, and the Rautatienkatu shop has been launched with minimum investments. This results to the fact, that the interiors are somewhat outdated and the lack of investments in the interiors can be clearly seen. The shop premises should be updated, thus creating an instantly recognizable and fresh representation of the company's identity.

3.2

GUIDELINES

The shops in general should be individual and identifiable as a part of the 20+ company. The interiors of the shops in Helsinki and Lahti, should be coherent and connectable to each other.

The design for the interiors should be applicable with minimum investments to the existing shops. The possibility of new business locations should be kept in mind, mainly so that the design can be easily applied to the possible new shop premises. The design features of the concept can and should be experimental in the use of material.

3.3

INVESTMENTS

The investments are to be kept in the minimum. Some already existing features, such as for example lighting fixtures, should be incorporated in the design as much as possible to ensure that the budget stays as low as possible.

3.4

SCHEDULE

Spring/Summer 2008 in Helsinki, and at a appropriate time, as judged by Minna Cheung in Lahti. The alterations are to take place in stages, according to schedules of the owners. There is not a set date, as to when the over all concept should be in place at either shop.

4.
**COMPANY
AND
BUSINESS PREMISES**

Difference between
company's identity and image.

4.1

IDENTITY AND IMAGE

Identity and image are the two basic elements in business. Before mentioned elements are very closely knitted factors, which have a direct cause and effect relation in business, however there is a distinct difference separating the two.

Company identity tries to define to the public the company's deeper and inner being. It incorporates the following factors:

Products
Business premises
Marketing
Services
Customer service
Values

Identity can be affected by the owners and employees of the company. It can also be molded to suit the purposes of the company.

Identity in itself does not guarantee a successful business, but is rather a foundation where one can build a successful business. More importantly, than the company's identity is the company's image.

Company's image is born in the minds' of the customers. It is based on the company's identity and on a person's view of the world. The company's identity is filtered through the feelings, values, expectations, knowledge, experiences and attitudes of a customer or potential customer, to form the company's image. It is the company's image that makes the customer act in both desired and undesired ways, in the view of the company.

As much as one would like, the company's identity is the only thing one can change. Company's image is affected directly, but it can be much slower to change, than the company's identity. Negative taint in the company's image is very hard to overcome, thus one should be very careful and to preserve the desired company identity.

4.2

BRAND IN 3-D

A Brand can be seen as the most valuable asset in today's companies. Brand incorporates both the company's identity and the company's image. Strongest manifestation of a brand in a company is its logo-type.

Brand in 3-d, can be described as the identity of a company brought in to the shop premises. It is a series of impulses designed to affect the customer, which in turn supports and heightens the company's image. The impulses are normally in 3-dimensional form. The aim of the impulses is to create a positive and distinctively memorable image to the customer, and to get the customer to act, in other words to make a purchase. The company's brand is executed in a shop premises via a retail concept.

5.

SHOP PREMISES AND RETAIL CONCEPTS

Shop is a 3-dimensional manifestation of
company's identity.

5.1 TERMINOLOGY

Location is a vital part of the company's success or downfall. The correct location can mean everything, especially to a newly founded or not yet recognisable company without the strong company identity and company image to rely on.

Shop premises are the manifestation of company's identity and the needs of business at any given time. There are multitudes of factors that make up the shop premises, such as for example:

Interior and exterior space

Products

colours

Visual appearance

Furnishings

lighting

Scents

Sounds

Retail concept, is a plan designed for a specific company, which can be multiplied to the different shop premises of the company. It can vary according to each premise, but should yet remain identifiable. The most important function of the retail concept should be, to convey the message that the company's identity tries to present, thus strengthening the positive image of the company.

5.2 PREREQUISITES FOR SUCCESSFUL SHOP PREMISES

In order for the shop premises to be functional, it must fulfill certain needs set by both the customer and the company. These needs are varied according to the services of the company, it's targeted customer segment and their needs and expectations.

In a clothing shop, the main specifications of the premises and thus the retail concept, are a series of compromises between the company's and the customers' desires and needs. To get this delicate balance right, creates a powerful asset, which in turn strongly affects the company's image. To further explore the prerequisites of a successful shop premises, there is a brief description of two such shops, in the following spread.

HANNA SAREN

FREDRIKINKATU 45,
HELSINKI

The Hanna Saren-shop at Fredrikinkatu is extremely minimal in interiors. The main focus has been the clothing, which is very well showcased in the shop. The raw concrete surfaces, and the predominantly white colour scheme, are almost tranquil in nature. The colours of the clothing create interesting contrast to the paleness of the shop. The only ornamental item can be found in the fitting rooms where a very graphic cut-out fabric, serves as a partition between the fitting rooms and as a door to the fitting rooms. Overall the premises are perhaps slightly too bland, compared to the identity of Hanna Saren, but none the less the premises are very aesthetically pleasing in all their simplicity and do showcase the clothing in the utmost flattering way.

- 13. Shoes and bags on display at Hanna Saren.
- 14. Ceiling mounted clothing rack and a handbag hanging on the wall.
- 15. Rough and texturised surface of the floor at Hanna Saren.





HELSINKI 10

EERIKINKATU 3,
HELSINKI

In complete contrast to the Hanna Saren-shop the premises of Helsinki 10 are a virtual paradise of visual activity. There are many specially created focal points in the shop. The focal points create a vibrant, but not unbearably loud atmosphere to the premises. The product range of Helsinki 10 is much more versatile, by comparison to the one of Hanna Saren, this versatility demands a richer environment for the products to be displayed properly. Although there is a lot going on visually in the shop, the over all feel is sophisticated. This to my mind is due to the size of the space, which is quite substantial and very aesthetically proportioned.

16. Logotype of Helsinki10.

17. An installation on the wall, created from old jeans, painted white.

18. Color co-ordination in the product display.

19. Nick-knacks and books on display at the lounge area.

6.

CURRENT RETAIL CONCEPT OF 20R+

Description and development needs.

6.1 DESCRIPTION

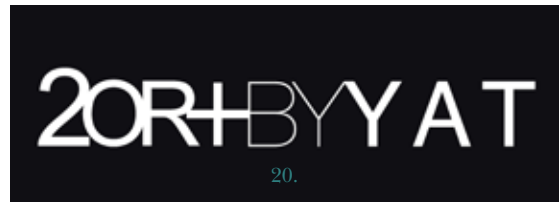
2or+ has a strong graphic identity. The logotype of 2OR+ is distinguishable and identifiable. The product range is carefully thought out, and answers to the tastes and expectations of the customers. Customer service is utmost professional and the atmosphere is approachable and friendly. The only thing lacking in the over all retail concept of 2or+, is the interiors of the shops. Although the interiors are usable and they do work in essence, there remains room for improvements. The striking identity and identification is missing, and should be found, for example by the means of renewing the furnishings of the shops.

6.2 DEVELOPMENT NEEDS

Main development needs are in the furnishings. More specifically in the qualities, that will create better and more interesting display opportunities. The interiors do not need structural alterations as budget is limited. Instead of major renovations, rather superficial changes for example wall colours, are sufficient combined with new furnishings. The overall colour schemes, together with more stimulant visual appearance should also be carefully considered and redesigned, in order to create more pleasing and identifiable shop premises.

20. Logotype of 2OR+

21. Interior view of the Rautatiekatu shop.



7.

OBJECTIVES AND ASSIGNMENT

Re-evaluation
of the design assignment.

7.1 FUNCTIONAL, COMMERCIAL AND VISUAL OBJECTIVES

The objectives involved in the making of the new retail concept for 2or+, can be divided into three main categories - functional, visual and commercial. If the first two objectives can be fulfilled, the company's commercial objectives will also in some parts be fulfilled, in a form of the improved sales figures.

The main functional objectives in the project are, to increase the amount of storage space, display the products in more appealing way, ensure the flow of movement at the premises, and maintain the fitting room space.

At present the storage capacity is fully used and located at the stockroom of the shop. There is normally only one person working at any given time in the shop. This can lead to unnecessary shoplifting and result to increased waiting time for the customer. This is only due to the fact, that the sales assistant has to leave the shop floor unattended whilst retrieving the required item of stock.

The product displays should be reconsidered according to each specific product group, to achieve maximum exposure and to find the most efficient way for the display.

Visual objective is to create a harmonious space where the products are in the main focus. This can be achieved by co-ordinating the colour and texture choices to highlight the products.

Company's identity and thus image in turn, will be strengthened by re-designing the retail and furnishing concept. In addition to improved sales figures, to which company's identity and image have also direct effect, the strengthening of company's identity is the most important commercial objective of the new concept.

7.2 RE-EVALUATION OF ASSIGNMENT

When these objectives are considered, the preliminary assignment should be readjusted. The main features of the assignment are still valid, but the assignment should be revised and the before mentioned objectives taken into consideration.

7.3 READJUSTED ASSIGNMENT

The task is to design a retail concept for 2or+. The concept should make the shop premises instantly recognisable and identifiable as part 2or+ Company. The concept should cover the shop floor and fitting rooms excluding the stockroom.

The design features of the concept can and should be, as expenses and manufacturing processes allow, experimental and surprising in the use of material. The manufacturing processes and remodeling work should be kept as easy as possible and should require minimum investments. For the customer the concept should provide a pleasant and memorable shopping experience that leaves identifiable image of the company.

The design should improve and strengthen company's identity and image, and thus be of commercially beneficial for the company.

Main functional objectives are to increase storage space, the amount of the possible display surfaces, to find a best possible way of displaying products and to ease the flow of movement in the shop premises.

Visually the concept should provide recognition and identification for 2OR+.

The investments are to be kept in minimum. Some already existing features, such as for example the lighting fixtures, should be incorporated in the design as much as possible.

If the concept is approved by 2OR+, the alterations can take place in Spring/Summer 2008 at Eerikinkatu, Helsinki. The alterations are to take place in stages.

8.

EERIKINKATU 9 00100 HELSINKI

Description
and
possibilities of the space.

22. Electrical oddity forms a peculiar detail at the wall of Eerikinkatu shop.

8.1 LOCATION

Eerikinkatu is located in the very heart of Helsinki. Eerikinkatu can be considered as one of the most sought after locations for a clothing store in Helsinki. There are other fashionable and successful clothing shops located on the same street, such as Helsinki 10 for example. The street has a trendy and contemporary feel to it, without being too exclusive or posh, as to divert customers from the shops.

8.2 DESCRIPTION

The shop is located at the street level. The space is divided into three sections. The shop floor, a small intermediate space currently used as the fitting rooms - directly after the shop floor and furthest from the entry is the stock room. The shop floor and fitting rooms are 40 m² in area. The space is relatively long and narrow. The height of the space is 340 cm.

The entry to the shop is through a small glass foyer that does not extend all the way to the ceiling. The foyer is on the left hand side of the front window, as one enters the premises. Due to the size of the premises the whole shop floor can be seen at the point of entry and also through the front window.

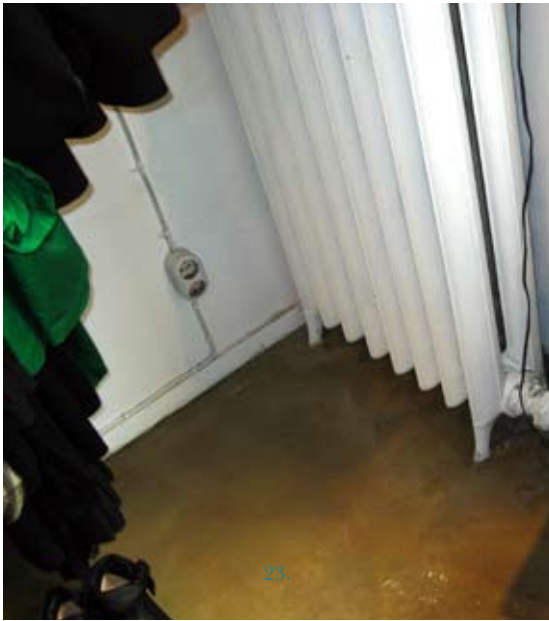
The flooring is concrete, that has been stained greyish but has turned greenish in use. The concrete is worn in places, where there has been a lot of traffic on high heels.

Walls are all in moderately good condition, only slight damage can be found at the back wall, where the current clothing racks have grated against the wall and broken the surface of the wall.

The shop has two radiators, one in front of the window, under the display area, and the other on the left hand side of the window. There are also, casings for plumbing at the back wall of the shop floor.

The way to the fitting rooms and the stock room is via a doorway, located in the middle of the shop floors back wall. The fitting rooms, as mentioned are located in a narrow centre space on either side of the door mentioned before. This is a rather good positioning for them. The size of the fitting rooms is proportioned nicely compared to the shop floor.

The space has a distinct feel of use to it, but not in the least in a negative way. There is an old doorframe on the doorway, and some electrical wiring on the walls. The space has visible layers of usage, and a feel of age, to it. To me this all adds some character to the space and should be preserved and incorporated as much as is possible in the design.



23.



24.

8.3 POSSIBILITIES AND LIMITATIONS

The space presents limitations through the fact that it is quite small in area and proportioned as it is - longish and narrow. I feel that this can also be seen as a possibility, as it offers natural guidelines for the placing of the functions in the shop. The height of the space is in my opinion, neither a limitation nor possibility. It would not harm for the space to be higher to create better dimensions for the space, but it is acceptable as it is. In my opinion the height and the size of the space effectually rules out the usage of raised platforms on the shop floor, but does not rule out the possibility for slightly lowered ceiling for hiding lighting fixtures if so required.

I find the odd and old fittings, left in place on the walls and the ceiling, together with the doorframe, as endearing. The look of previous use creates a feeling of continuity in the space. The removal and re-sculpturing of the doorframes and resurfacing the walls are in my opinion not needed and necessary in this project. The phrase; if you can not hide it, highlight it; comes to my mind.

23. Radiator and electrical details.

24. Glass foyer of Eerikinkatu.

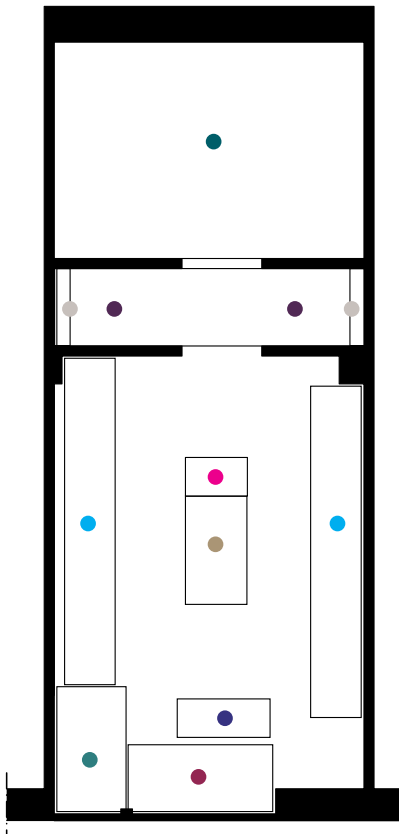
25. Placement of functions.

26. Furnishing lay-out.

8.4 CURRENT PLACEMENT OF FUNCTIONS

- Entrance ●
- Point of sale ●
- Mirrors ●
- Clothing racks ●
- Window display ●
- Seating ●
- Display surface ●
- Storage ●
- Fitting rooms ●

25.

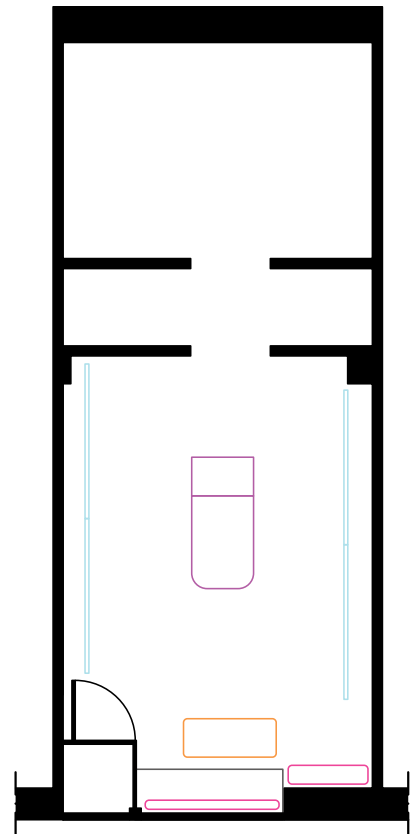


8.5 CURRENT LAY OUT OF FURNISHINGS

The current layout of furnishings in the shop is, in my opinion, quite close to the optimal for these premises. I would like to preserve as much as possible of the layout, as it has been quite functional so far. The amount of furnishings needed in the shop, will increase and some modifications and additions should take place.

Currently the racks for clothing are located at both sides of the shop floor. The clothing racks are suspended from the ceiling on cables, running virtually the whole length of the shop at a height of 150cm. The main display surface in the shop is the centre console with a glass top, which includes the point of the sale, in the very end of the console closest to the fitting rooms. The console is approximately 100cm high. In the window there is a raised stage area for the window displays. Under the stage there is a removable bench with a white leather cover, to be used when trying out a pair of shoes for example. There are no shelving on the walls and no storage solutions in the shop floor at present time. Fitting rooms have large mirrors and have fabric curtains serving as doors.

26.



9.

THE BEGINNING
AND
FIRST THOUGHTS

Innitial thoughts
for the design process.

9.1 BEGINNING AND THE DESIGN PROCESS

A meeting where the guidelines and visions were discussed was held in the shop at Rautatienkatu, with Yat and Minna Cheung, to start the process. After this I began processing the initial thoughts that came to my mind from that meeting. Simultaneously I started collecting visual images to support the design process and researching into the subject of retail concepts and interior design in general, as the field of interior design is somewhat new to me.

Following this, I began sketching my ideas, first using the Rautatienkatu shop as a basic space to incorporate the designs in. This was followed by initial drawings and 3-D modelling. After this a second meeting was held with Yat Cheung to discuss the initial conceptual ideas. Since then the meetings have taken place irregularly, when possible with busy schedules. The proper drawings were done in later part of the process when Eerikinkatu shop was chosen as the basic space to demonstrate the concept. This is due to the decision that the Eerikinkatu shop would be the one where the ideas from this new concept would possibly be applied first.

9.2 INITIAL THOUGHTS COLLECTED TO MOOD BOARDS

The first thoughts I collected into mood boards. I tried to capture the first associations in their raw forms and did not by any means attempt to solve any possible detail related problems. The aim was to lay out some directional guidelines, along which the design process could evolve. There are three main directions which I initially thought the design process could follow. Each having some points that, arouse in discussions with Yat and Minna Cheung in the initial meeting. In the following spreads there are keywords, short descriptions of the possibilities and limitations, together with mood boards of each direction.

1.

PIPING
PLUMBING
CABLES
INDUSTRIAL
RAWNESS
VARIED DISPLAYS



27/2.

27.

33

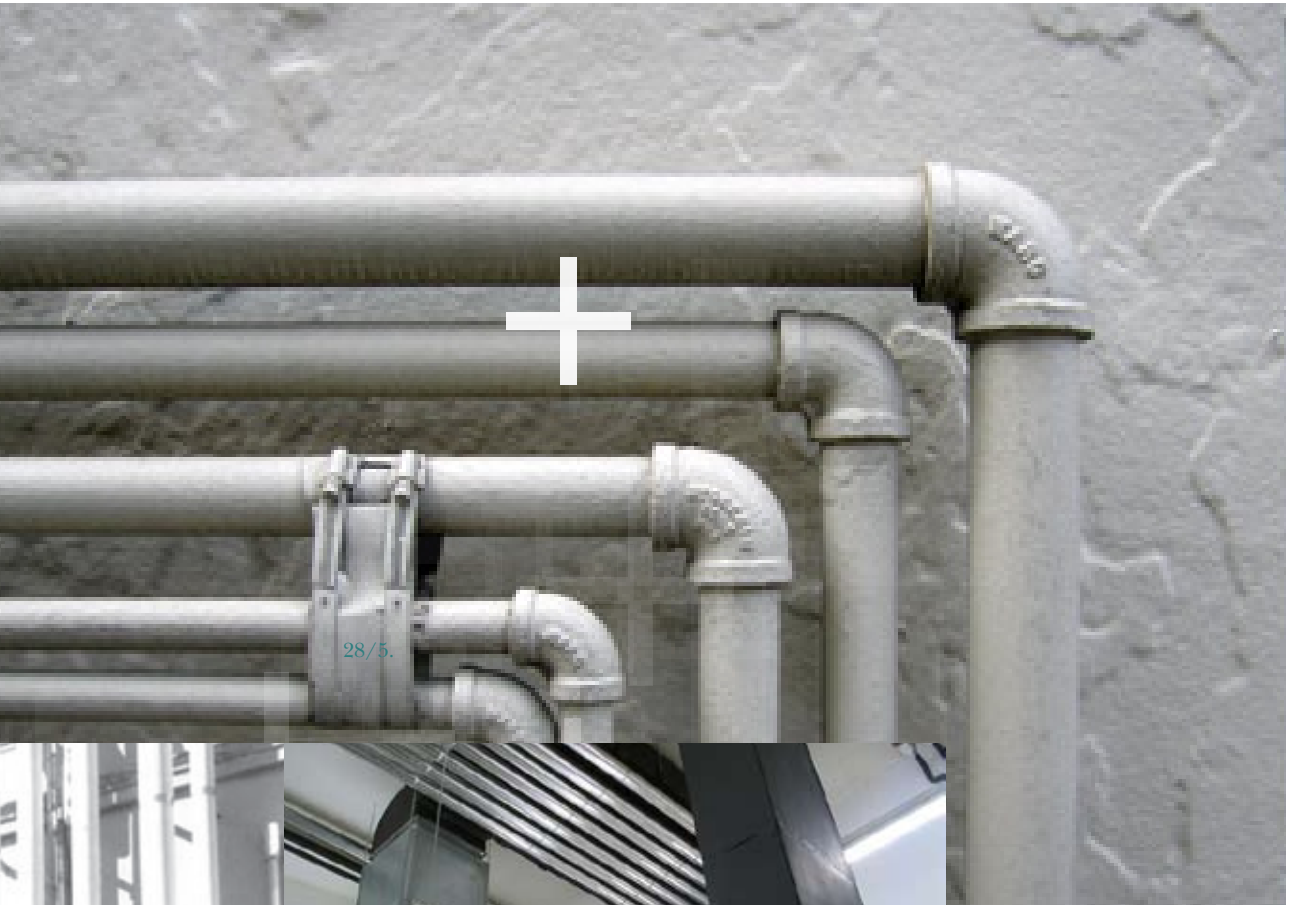
27/3.

27/1.

The usage of piping could create a strong visual character. The displays possibilities for clothing and other products could be varied. Piping is relatively cheap method of creating identifiable furnishings. Some pipes and cables already exist in the shops. The basic idea can be very variable.

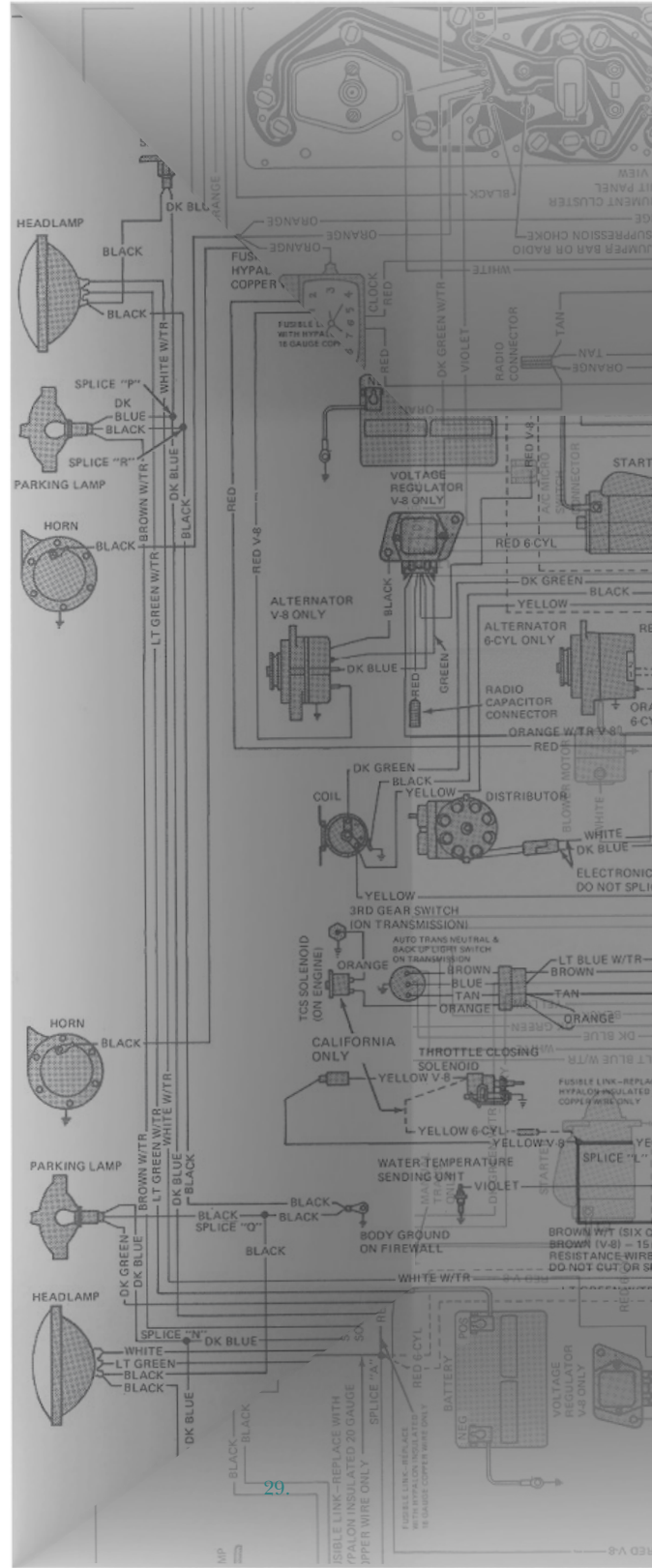
28. Piping mood board.



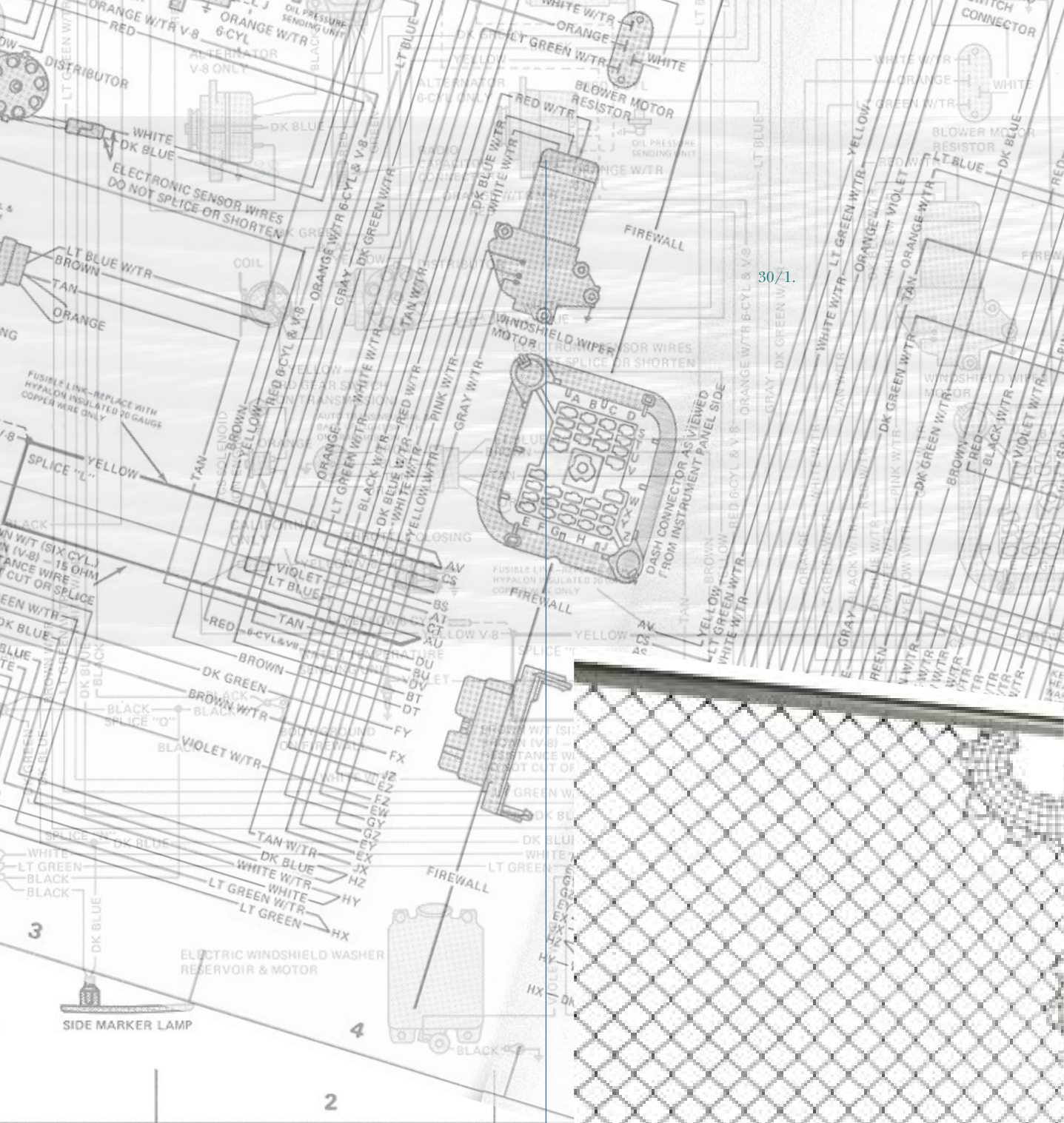


2.

CONNECTIONS
TUBE MAPS
CHARTS
WIRE/CABLE
YARN
KNITTING
FABRIC

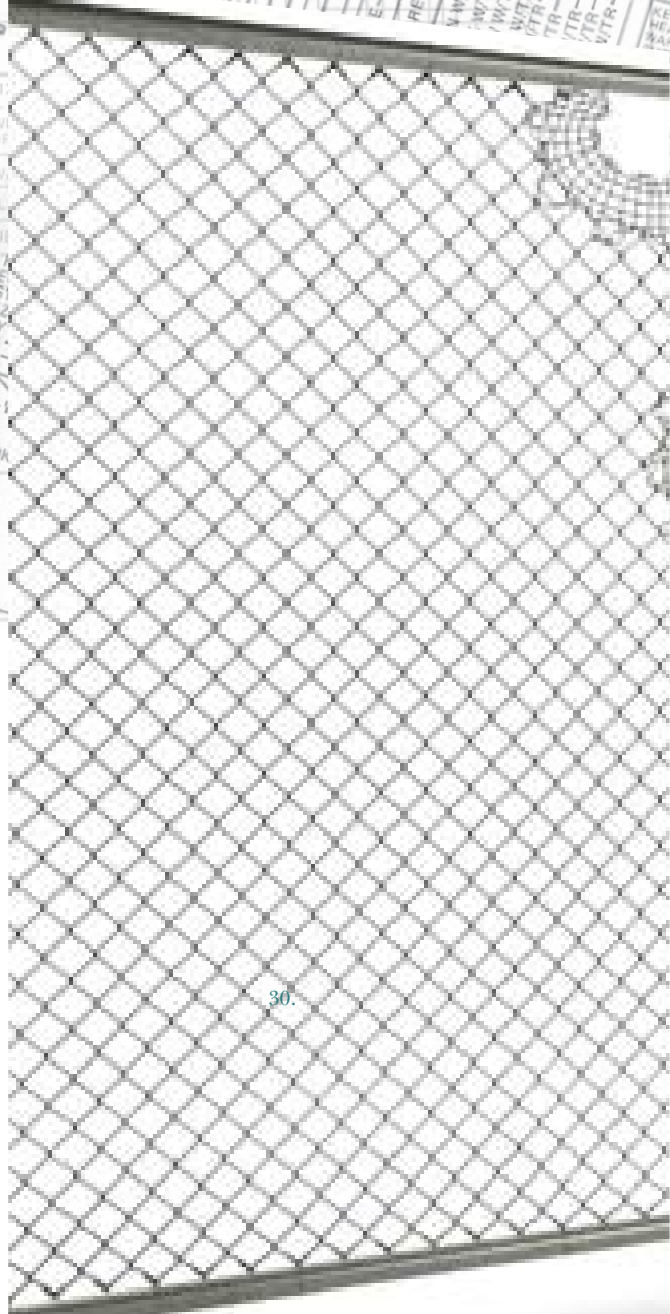


29. Connections illustration.



Fits well to the character of the company's business, but can demand a lot from manufacturing. If done correctly creates a striking visual effect and can be done cheaply.

30. Connections mood board.



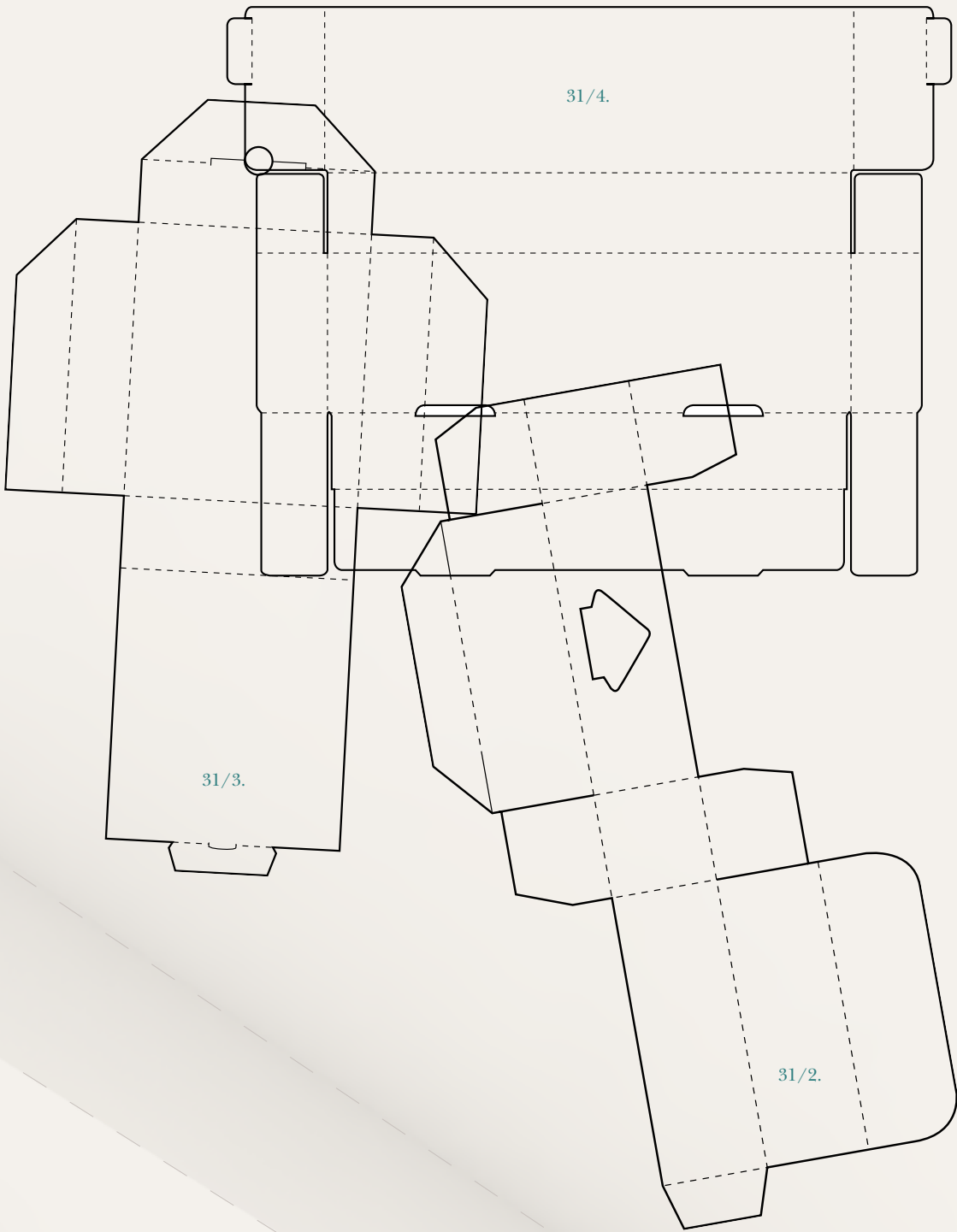
30.

3.

FOLDING
+
POP-UP
3-D
PLYWOOD
SHEET METAL

31/1.

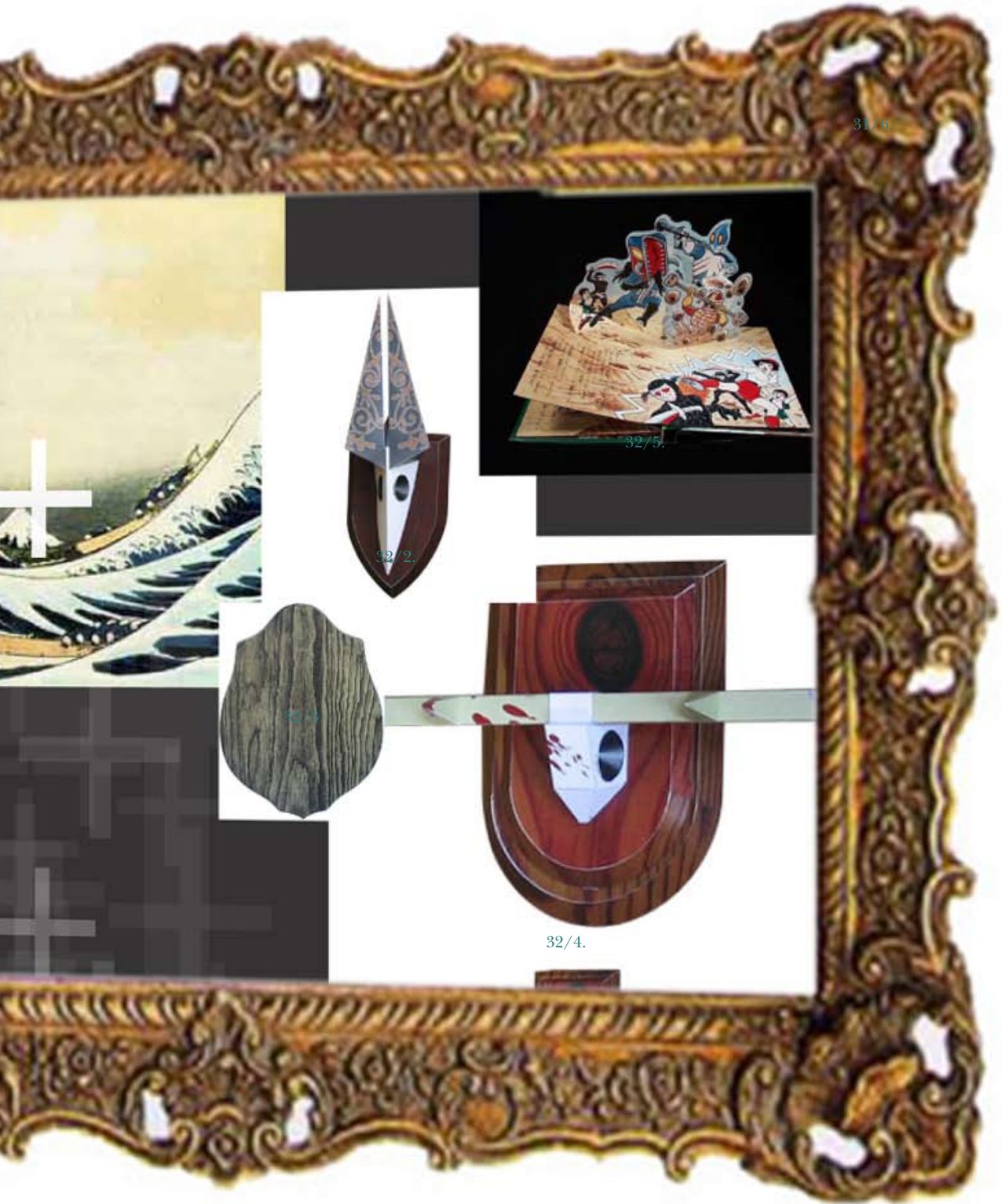
31.



Could be an innovative base for the design, although quite hard to apply to all needed furnishings. Fits well for some products. Could be used as a detail in the concept. Method is demanding on materials, can be expensive or difficult to manufacture, needing a lot of expertise.



32.



31/6

32/5

32/2

32/3

32/4

10.

THE DESIGN PROCESS

The basis and tools for
the designing.

10.1 WORK METHODS

I started the process with the before mentioned mood boards and through them processing my thoughts on the general outlines for the concept. After this I began the sketching of details and over all look of the concept. This stage was followed by the 3-d models and more detailed drawings of the designs. In case of some of the furnishings the shelving for example, I used scale models folded out of paper in scale of 1:5.



10.2 DISPLAYING OF PRODUCTS

Some thoughts on the displaying different types of items present at the shop.

LEATHER GOODS

The leather goods should be on display more noticeably. In the initial conversations with Yat Cheung, there was mention of the method of hanging the bags with cable and placing them on a prominent place in the shop, thus creating a visual piece of interest for the customer. In my view this is usable and easily applicable idea, but some shelving would also be needed.

SHOES

The shoes are currently on display on the floor, under the clothing racks. Although this is a logical place for them and suits the nature of the product, there could be found a more affective way of display that would make them stand out more. Raising them higher and collecting them in to a single or two concentrated displays, would fulfil the before mentioned factors.

ACCESSORIES

Accessories are a great way of generating additional sales, for this reason they should be displayed more prominently. Accessories are currently on display in both the window display and at the centre console, but do not stand out. The accessories should be displayed together with the leather goods, for example on shelving at the back wall and on surfaces trough out the shop.

JEWELLERY

Jewellery should be displayed in a closed glass casing, due to a high price and small size. This will reduce the temptation for irksome shoplifting and also create a feeling of value around the items. The casing should be prominent and clearly visible, so that it would attract the customer's attention. Some smaller accessories or leather goods such as wallets for example should be displayed with jewellery to create more versatile displays.



34-36.



38.

CLOTHING

Initially I began thinking on whether it would be possible to find new ways of displaying the clothes. Different kinds of hooks came to my mind. If the suspending methods of the clothing would be varied, it would create, some much needed structure and rhythm to the space. In discussion with Minna Cheung however, the hanger arouse as a preferred method of displaying the clothes. This is mainly due to the fact that most of the products in 2or+ are manufactured from very finely woven and delicate fabrics, that would once suspended from a hook stretch, thus creating a lot of unneeded shop spoilage. The hanger is the most fabric friendly way of suspend the clothing. It is also a lot easier for the customer to examine and to the staff to maintain the clothing displays, than for example folded and stacked clothing. When using the hangers it is imperative to think on the side that is displayed to the customer. At present only the very sides of the garments are visible to the customer. This is the most economical, as space saving is considered, but it is not the most flattering way of display. By changing the angle even slightly, the amount of garments on display stays the same, but the view is more interesting and flattering.

34-36. The importance of the clothes hanger.

37-38. By breaking the single rack of one height to multiple with different heights, creates more rhythmical way of displaying the clothes. This is also more approachable by the customers.

10.3 MAGNETISM

Magnetism is a phenomenon in which materials exert attractive or repulsive forces on other materials. Probably most know example from magnetism can be found on almost every refrigerator door, the classic fridge magnet.

I had a vision that the material used in the shelving units would be metal, there for I decided to incorporate some areas in the design with the possibility of fixing things to them with magnets. This method removes the need for messy and sticky tapes. Magnetism can be used in various different functions, such as for example displays for jewellery, smaller leather goods and accessories, fixing sale or other needed signs to the clothing racks and creating exiting window treatments.



39.

39. Todler and some magnets.
40-41. Examples of small items fixed to metal by magnets.
42-43. Examples of small items fixed to metal by magnets.
44-45. Examples of small items fixed to metal by magnets.



40-41.



42-43.



44-45.



10.4 PRODUCT BY PRODUCT DEVELOPMENT OF THE FURNISHINGS

POINT OF SALE, DISPLAY SURFACES AND STORAGE.

As mentioned before the shop is missing a lot of storage space and surfaces for displaying the items. In answer to this problem I have tried to maximise the storage space in a way that I feel best suites the limited space.

The furnishings should in my mind be as nondescript as possible. There is a need for some storage units, with surfaces for displays and a new point of sale unit. Into the point of sale furnishing, a glass display case for the smaller items should be incorporated. Point of sale unit is a place, where the customer has to stop and often spend some time in.

The issue of shoplifting can be addressed, by simply drilling a small hole to the top of the storage units and using wire locks to fix wanted items to place.

I decided to place storage units on both sidewalls, under the clothing and a centre unit for more prominent displays, both of these include storage space in the form of cabinets.

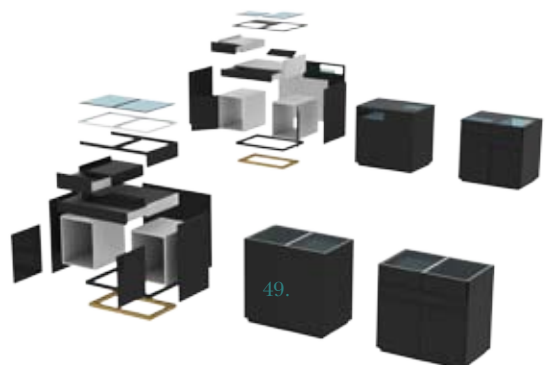
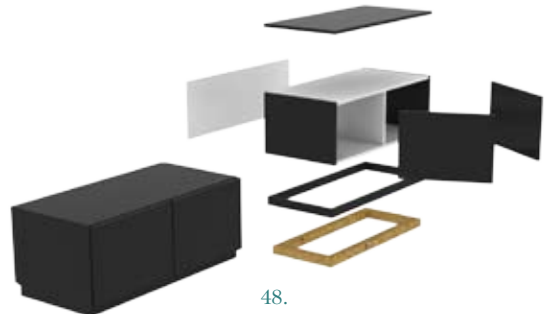
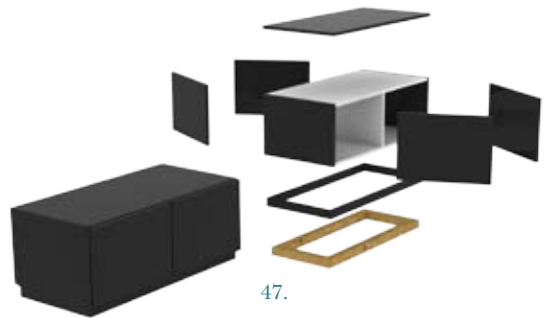
The first thought on the furnishings was to keep them as simple as possible, to allow the products on display on top of them, to take the centre stage but yet include the feel of quality in them. The units are basic stock cabinets from a kitchen fittings supplier, the only modification needed would be, to the point of sale unit. The units would be with out any handles with minimum of details. All MDF sheets that are visible are coated in shiny dark grey film, to tie them in with the concrete floor.

46. Scketch of over all placement of furnishings.

47. Cabinet design

48. Cabinet design.

49. Two innitial poin of sale designs.

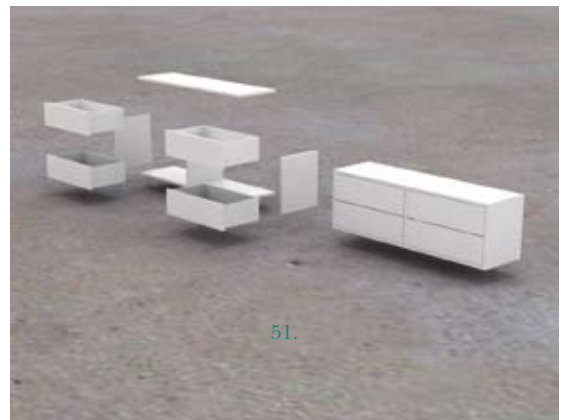




However later on the design process I began to question the justification of this line of furnishings, the distinct lack of innovation created a need for a different solution. I felt that the placing and the amount of storage is about right, but the visual aspects of the products them self needed rethinking. The only major change is to replace the cabinets with drawers to increase the usability.

I decided to break the traditional furnishings a part and discovered that the units could be more interesting if one would use only the inside construction. Normally it is covered with the top and sometimes the side boards. The small overlap of the boards is acceptable and indeed required. The feel of these units would be honest, the manufacturing very easy and cheaper than the traditionally clad ones.

The point of sale unit has a glass display case, in which the jewellery can be displayed on two levels. The PDQ-machine, cash and telephone are placed in the two lockable top drawers. Cabinets at the bottom are for the carrier bags and other packaging materials.



50. Detail of furnishing.

51. Cabinet design.

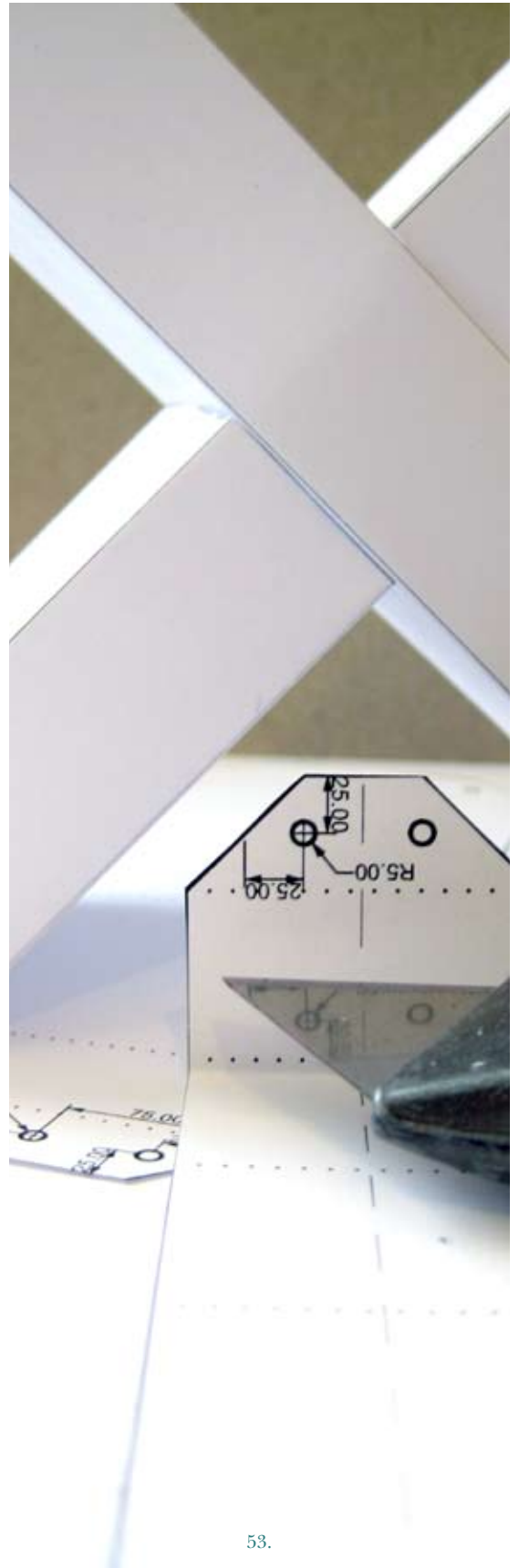
52. Cabinet design.

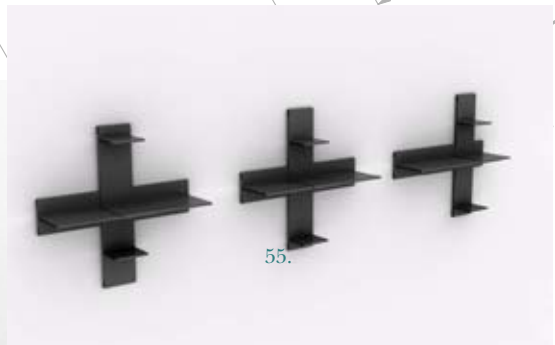
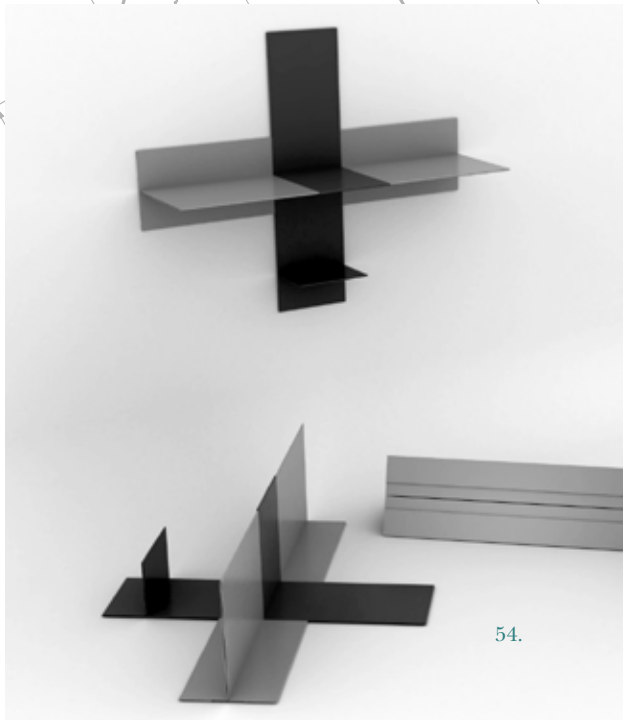
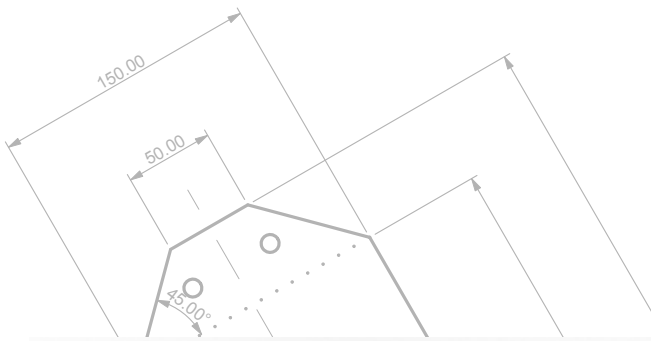
SHELVING

On the shelving I wanted to use the ideas that came from the folding of paper and other materials. For a basic material I decided to use a thin sheet metal. There is the possibility of using techniques, such as laser or water cutting combined with the folding.

I found the shelving to be a logical place to incorporate some elements from the 2or+ logotype. For this purpose I chose the + sign. This is to generate identification between the interiors, furnishings and the logotype.

The Shelving started to evolve from the straightforward plus sign and trough several different stages and variations returned back to the beginning.

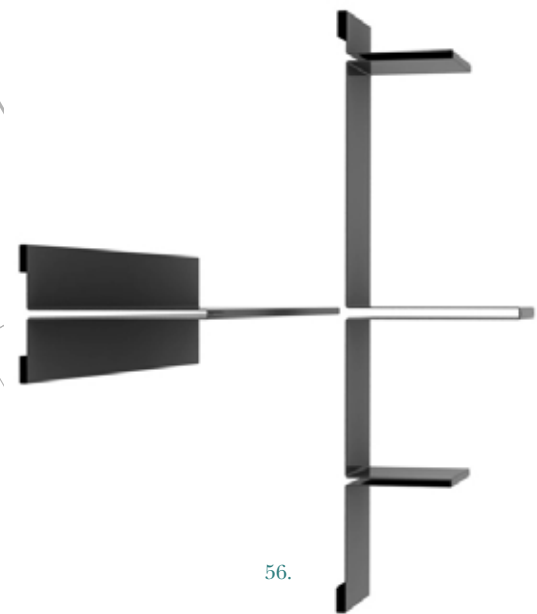
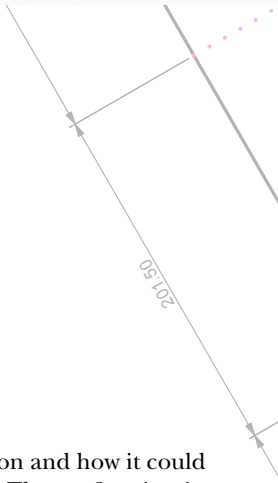
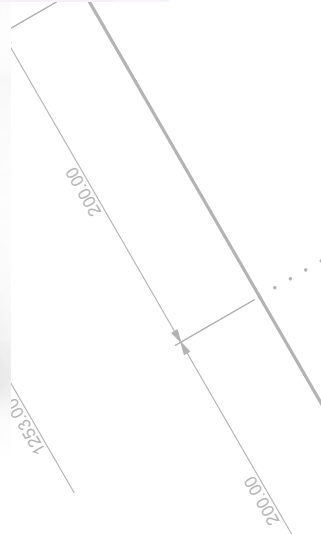




51

55.

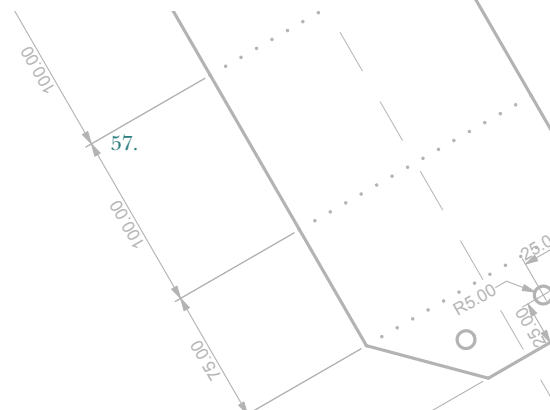
54.



56.

I did some research on perforation and how it could be incorporated into the design. The perforation in it self be a message to the customer if done by laser cutting. This method would allow the shelving to be folded by hand at the location. The folding would be done via the line of perforation, rather than with machinery at a factory. This line of development I discarded because the normal powder coating would not last the folding process, the shelving would need to be painted after the folding, thus making the folding in situ impossible.

- 54. Shelving sketch.
- 55. Function of the shelf unit.
- 56. Assembly.
- 57. Technical drawing.



57.

52



120.00

The next stage was to try to create something more aesthetically pleasing, from the previous version. This led to the following shelf. It consists of three pieces. The two vertical ones designed to be used solely with magnets. When larger items are placed on the shelf it loses the resemblance to the +-sign.

- 58. Mock up of shelving unit, scale 1:1
- 59. Detail of the shelf, which wallet attached by magnet.
- 60. Before powder coating.
- 61. Technical drawing.

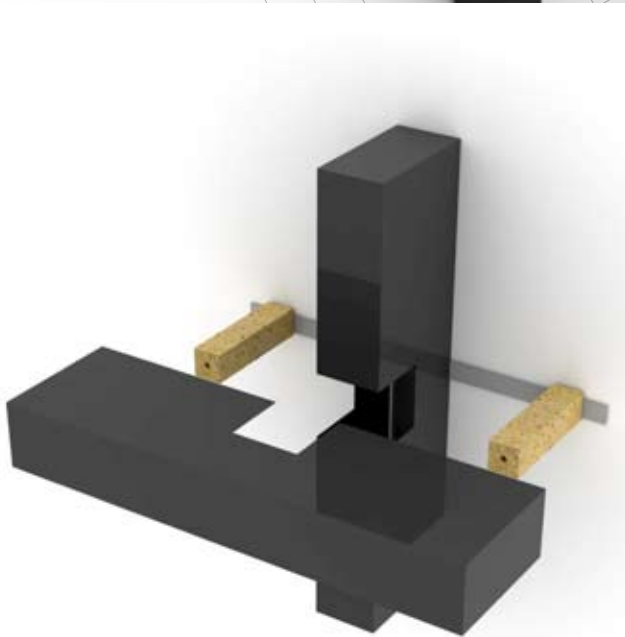
21.00

11.00

11.00

21.00

61.



62.



The final version is a heavily plus signed shelving, which is to be used more as a graphic element, than as a display unit. The surface area in which one can display goods is limited but the visual aspect overcomes this lack in space. The shelving consists of two laser cut parts pre-folded and powder coated. The vertical piece is held in place by the horizontal one. This would be used as mentioned, a visual piece of interest, together with straight plain horizontal shelves for the actual displays.

- 62. Assembly of the shelving.
- 63. Overall look of the shelving.
- 64. Technical drawing.

CLOTHING RACKS

In the beginning I started to research and think the usage of simple inexpensive cables as a material to the racks. The cables should create a distinctive pattern to differentiate it from similar solutions used in many shops.

I was intrigued by the possibility of creating a 3-dimensional space or object with the cables. The cable is very minimal and thus does not take too much of attention away from the clothing on display. To highlight the clothing I decided to limit the visual interest of the wires to the upper parts and to the centre of the space.

At some point the cables started to feel too forced and I decided to take a simpler point of view towards the clothing racks and decided to use piping.



65. Bundle of cable.

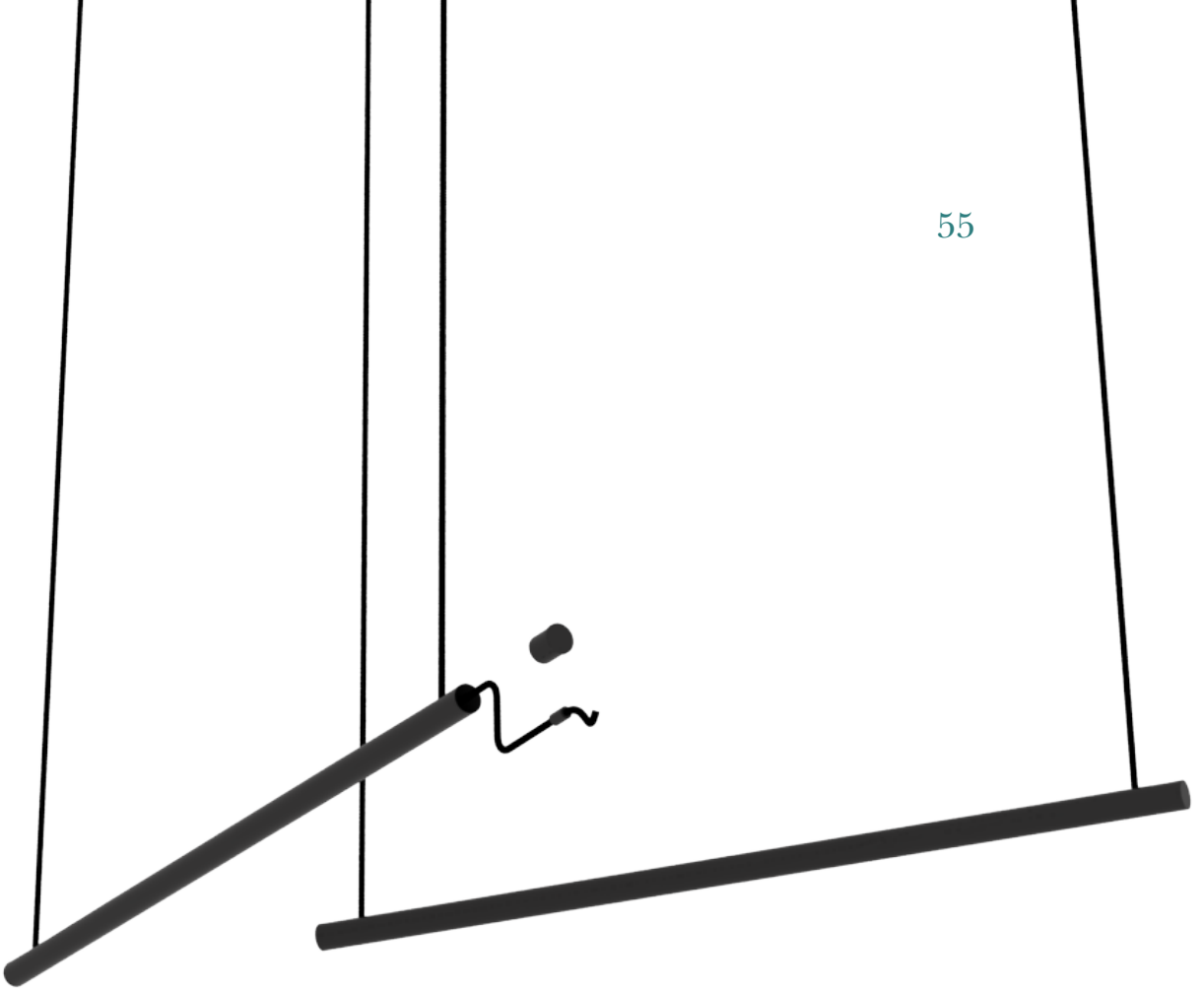
66. Carabinier.

67. Carabinier.

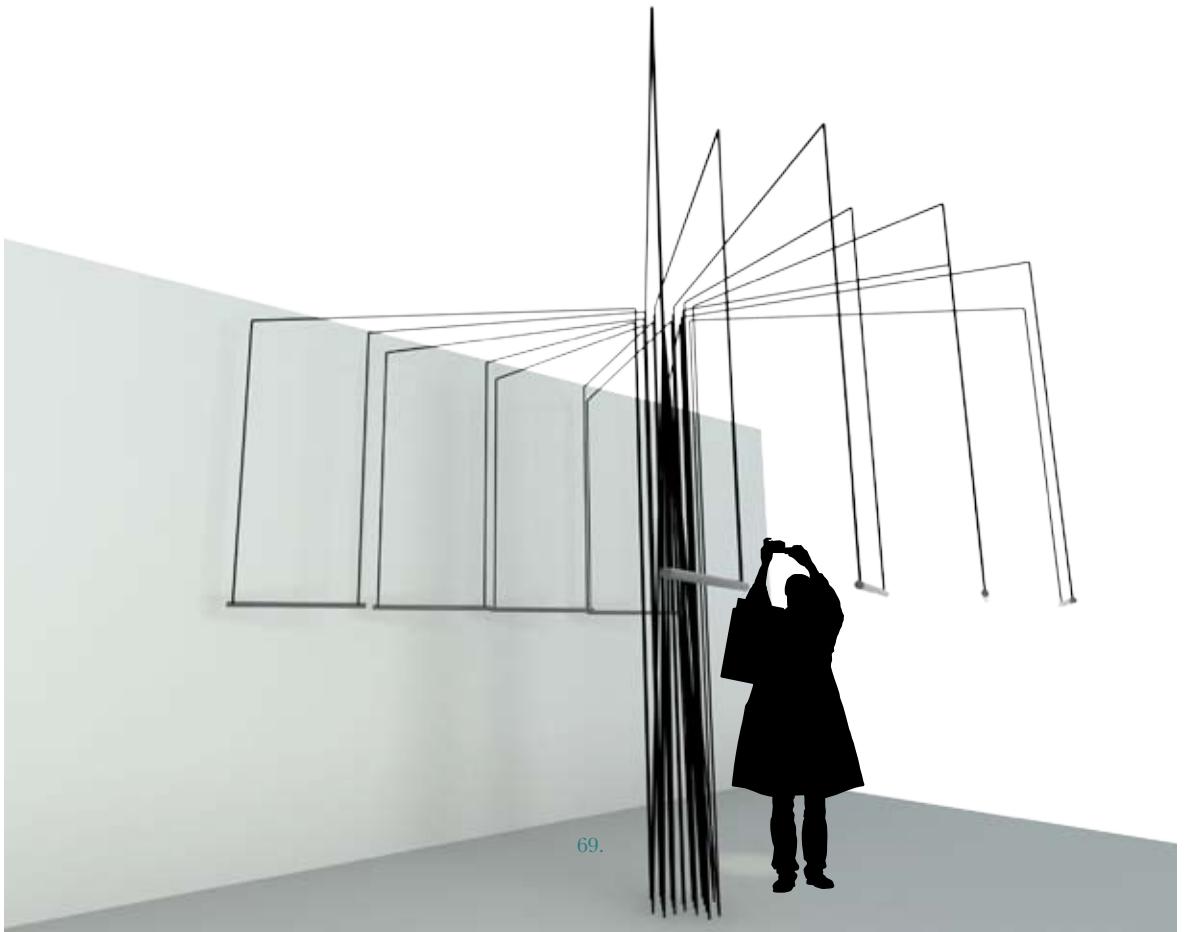
68. Assembly of the rack.

69. Example of placement of cables.

55



68.

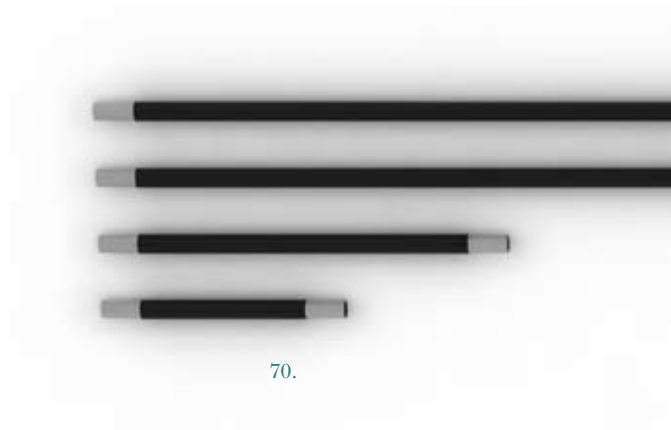


69.

The piping idea felt interesting and would provide very versatile platform for clothing displays. I began sketching the different variations. The piping could be mounted on walls or ceiling but it can also create freestanding clothing racks. The basic pieces from which the piping could be build from, should be as simple as possible.

Depending on the desired affect, ready made pipes and fixtures meant for plumbing could be used. I decided that these would lack the needed sophistication and designed a very simple range of straight pipes with a bend element. All of these have inserts that fix the pipes and the bends together, creating a one piping feature that would snake its way around all the other elements in the shop. The mounting of the piping to the walls and ceiling could be done by using a ready made fixture with a plumbing feel to it, to create contrast to the minimal piping.

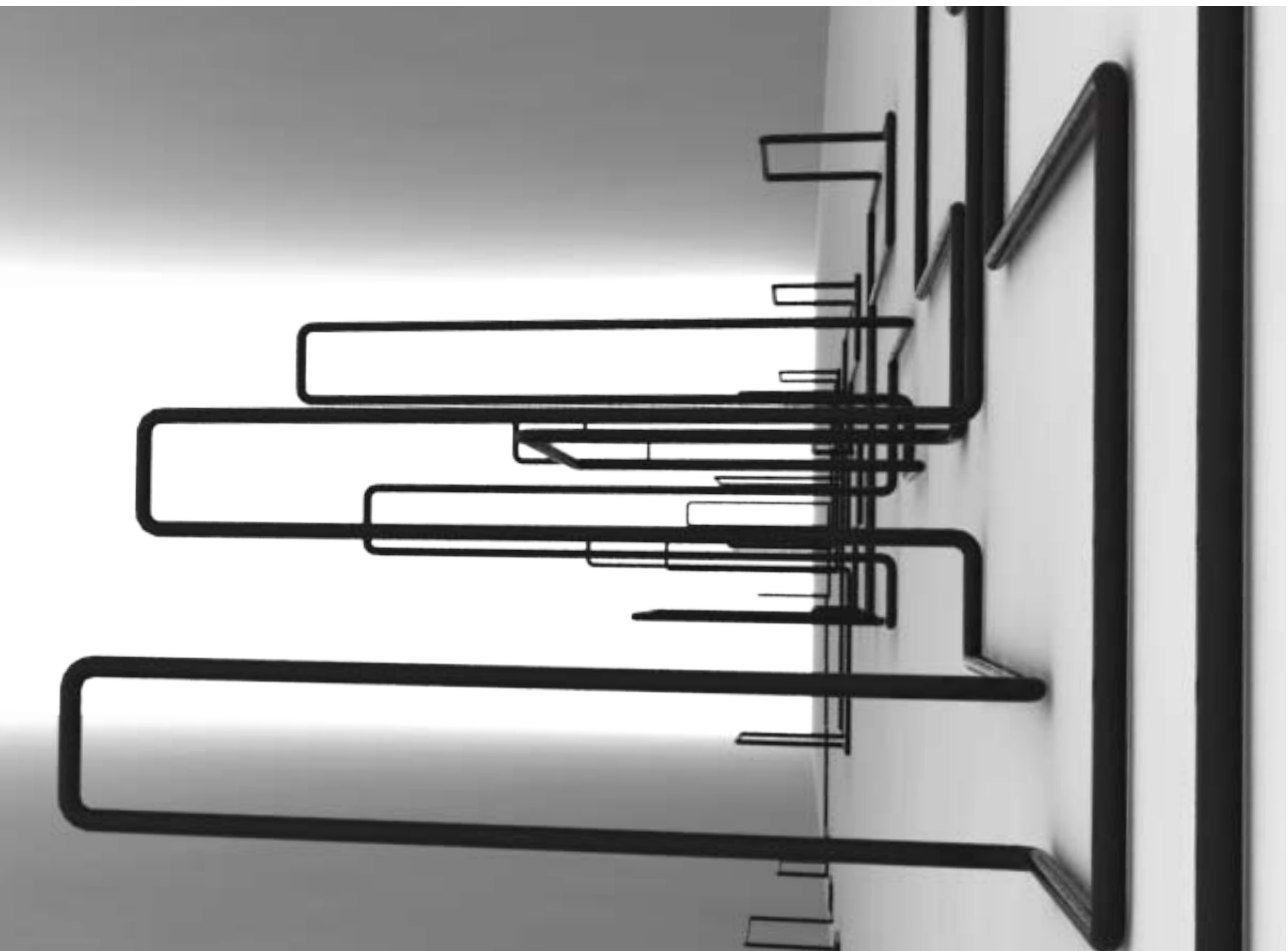
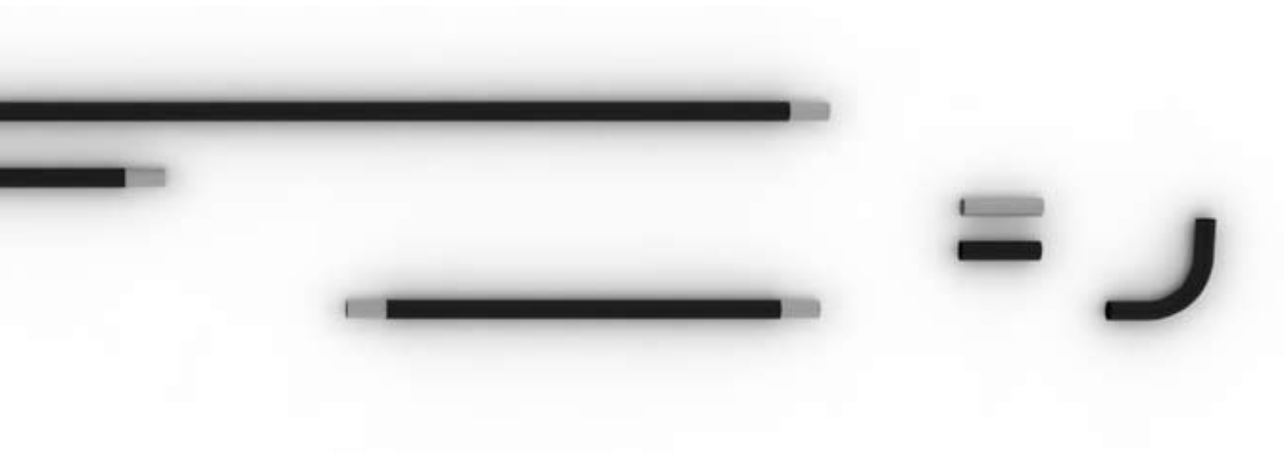
70. Parts of the piping.
71. Scketch of piping.



70.

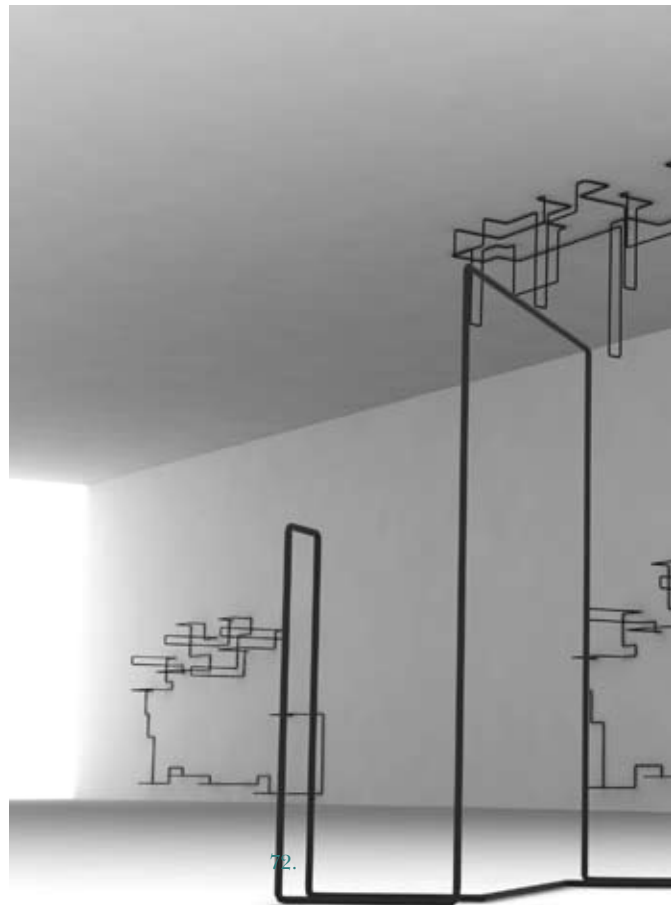


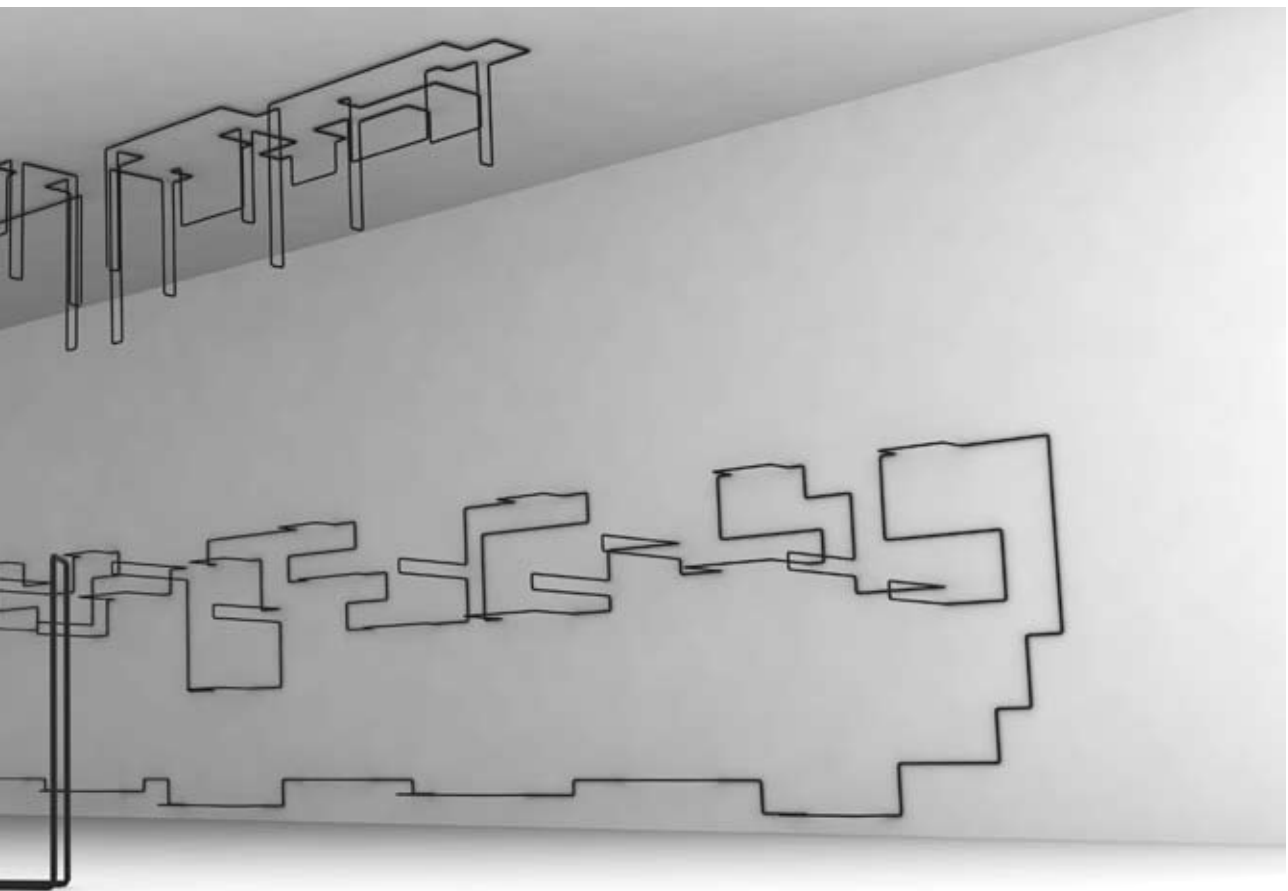
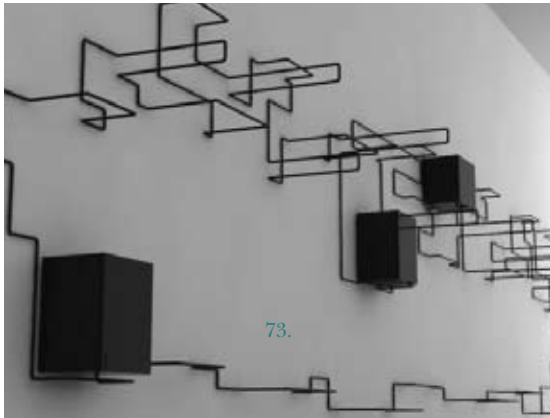
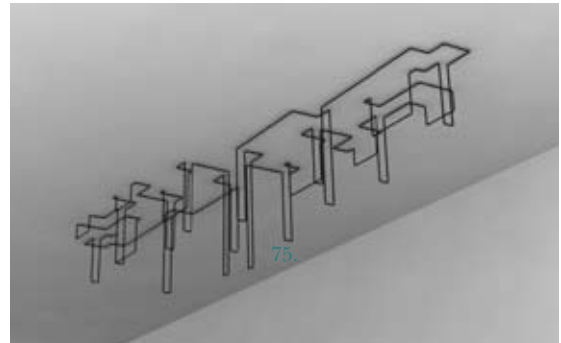
71.



Most of the pipes do not need to be welded together, but can be wedged together. The ones affixed to the ceiling though, would probably need welding. This would be done by using so-called “tulppa hitsi” method. A hole is drilled to the outer pipe, and once the insert is in place the hole is welded shut and repeated at the other end of the insert. This fixes the insert permanently, thus combining the two pipes.

- 72. Piping can be modified according to different needs.
- 73. Fixed furnishings mixed with piping.
- 74. Detail from previous picture.
- 75. Ceiling piping for hanging leather goods.





11.

END PRODUCTS

And a look at retail concept
for 2or+.

END PRODUCTS

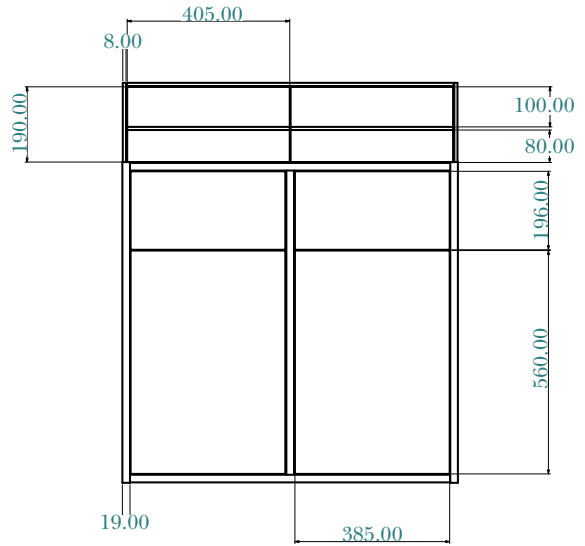
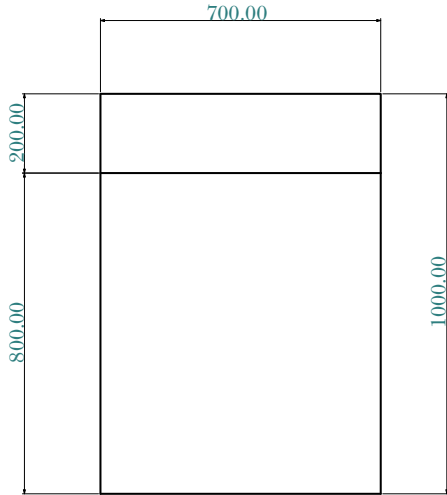
AND A GLIMPSE AT THE RETAIL CONCEPT OF 2OR+.

The end products, of this project, at its present state, include the piping range, shelving unit, point of sale and storage/display units. On the following two spreads, can the basic measurements, together with pictures of the end products be found. Some details concerning the manufacturing and materials remain still to be answered.

Theme for the overall retail furnishing concept is connection. One uninterrupted pipe, resembling a electrical cord snakes its way trough out the whole shop, creating the clothing racks and a feeling that the storage units are being carried by the “cable”. The other end is made to look like a electrical socket and is placed prominently, the other end has a light bulb above the point of sale unit, this will act as a focal point and simultaneously it lights the display unit for jewellery.

75. Detail of the interior space.





76.

POINT OF SALE UNIT

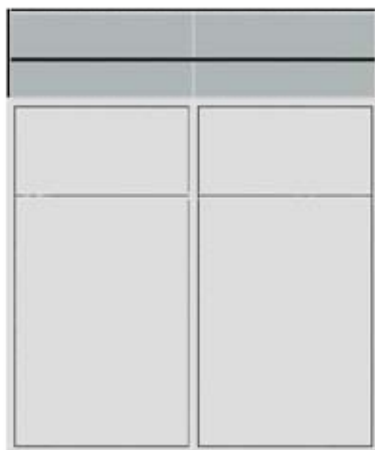
Basic Measurements

Materials: Glass & Chipboard

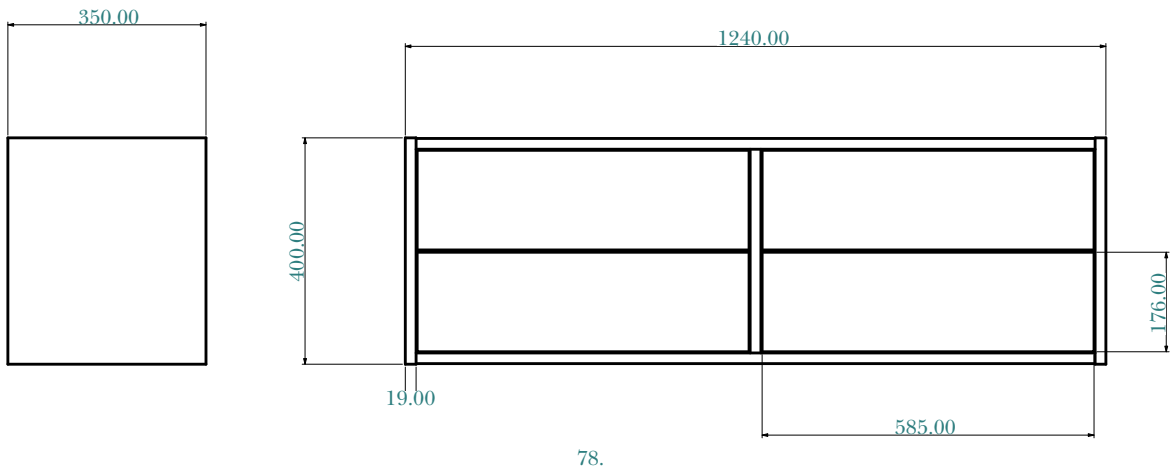
Colour: White

Two lockable drawers and two cabinets.

Glass case has two display levels and two lockable doors at the back side.



77.



STORAGE/DISPLAY UNIT

Basic Measurements
Material: Chipboard
Colour: White
Four drawer construction.



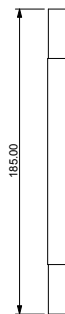
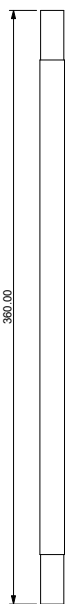
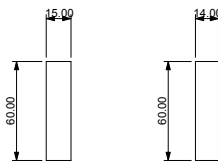
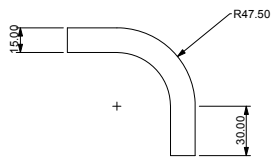
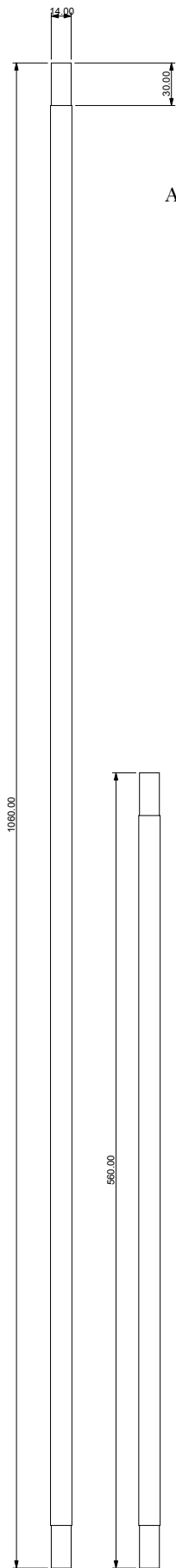
PIPING

Basic Measurements

Material: Steel pipe \varnothing 15mm/1mm & \varnothing 14mm/1mm

Colour: White/Dark grey (Powder coated)

Assembled in situ or welded into manageable sections and then assembled,
Fixed to the walls, ceiling and other objects with basic plumbing fixtures.

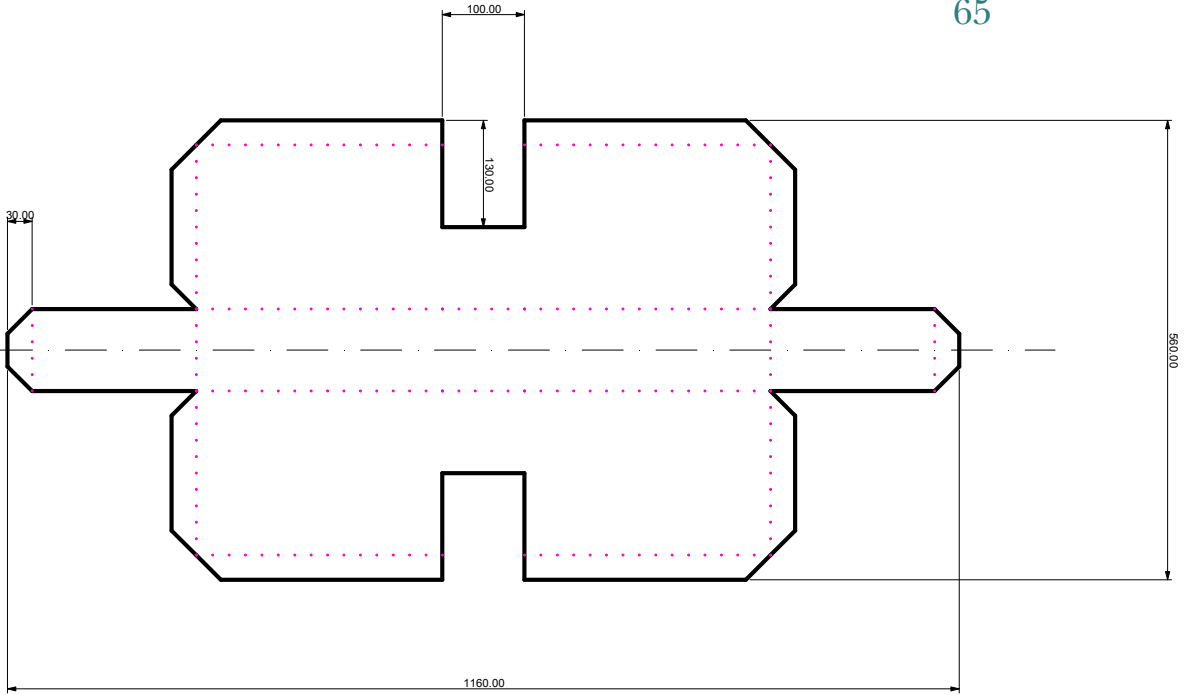


80.

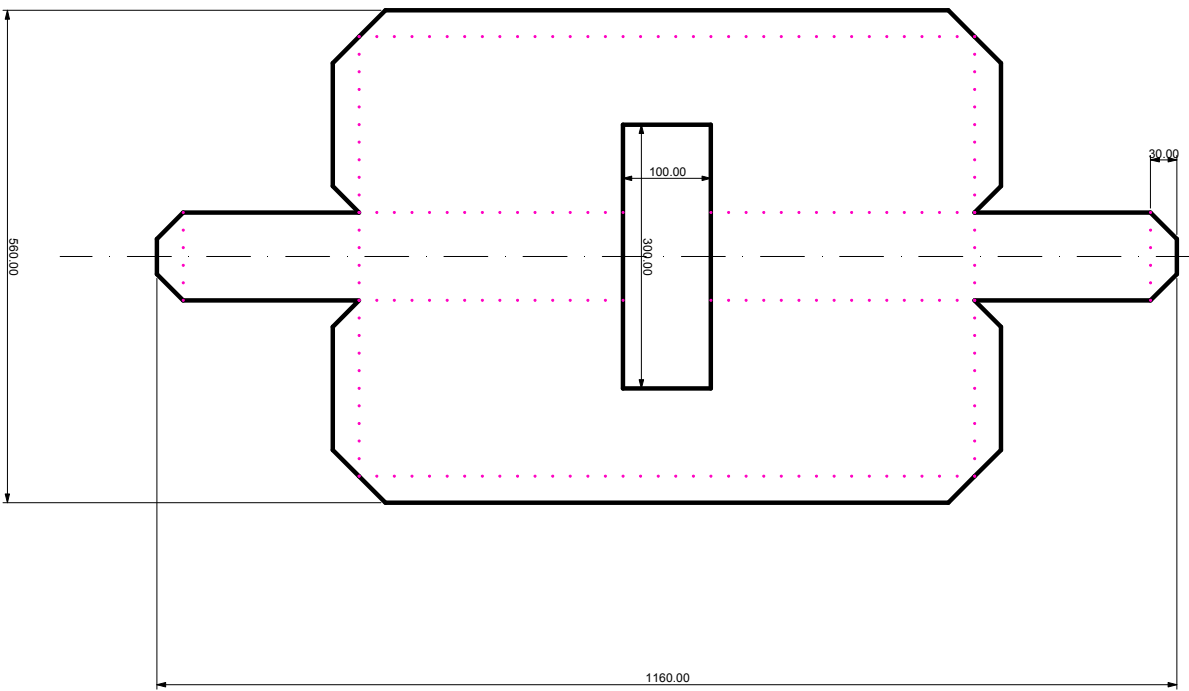


81.

65



82.



83.

SHELVING

Basic Measurements

Material: Sheet metal approx. 0.5mm

Colour: White/Dark grey (Powder coated)

Folded along the dotted lines,
two part construction.



84.



85. A glimpse to the retail concept of 2OR+.



12.

EVALUATION

The success of the process,
were the objectives achieved?

I feel that I have reached some of the objectives that the project presented. However, overall I feel that the end result is not yet complete and needs some more work, before I can be content with it.

The process so far has created a solid foundation to build on the following couple of weeks and to complete the retail concept.

As with all projects, this one has taught me a lot especially since I do not have that much experience in the field of interior design.

Overall the subject was interesting. I wish that I would have had even more time to study different marketing strategies and ways to implement them in the process of designing a retail concept.

Time management is an issue in which I feel that I will have to improve.

I intend to complete the project to a level that satisfies me and 2OR+.

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INTERVIEWS

Yat and Minna Cheung,
29.9.2007 & 13.11.2007

PICTORIAL MATERIAL

All Illustrations and floor plates are made by Tomi Tallqvist, unless otherwise stated.
 Pictures from 3-D modellings rendered with V-ray for Rhinoceros 4

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14.

ADDENDUM

