



**SARA HILDÈN ART MUSEUM:
Experiential store cum café**

LAB University of Applied Sciences
Institute of Design
Bachelor of Culture and Arts, Designer
Interior Architecture and Furniture Design

Nina Lehto
Spring 2022

Abstract

SARA HILDÉN ART MUSEUM: Experiential store cum café

The thesis was a study about experiential factors in interior spaces and how they can be utilised in new ways. The topic was narrowed into retail and café spaces, and these spaces were compared to current interior design. Research was made about the environment and history surrounding the design target.

The aim of the thesis was to enliven café and retail concepts in Finland. An opportunity to design an interior space in a newly designed building appeared. Therefore, a chance to influence the current selection with a fresh design idea was taken. The research was made by reading about the topics mentioned above and observing current and past design solutions in stores and cafés. Conclusions were made with the help of an interview and benchmarking.

The outcome of the design process is an interior space in the Sara Hildén Art Museum, which combines functions of a retail and café space. The design is tailored for the targeted cultural environment. In conclusion, it is possible to design an experiential space while considering users of the space.

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Bachelor's thesis
59 pages
Supervisor: Timo Sulkamo**

Key words: experiential spaces, museum store, museum café, retail spaces, store cum café

Tiivistelmä

SARA HILDÉNIN TAIDEMUSEO: Elämyksellinen myymälä-kahvila

Opinnäytetyössä perehdyttiin elämyksellisen suunnittelun keinoihin ja pohdittiin uusia tapoja tuoda kokemuksellisuutta mukaan tilasuunnitteluun. Aihe rajautui myymälä- ja kahvilatiloihin tutustuen niiden nykyisiin tilasuunnitelmiin. Suunnittelutyössä painottui suunnittelukohteen ympäristöstä ja historiasta tehty taustatutkimus.

Opinnäytetyön tavoitteena oli elävöittää kahvila- ja myymäläkonsepteja. Tietoperusta koottiin tilasuunnitteluun ja kokemuksellisuuden pohjautuvasta kirjallisuudesta ja prosessissa perehdyttiin eri aikakausien kahvila- ja myymälätilojen tilasuunnitteluun benchmarkingin keinoin. Arkkitehdin haastattelun avulla kerättiin lisätietoa suunnittelukohteen taustoista ja tavoitteista.

Opinnäytetyön suunnitteluosuuden lopputuotoksena on kahvilan ja myymälän yhdistävä tilasuunnitelma Sara Hildénin taidemuseoon, joka on kustomoitu ympäröivään kulttuuriympäristöön sopivaksi. Opinnäytetyö osoittaa mahdollisuudet suunnitella käyttäjäkeskeisiä kokemuksellisia tiloja.

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1 Introduction

1.1 Subject and background

1.2 Methods

1.3 Topic and goal

1.1 Subject and background

This design project has been inspired by the architectural competition for the Sara Hildén Art Museum. The style of the new building caught my eye and sparked my interest in the layout of the interior. When studying the layout in a few areas of the museum, I recognised a lack of progress in interior spaces. This lack of progress stems from the tight schedules of architectural competitions. Architectural competitions consist mostly of designing buildings and how they look from the outside. Designing certain functions inside the building is demanded in competition programmes, but these demands are often only recommendations which architects have no need to develop further. (Hovi 2020.)

Because designing public spaces such as restaurants or retail spaces is something that interests me, I decided to contact the winner of the competition Janne Hovi, and propose an idea to design a café or a museum store. After communicating with the architect and recognizing current needs in museum design, I came to the conclusion that the museum could benefit from a modern and visitor compelling store cum café. A store cum café is a concept which connects a retail store and a café in one space.

1.2 Methods

The research I have done for this thesis is about human behaviour, experiences, retail concepts, museums, design, and colours. I have gained information through observing, interviewing, benchmarking, reading, and lectures in LAB University of Applied Sciences. I have considered the present needs in museum retail and cafés, as well as the improvement that will be seen in future museums.

1.3 Topic and goal

When designing a space, I'm interested in the users of the space. Because the new Sara Hildén Art Museum will be located in a historical area which is being quickly modernised, I have come to the conclusion that users visiting the museum will be people of all ages interested in art, design and architecture.

The current Sara Hildén art museum does not include a museum shop. After researching and benchmarking the current selection of museum stores in Finland, I realised the assortment in these current shops was weaker than in shops around the world. Due to there not being many stores that sell design products by modern artists in Finland, and specifically artists that are included in the museum collections, I realised a museum shop could be a new and refreshing place to visit. A well curated and modern museum shop would bring more customers to the museum.

Because the architect of the new museum building placed the café into a big space next to an entrance hall, I saw an opportunity in connecting the café to a museum store that sparks interest in visitors. I also had the idea that this space could function on its own, with no dependency on the museum's opening hours.

2 Design target

2.1 Finlayson area

2.2 Sara Hildén Art Museum

2.3 Lumen Valo, museum exterior design concept

2.1 Finlayson area

Finlayson area was founded in the early years of the 19th century during the industrialisation of Tampere city. Tammerkoski Rapid, which flows through Finlayson area was a significant factor for the building of said area. Finlayson area was named after James Finlayson who established a machine shop in 1776, which was later turned into a cotton mill. Later in the mid-19th century the Finlayson cotton mill spread into a large-scale industry which laid a foundation for the industrial community in Tampere. Finlayson cotton mill was shut down in the late 20th century and the area was preserved as a memorial for industrialisation in Tampere. (Arkkitehtitoimisto Hanna Lyytinen & Arkkitehdit MY 2020.)

Nowadays Finlayson area is the centre of arts, culture, and events. However, it is recognised as a historic monument as well. To this day, Finlayson area employs thousands of people in different enterprises such as restaurants, stores, museums, and entertainment centres. (Finlaysonin alue.)

The urban structure of Finlayson area is highly affected by industrialisation. The location of buildings has been influenced by the stream of Tammerkoski. Red brick and timber can be seen as two of the main building materials in the facades. (Arkkitehtitoimisto Hanna Lyytinen & Arkkitehdit MY 2020.)



Image 1. View of Finlayson area (Vanzo 2018)

2.2 Sara Hildén Art Museum

The Sara Hildén Art Museum was opened in 1979 in Tampere, Särkänniemi. Sara Hildén was an art collector, who was interested in collecting modern Finnish and international art. Before the art museum was founded, a Sara Hildén foundation responsible for the collections and acquisitions was formed in 1962. Collections consist of art by famous international artists such as Pablo Picasso or Pierre Bonnard. Finnish painter and Hildén's husband at the time Erik Enroth gained his own collection in the museum containing up to 537 works. Other Finnish artists seen in the collections are for example Helene Schjerfbeck and Kain Tapper. (Sara Hildén Art Museum.)

The museum located in Särkänniemi has 40 000-100 000 visitors yearly. However, due to its distant location an idea of moving the museum to a more central part of Tampere in order to add to the number of visitors was proposed. The Museum was also interested in gaining the possibility to recruit larger international exhibitions. Therefore, a new location in Finlayson area near the Tampere city centre was offered. (Koskinen & Mansikka 2019.)

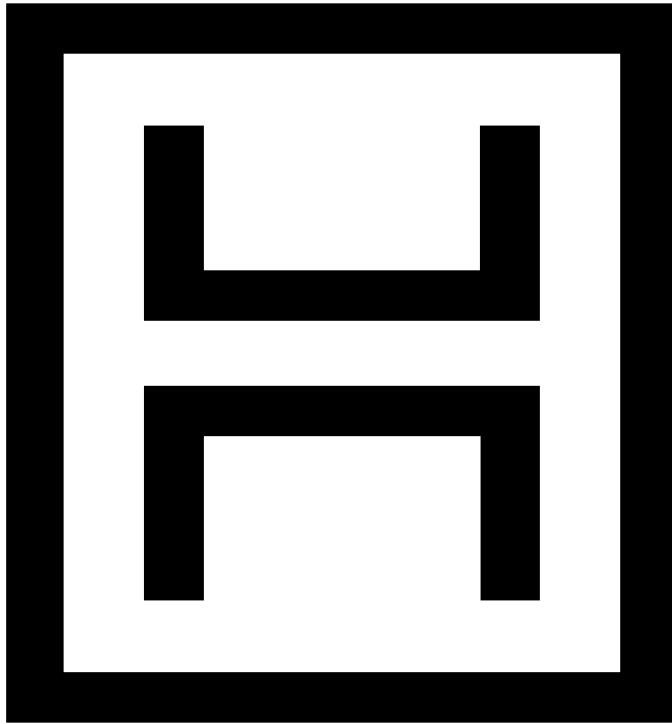


Image 2. The Sara Hildén Art Museum logo (Tampere)

2.3 Lumen Valo, museum exterior design concept

The architecture of the new museum building was chosen through an architecture competition held by Tampere City, Sara Hildén Foundation, and Insurance Company Varma (Varma et al. 2020). The winning proposition was created by architect Janne Hovi.

I interviewed Janne Hovi in January 2022 and discussed the new proposition with him. During the interview I learnt about the inspiration and backstory behind the new building. According to Hovi, the neutral white design is a modern addition to the historical Finlayson area filled with red brick buildings. Hovi was inspired by the surrounding buildings, and he wanted the new museum to be constructed based on the same philosophy as the historical buildings. Hovi chose white brick as a building material, because it is durable and it fits well into the milieu of brick buildings. (Hovi 2022.)



Image 3. Scale model (Hovi 2020a.)



Image 4. Entrance view (Hovi 2020b.)

3 Store cum café

3.1 Museum store

3.2 Museum café

3.3 Retail spaces

3.5 Lighting in public spaces

3.6 Colours in public spaces

3.7 Benchmark

3.1 Museum store

Stores are an important factor in operating the museum. Along with earning income for the museum institution, they work as a source for education. They engage visitors in the full experience and give them the possibility of taking a part of the museum experience home. Museum store visitors are a wide group of people, diverging in age and target of interest. There is also a possibility for customers to only visit the store instead of getting the full museum experience. (Museum Store Association.)

Selling products in a museum store improves the marketing and advertising of museums. Museum stores sell products such as books, prints, posters, postcards, books, and design items. These products should reflect the theme of the museum. (Museum Store Association.) For example, The Amos Rex Shop in Helsinki (Image 6.) reflects the brand of the Amos Rex Museum.

For customers, purchasing products from a museum store is a way to support the museum's future success and visibility, small businesses, and small artists and artisans. (Museum Store Association.)

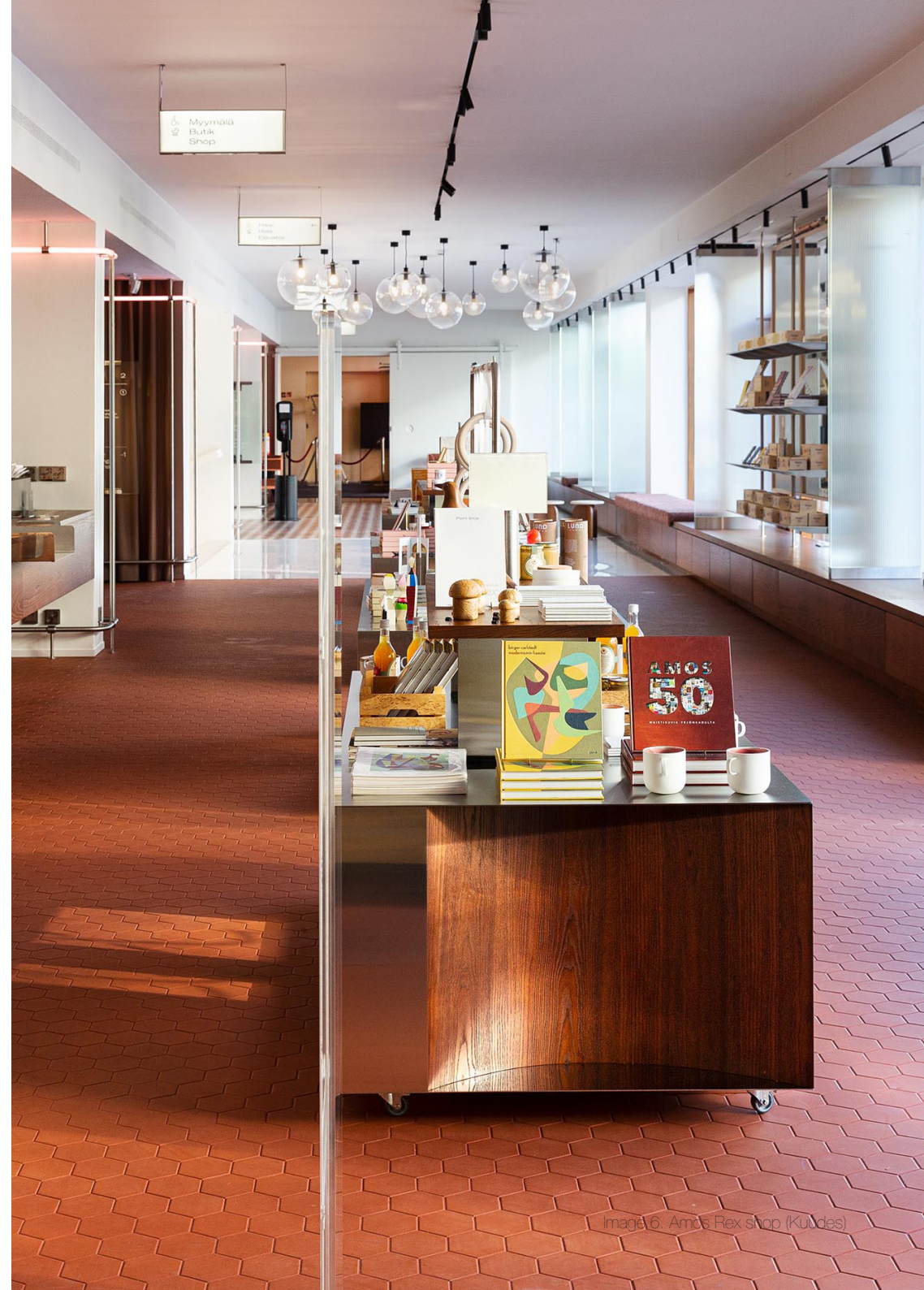


Image 6. Amos Rex shop (Kuudes)



Image 7. Copenhagen Contemporary café (Rygaard)

3.2 Museum café

Museum cafés were first introduced in 1856 by London's Victoria and Albert Museum. Since then, cafés have become an integral part of the museum experience. Before that, museums were simply educational institutes. Nowadays visiting a museum can be a fun experience that takes up the whole day. The possibility of enjoying the art alone and later discuss it with friends over some coffee, or simply process it alone while reading a book is an integral part of the experience. (Fulleylove 2019.)

Visiting a museum café could be an experience alone. Not always do people have time to roam through a full museum and afterwards sit down for a coffee. It should be possible to simply sit down for a coffee and enjoy the interior and mood of an artistic café. Creative jobs are often easier done in inspiring spaces, which leads creative people to choose museum cafés as working spaces. The Copenhagen Contemporary café is an inspiring space for creative people to spend time at. (Image 7.)

3.3 Retail spaces

The location of a museum shop is ideally near the entrance or exit of the building. A museum shop should be promoted with clear signage. Especially if the visitor is not forced to pass through the shop it should be clearly signed so that the space can be found. (Holloway 2020.)

While customers might like to browse a book they are about to buy, or view a poster they are interested in, it is important to make it clear whether a product may be touched or not. Expensive design items must be displayed so that there is no risk of breaking them. However, having too secured displays may make a customer feel that the products are not easily available and take away from the customers interest. Shelves or display areas should be clearly visible and adjusted for the product. For example, (Image 8.) books should be displayed on angled shelves. (Holloway 2020.)

Customers should feel free to roam a shop without feeling like they are closely observed by staff. The layout of a shop should work so that queues or cramped spaces are not easily formed. (Prescott 2013.)



Image 8. Display at Fotografiska Stockholm (Scandinavian Standard)

3.4 Lighting in public spaces

Lighting in public spaces is an important factor due to the ergonomics and accessibility of the space. Consumption of food and time spent in cafés is affected by lighting.

It is believed that soft and warm lighting allows customers to spend more time in a store or a café, while harsh and bright lighting leads to faster purchasing decisions and this way shortens visits. When lighting is low, customers feel themselves less self-conscious and constrained. (Wansink & van Ittersum 2012.)

Ambient lighting is an essential part in public spaces since it sets the general mood of the space. Often retail spaces require a spotlight to highlight the product on a shelf or a cake on display. However, it is important to mind the shadows that form around harsh spotlight (Image 9.). (Turner 1998, 59.)



Image 9. Highlighted products in Oppenländer Optik (Kottlorz)

3.5 Colours in public spaces

Colour plays an important role in a customer's experience of a space. It has the ability to stimulate emotions, as well as have a physical effect on people. In many cases colour can be used as a communication tool. (Clark 2021.)

Colour is the leading element and material in art. Few paintings can be finished without the use of colour, and it is also a factor that portrays the illusion of landscapes or spaces. In interior design, it is more of a helping factor for shaping the space. Ronan and Erwan Bouroullec describe colour to be an ingredient or a "skin" for structures and forms. (Glasner & Schmidt 2010.)

Colour warmth is an indicator of the mood in a space. Cool colours such as green and blue are seen as calming and secure, whereas warm reds and yellows induce excitement and arousal (van Rompay et al. 2012). Therefore, warm shades work well in recreational and experiential/stimulating spaces.

Monochromatic spaces can awaken strong emotion in visitors. A space can be seen as powerful and gripping and it easily creates lasting memories which make customers want to return to the atmosphere and mood of the space. (Clark 2021.) Monochromatic shades give the space in Stockholm's Nationalmuseum a strong and valuable look (Image 10.).



3.6 Benchmark

The Shop at the Broad

The Broad is a contemporary museum located in Los Angeles. It was designed by Diller Scofidio + Renfro in collaboration with Gensler and it opened in 2015. The Shop at the Broad includes a well curated selection of artist-designed and limited-edition products. The museum has collaborated with several artists to design merchandise specifically for The Broad. The shop also sells regular products such as books and posters. (Chandrasekhar Clarke.)

The interior of the shop mirrors the architecture of the whole building. The shop is visible in the lobby of the museum through displays, which attracts customers. The store is open seven days a week and it is also open outside of museum hours. The Broad also has an online store. (Chandrasekhar Clarke.)

The well-considered products and fitting concept make this museum shop an experience. Customers get a feeling that they have arrived in a place that has considered the wants and needs of these exact customers. The cave-like concrete monochromatic space continues throughout the museum lobby, which makes visiting the store a part of the full museum experience.

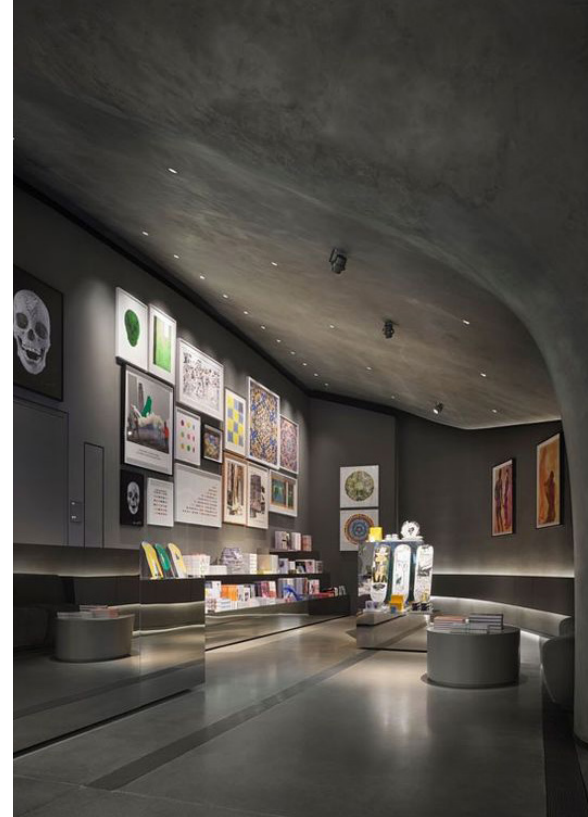


Image 11. Shop at the Broad (Interior Design)



Image 12. Products on display (Muggenborg)

The Webster Fashion Store

The Webster is a fashion retail flagship store in Los Angeles, designed by Adjaye Associates. The store is a pink monochromatic space which contrasts the brutalist concrete building it is located in. It offers an experience for both customers and passing pedestrians, since the pink concrete continues to the façade of the building. When seeing the store from the street, it sparks interest in people and this way tempts them to visit.

The colour of the space is a leading factor in the look of the store, and it almost consumes the main purpose of the store. However, since there is only one colour used, it doesn't take away from the products which are also displayed very sparsely and this way are easy to observe.

Image 13. Façade of the Webster store (Ghinitoiu)

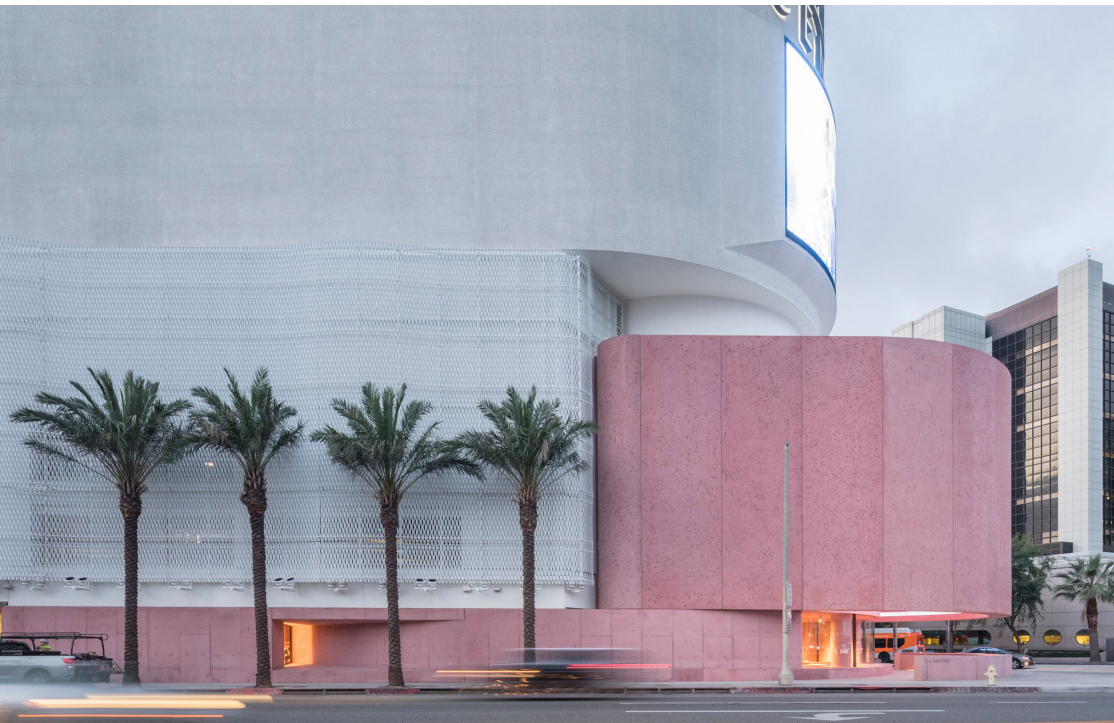


Image 14. Interior of the Webster store (Baldinger)



4 Experiential retail and café

4.1 Understanding experiences

4.2 Experiential spaces

4.1 Understanding experiences

Going through an experience is a process. Experiences can be felt with sight, sound, emotions, and thoughts. Processing an experience helps with analysing whether the experience was positive or negative. (Hassenzahl et al. 2013.)

Affectivity is needed when experiencing new things. According to American psychological association, affectivity explains the way a person responds to different emotions such as pleasure and pain. It makes us relate experiences to happiness.

In conclusion, positive feelings in interior spaces can be affected by surrounding people, spaciousness, visibility, or ergonomic issues. Fulfilling customers' psychological needs and wants is essential in an experience. When all factors are well considered, a holistic design idea is born.

Combining senses allows customers to gain a wider experience. According to Pine II and Gilmore (1998),

An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event.

For example, making a café the service and the store's books the props not only creates a memorable event, but it also combines different sensations when smelling the coffee. Many customers might associate the smell and taste of coffee with a new book, since they go well together (Pine II & Gilmore 1998).

4.2 Experiential spaces

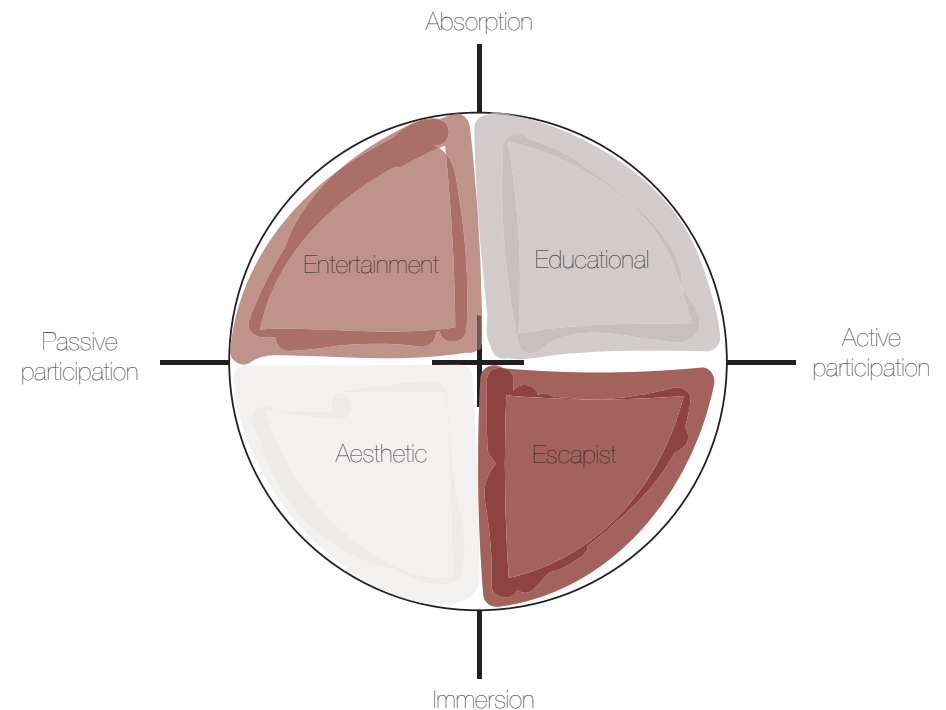
The four realms of an experience, explained by Pine II and Gilmore (1998) helps understand the qualities of an experience. The first dimension of an experience is customer participation. The first end of the figure is passive participation in which customers are only passive onlookers of a performance. The opposite end is called active participation, in which participants are actively associated with a performance.

The second dimension is the connection that a customer has with a performance. One end of the figure is absorption, in which the customer is viewing or participating in a performance from the side but not fully inside the performance. Immersion at the other end, is a customer who is inside the performance, fully surrounded by the sensations such as smell and sound. (Pine II & Gilmore 1998.)

Experiences can be divided into four categories with the help of these two dimensions. Entertainment is an experience in which the customer is participating passively. The event is more absorbed by the customers than them being fully immersed in it. The educational part of an experience involves active participation in which a customer absorbs new information from an outside source. Escapist experiences are similar to entertainment and educational parts, but the customer is fully immersed in the event.

If a customer is less active in an experience but still as immersed in it, it becomes an aesthetic experience, in which they are onlookers of a performance, but they are viewing it from within. (Pine II & Gilmore 1998.)

A space can be experiential even if all four realms do not actualise and it is important to specify what experience is offered in a certain space. However, combining all four realms can stimulate a customer's mind perfectly. For example, Disney World can be a rich experience since it combines many qualities of an experience. (Pine II & Gilmore 1998.)



A museum store cum café combines experiences diversely. Customers might want to walk around the space after viewing the art and simply walk out after. This would be a form of entertainment since the people are only passively absorbing the experience. An educational event would be one in which a customer might walk around and read a part of a book that is sold in the shop. This way the customer is actively participating in an experience, but they are not fully immersed in the whole experience. Escapist experiences are ones where a customer might buy a coffee, sit down, and choose a book to read from a shelf. They are fully immersed in an experience, but also actively participating in it by reading a book. When a customer simply sits down for a coffee and enjoys the experience by watching from the side, this is called an aesthetic experience.

Taking these facts into consideration helps a designer steer the functions of a space. The layout is highly affected when trying to consider each customers' needs and wants.

5 Design process

5.1 Concept mindmap

5.2 Moodboard variations

5.3 Layout inspiration

5.4 Layout sketches

5.5 Visualization sketches

5.6 Furniture sketches

5.1 Concept mindmap

The concept of the space has been summarized in a mind map. The focus in the space are the customers and the usability. Customers may vary from a wide range of people. Most likely visitors are people who enjoy modern art and design. Museum visitors, art district visitors, social media influencers, shoppers, and coffee drinkers are all expected customers. For example, social media influencers are customers that are interested in finding new places to photograph in, which makes them benefit from the space but also advertise it to a wider audience. In the service path it is important to consider the entrance and exit of the space, as well as buying of products and cleaning the space and tables.

Even though the store and café are both in the same space, they require various furniture. A café needs seating and tables while a store requires shelves, retail furniture and displays. Products sold in the space are displayed in different ways, which affects the need of certain furniture. Sold products will be for example posters, design products, books, merchandise, postcards, food, and drinks. Some products may be displayed on the service counter. A cash register, coffee machine and coolers for drinks should also be considered.

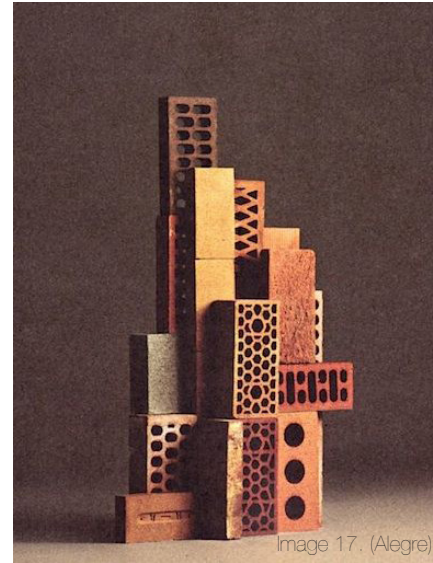
The space is to be artistic, which is a way to make it experiential and memorable. Chosen colours will make the interior surprising and arousing. Lighting, materials, and acoustics are important matters to be considered.



5.2 Moodboard variations

Moodboards are a design method used in the early stages of spatial design. Making moodboards helps with the choice of colours and furniture. They are a directing tool for feelings that a finished space will awaken.

The following three moodboards are variations which were later observed and the final moodboard was chosen.



The first moodboard was inspired by the historical Finlayson area. The red brick colourway and the rough feel of a brick seems fitting in the milieu, but it also sparks interest in customers walking by the space. Because the new museum building will be mainly rough white brick and concrete, the brick red is a surprising colour for the interior of the space.



Reflective
Sturdy
Rough

The second moodboard is matched to the architecture of the new museum building. The buildings minimalist and monochromatic white spaces are continued in this moodboard built from greys, stainless steel, and rough materials. The moodboard gives an industrial feeling, which fits into the Finlayson industrial area.

Image 20. (Hjerstedt)

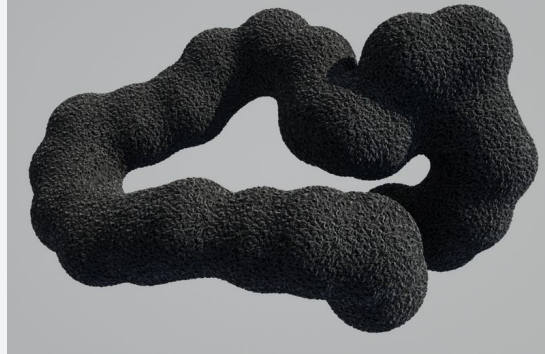


Image 21. (Dzienis)



Image 22. (Lempertz)



Image 23. (Colossal)



Image 24. (Eleencarpio)



Cool
Strong
Monochromatic

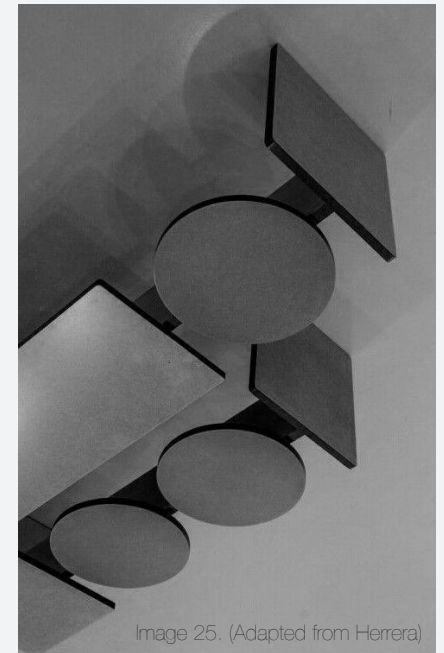


Image 25. (Adapted from Herrera)

The third moodboard has a jade green colourway. The mood is fresh and light. For a customer it is surprising to step into a green space after walking around the white exhibition spaces. Green is calming and it is a good contrast for the red bricks.



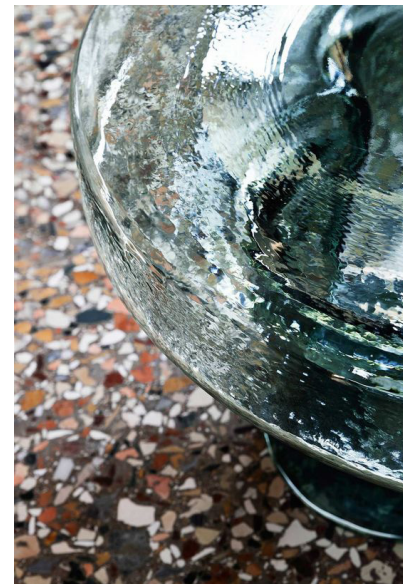
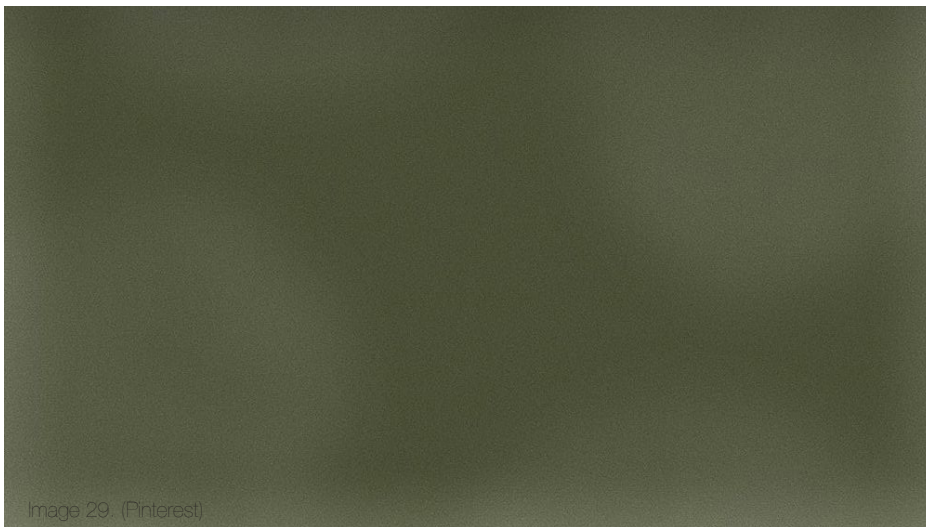
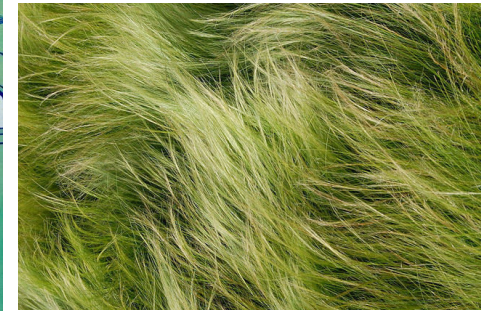
Happy

Calm

Fresh



Image 28. (Davesgarden)



5.3 Layout inspiration

The layout of the space was at first inspired by modern art included in the Sara Hildén art collections. The aim was to create an artistic space diverging from regular coffee and museum shops. When observing the art by various international and Finnish artists in the collections closely, certain shapes repeated in certain art.

Lithographic art and prints as well as sculptures were a good inspiration for spatial layouts, since the shapes are often geometric or organic, and they have distinct outlines.

Image 32. (Finnish Design Shop)



Image 33. (Foundation Vasarely)

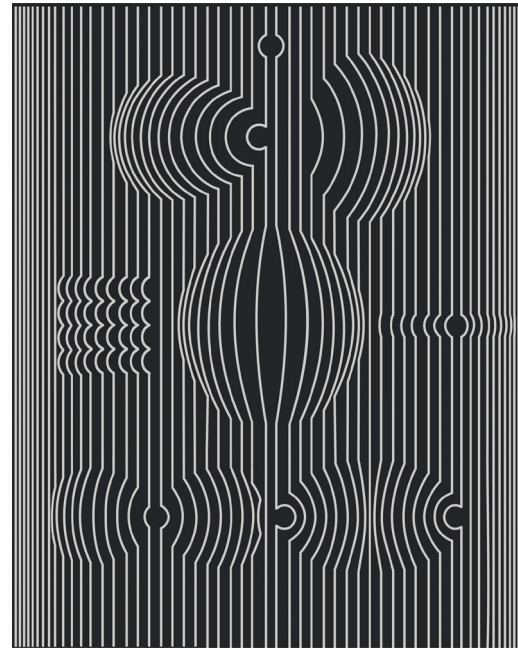


Image 34. (Bukowskis)

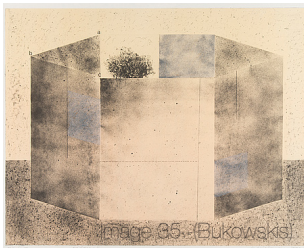


Image 35. (Bukowskis)



Image 36. (Bukowskis)



Image 37. (Tate)

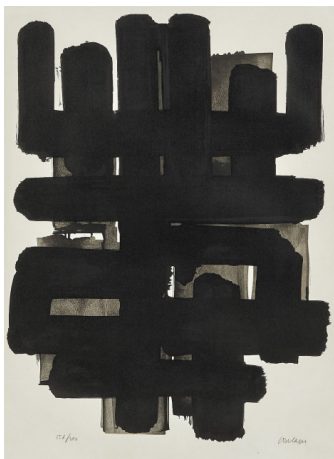


Image 38. (Artcurial)



Image 39. (Bukowskis)



Image 40. (Printed editions)



Image 41. (Tate)

5.4 Layout sketches

Layout sketches inspired by art found in the museum were experiential and surprising but turned out to be too complicated. Many seating and display arrangements took up too much of the empty space and often complicated the service path of the space. After spending a few weeks on drafting several layouts, a different approach was needed.

- unused space
- crowding around the walls
- round counter impractical

- crowded service path
- not enough seating
- unclear retail displays

- impossible structures
- customer crowding around counter
- not enough seating

- impossible structures
- accessibility problems
- indistinct functions

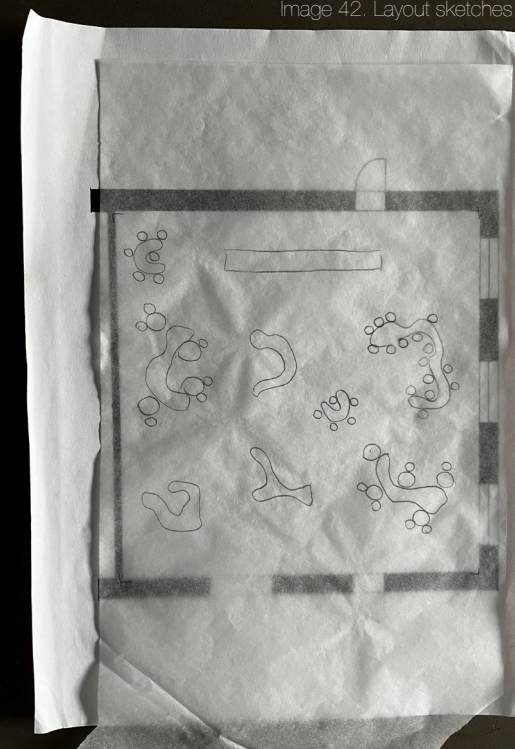
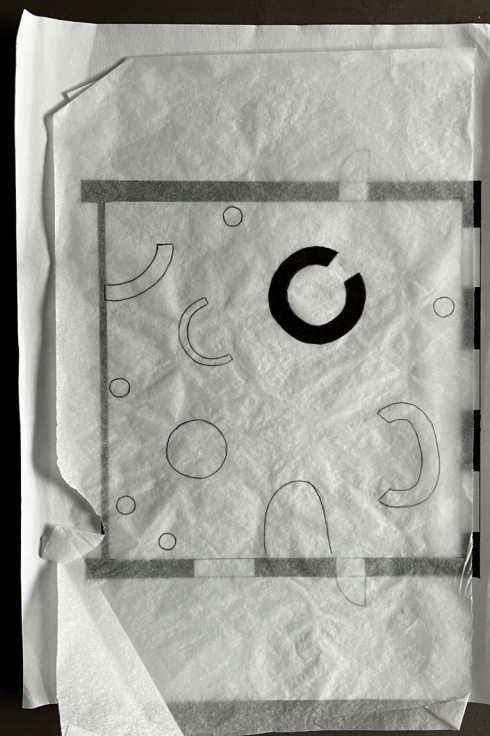
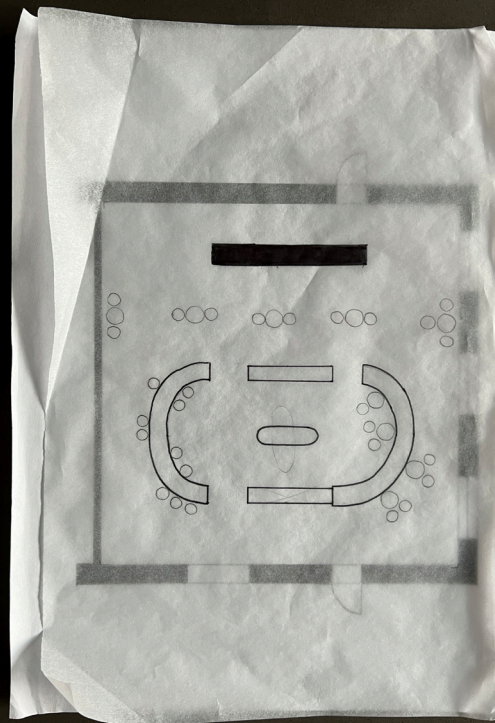
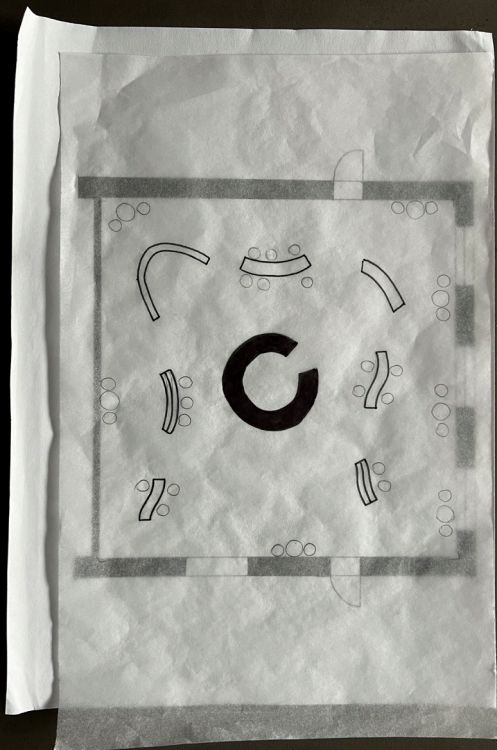


Image 42. Layout sketches

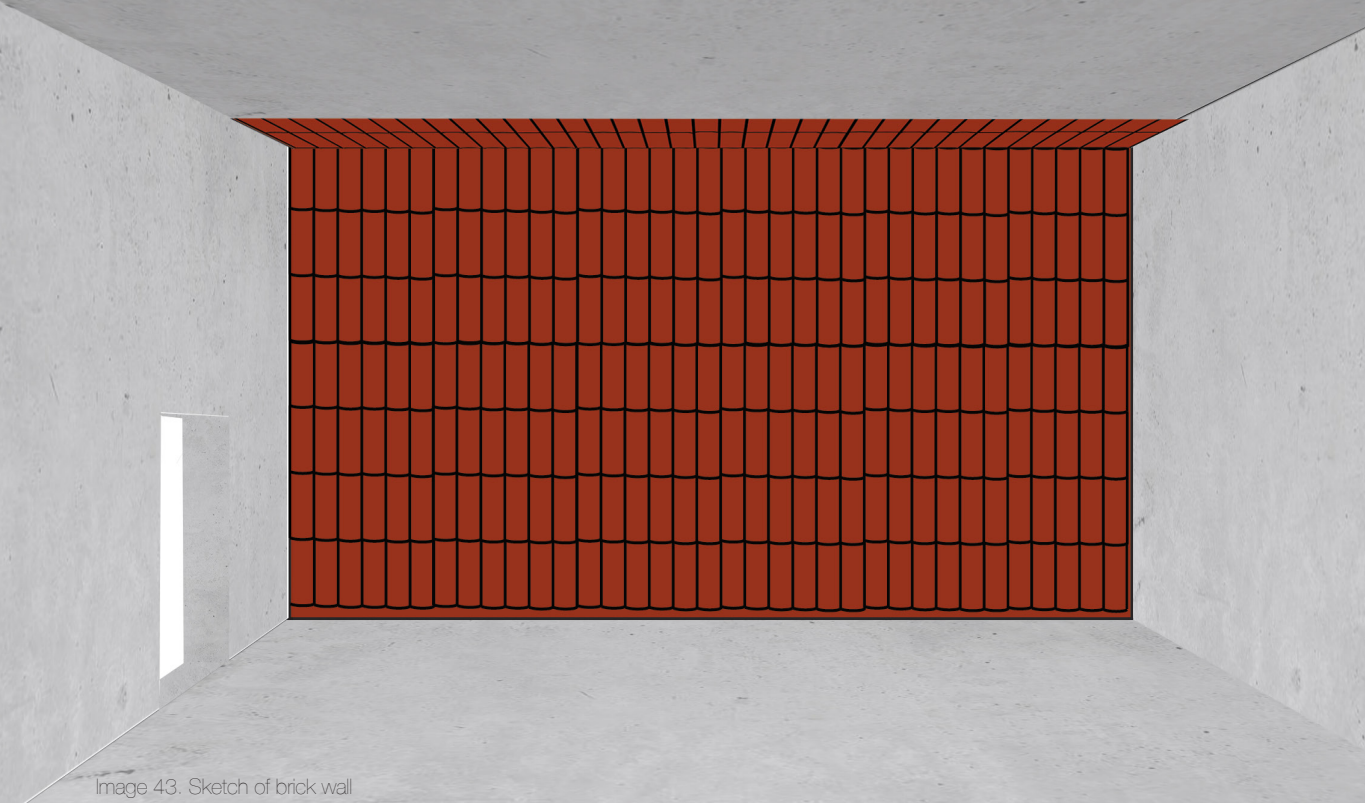


Image 43. Sketch of brick wall

5.5 Visualization sketches

After the unsuccessful layout sketches, a surprising element needed to be found without affecting the layout negatively. Noticing the high ceiling and empty walls, a decision was made to design something eye catching on the wall opposite to the windows so that it would spark interest in passing people. The idea was to bring a piece of history inside the building, since it is otherwise very modern.

Another reason to bring something on the wall was the fact that the space needed some acoustic elements to make it less loud and echoing. Inspired by the red brick buildings and industrial area, seating resembling a brick wall was designed. The structure curves so that it is also attached to the ceiling, which acts as a good tool for dividing space and creating different atmospheres around the space. This idea became a leading factor in the interior design.



Image 44. Sketch of store cum café windows in the building façade (Adapted from Hovi 2020)

5.6 Furniture sketches



Image 45. Inspiration for tables (Williams)

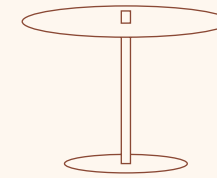
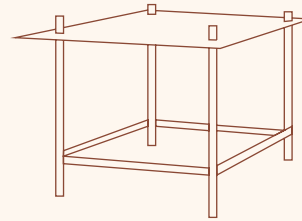


Image 46. Table sketches

Tables

The café missed fitting coffee tables for the industrial theme. The aim was to create minimalist and interesting furniture.

Retail furniture

When designing retail furniture for the space, the products to be sold were acknowledged. As mentioned in the retail spaces chapter, when selling books it is easiest to display them on angled shelves so that the customer can see them while passing the display.

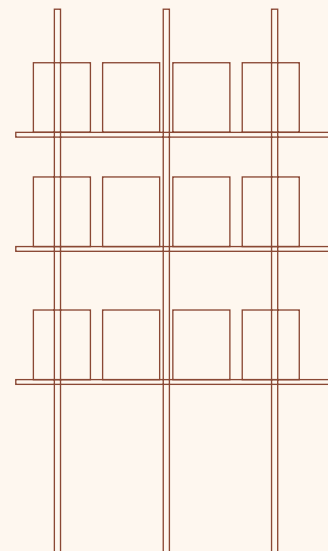
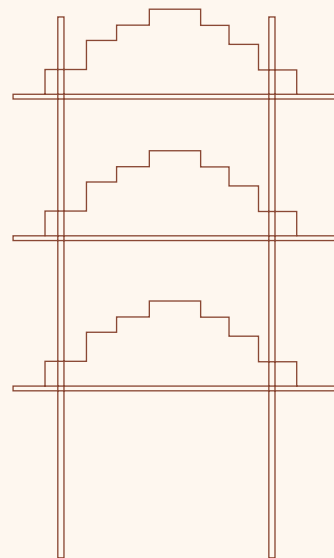


Image 47. Shelf sketches



Image 48. Inspiration for shelves (Ivanić)

Lighting

To create ambience and to fit into the industrial feel of the space, an idea of designing a custom lighting pendant occurred. Round shapes guided the design, to connect with the round shapes in the brick wall seating.

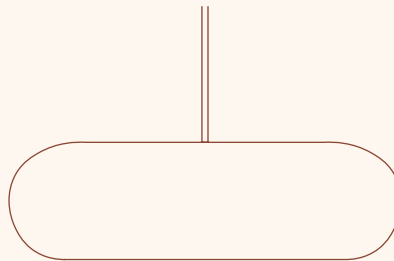
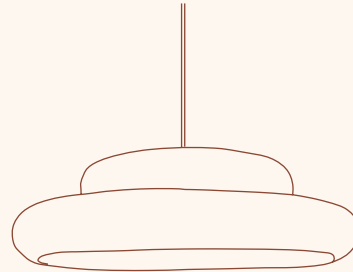
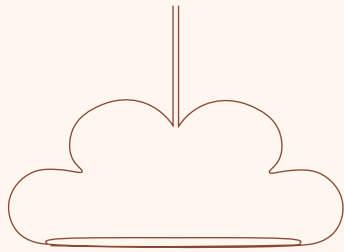


Image 49. Lighting sketches



Image 50. Inspiration for lighting (Designdaily)

6 Final design

- 6.1 Moodboard
- 6.2 Layout
- 6.3 Zones in space
- 6.4 Service path
- 6.5 Colours and materials
- 6.6 Furniture
- 6.7 Lighting
- 6.8 Sections
- 6.9 3D -visualizations



6.1 Moodboard

The final moodboard combines the three variations shown earlier. Honoring the red brick buildings surrounding the museum was important, since the architect was also interested in bringing the red bricks into his design of the building. Therefore, brick red as a colour was chosen as the main shade for the space. Stainless steel and aluminium give a rough and strong feeling to the space and these materials give the possibility to make the space fit to the industrial feeling of the Finlayson area. Bringing light green and round shapes is a contrast to the brick red and rough materials.

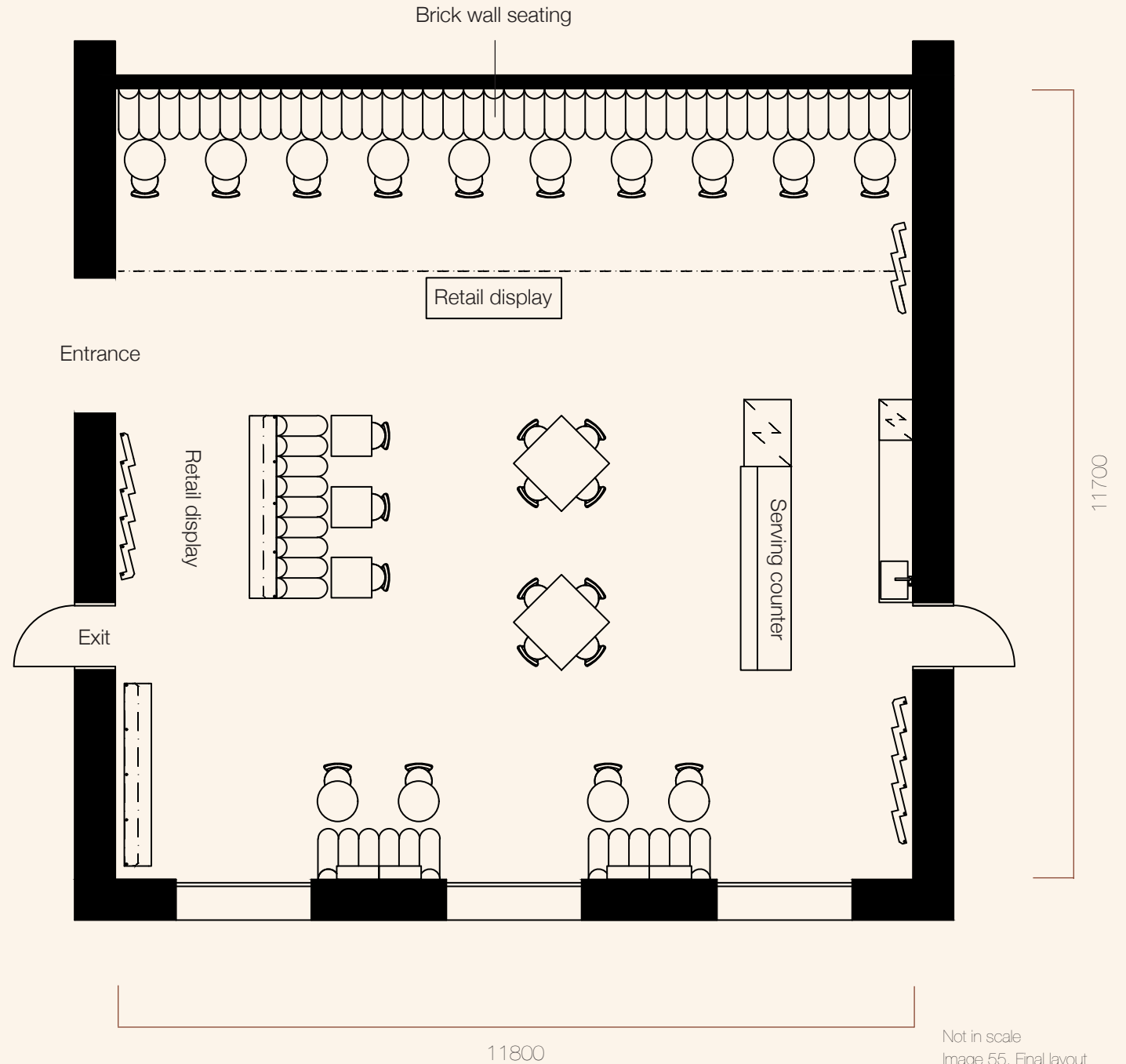
Rough

Cool

Fresh

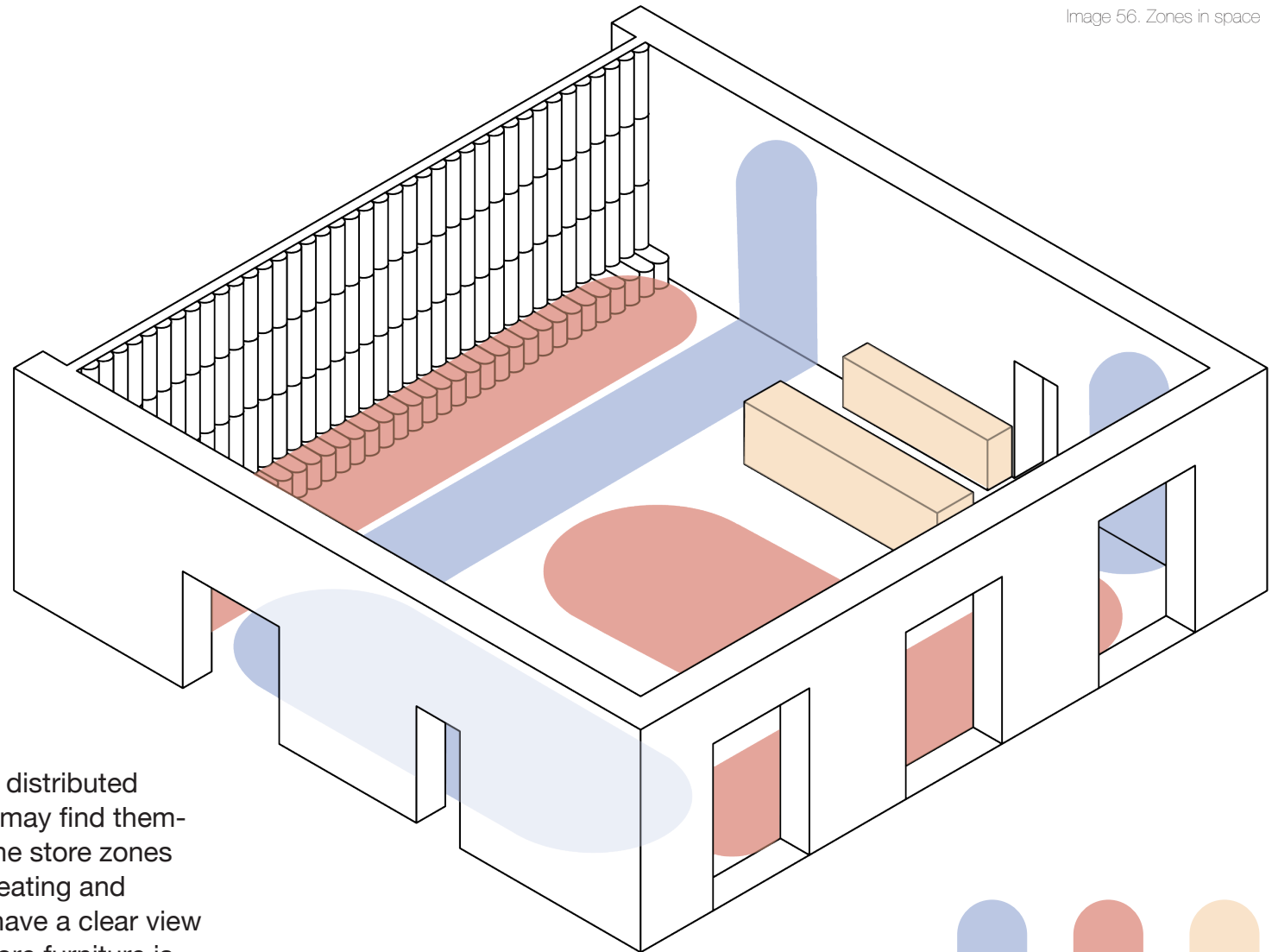
6.1 Layout

The final layout is functional and accessible. The store cum café seats 40-50 customers and serves store visitors in a 139,5 m² space.



Not in scale
Image 55. Final layout

6.3 Zones in space

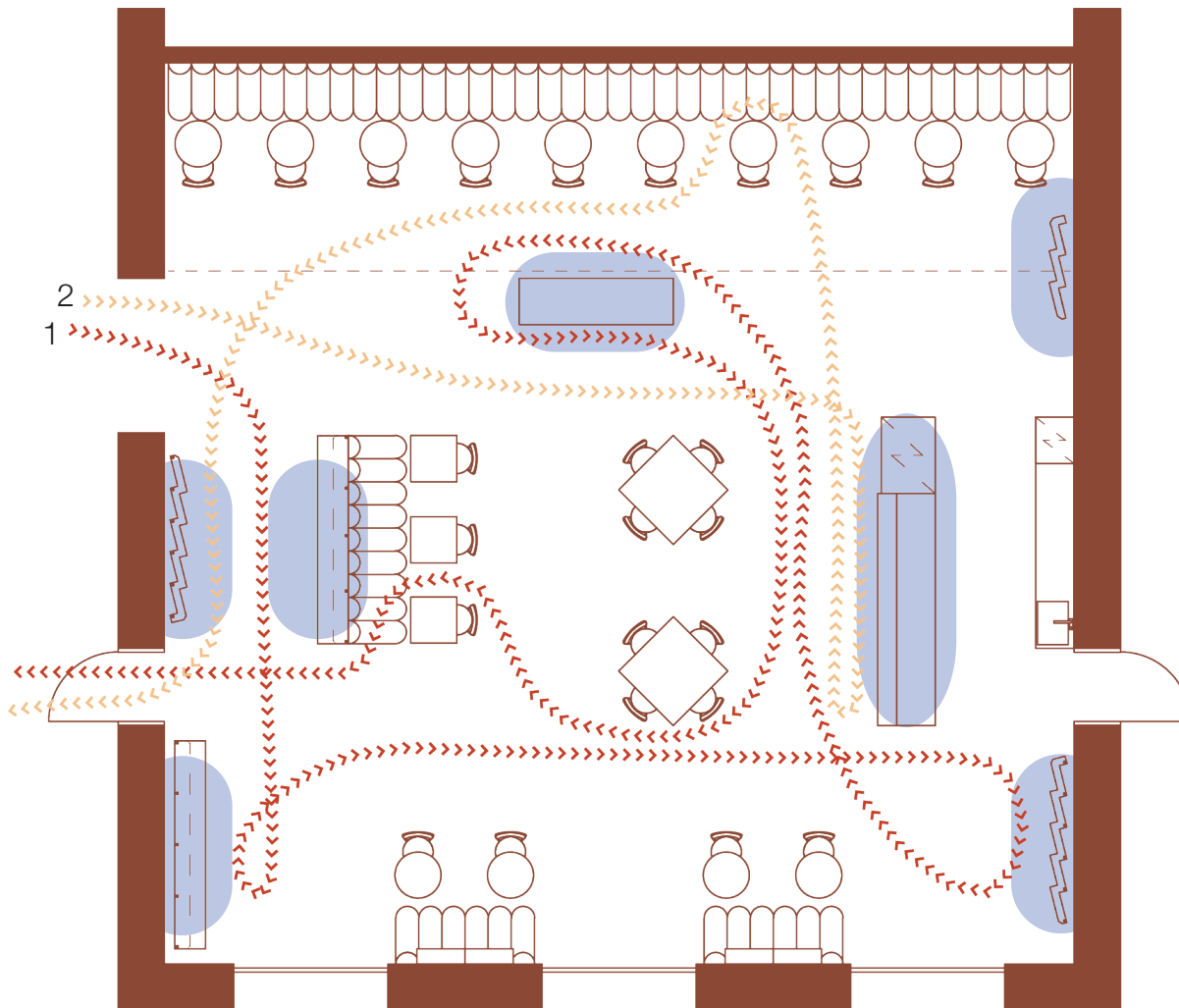


Zones in the store cum café are distributed irregularly so that the customer may find themselves roaming the space freely. The store zones can be found in between café seating and tables, so that café customers have a clear view of sold items. The material of store furniture is also in contrast with the soft colourful materials of café seating, which gives a clear indication of different zones in the space.



Not in scale

6.4 Service path



Not in scale

Image 57. Service path

The service path of the space is designed so that the customer flow is natural. When entering the space, the customer instantly gets an idea of the path. When entering through the main entrance, the customer is first met with museum store products but has a clear view of the coffee shop products through the description of products on the wall. A glass cabinet attached to the serving counter displays baked goods which can be seen from the entrance, and which guides the customer to start at the beginning of the counter.

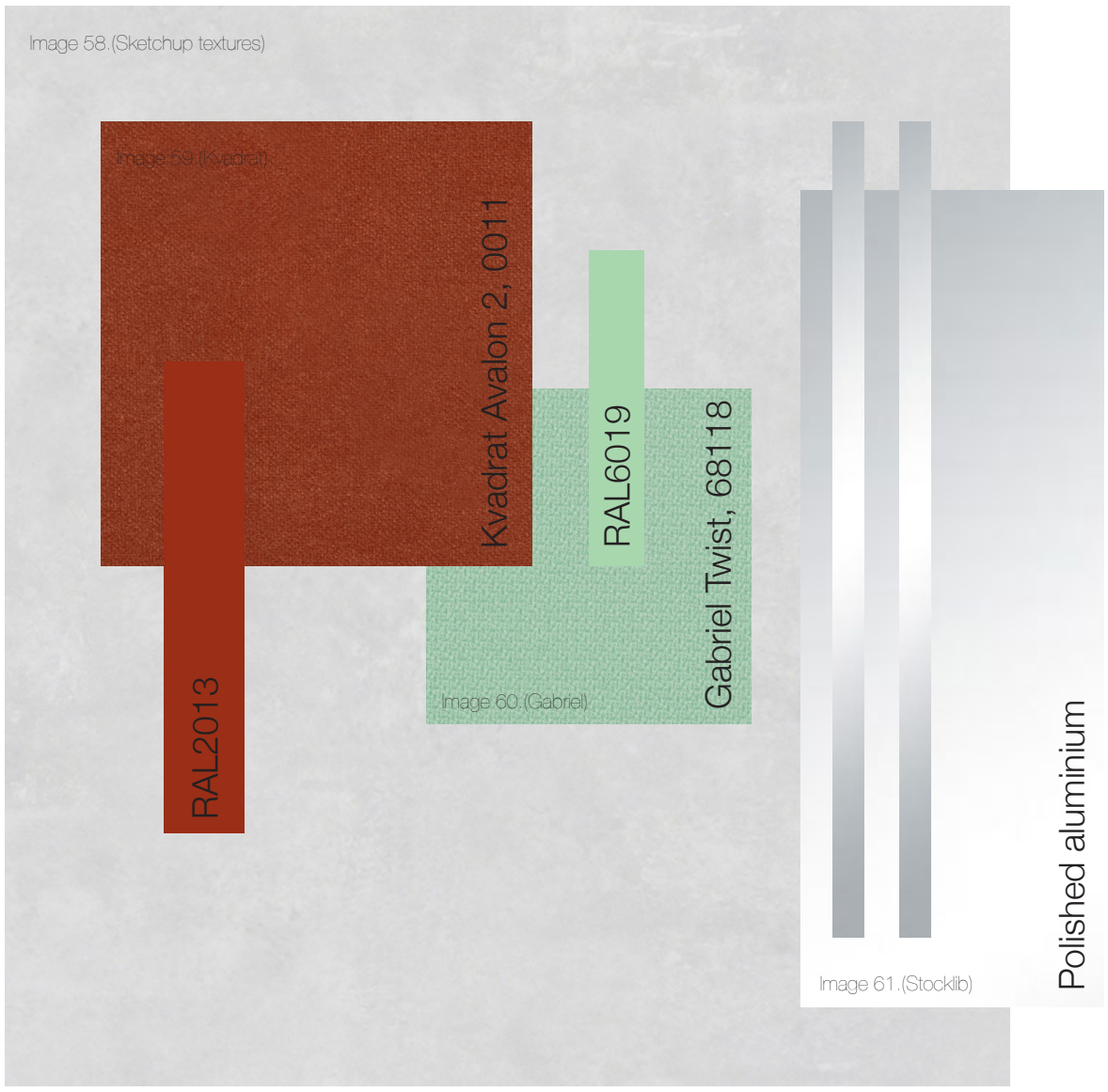
A customer might first view the store products and afterwards sit down for a coffee. (1) Some might enter the space to only get a coffee, but later or during their stay view the products on sale. (2) The customer may exit through the entrance door or through the terrace door, which minimizes the crowding of the entrance.



Store

1

2



6.5 Colours and materials

The chosen materials and colours in the store cum café are inspired by Finlayson area’s colour scheme and history and adapted to the newly designed modern building. The walls and flooring have a monochromatic concrete material, which repeats itself throughout the building.

Kvadrat’s velvety fabric was chosen to mimic the brick material in the brick wall and seating. Individual seating is matched with a powder coated steel frame in the shade RAL 2013. To contrast the red, some individual seating is upholstered with a jade green fabric from Gabriel. Powder coated steel in shade RAL 6019 was chosen to match this fabric.

To bring an industrial and interesting material to the space, all fixed retail furniture is coated with polished aluminium and held up by polished steel tubes. The views multiply in the mirroring material around the space.

6.6 Furniture

Lepo Moderno L-28V was chosen as individual seating for café tables. The chair is stackable and easy to move around. Its round shape fits with the brick wall seating and the steel frame blends in with the steel display furniture.

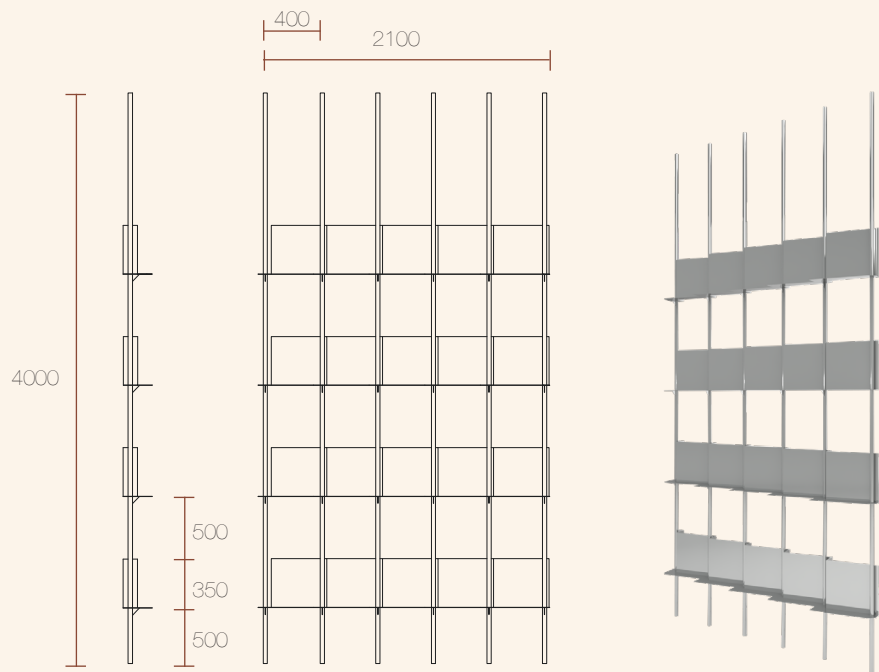
Custom tables inspired by industrialism act as coffee tables for different sized groups of customers.



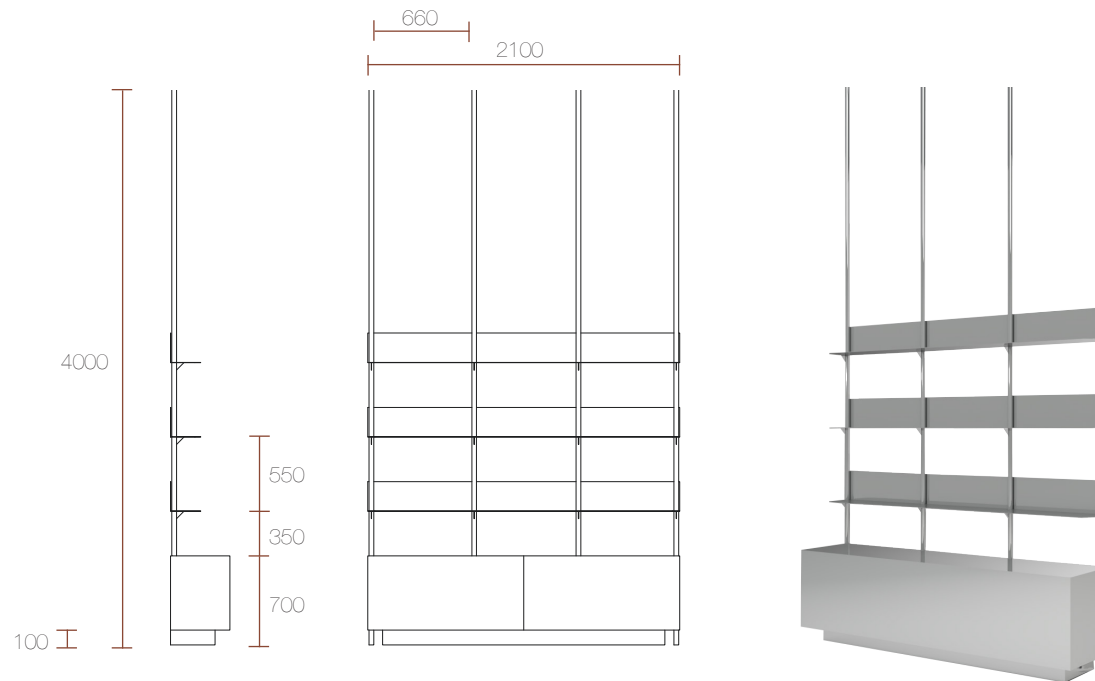
Image 62. Lepo Chair



Image 63. Coffee tables



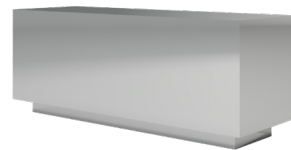
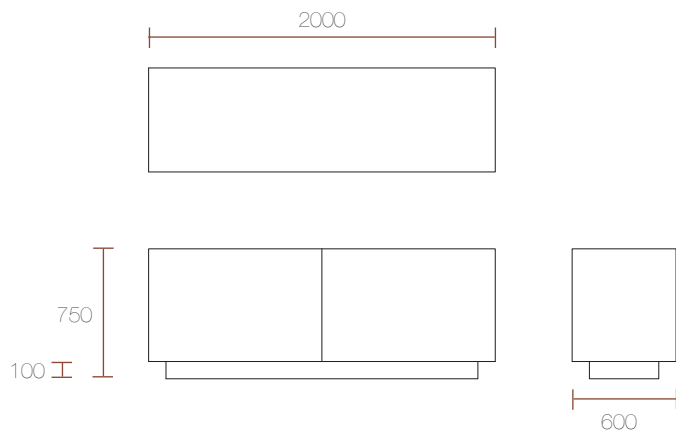
A bookshelf with a depth of 100 mm displays postcards, books, and notebooks. The goal was to design light structures that don't block the view throughout the space. This way every corner of the space could be visible for employees and visitors.



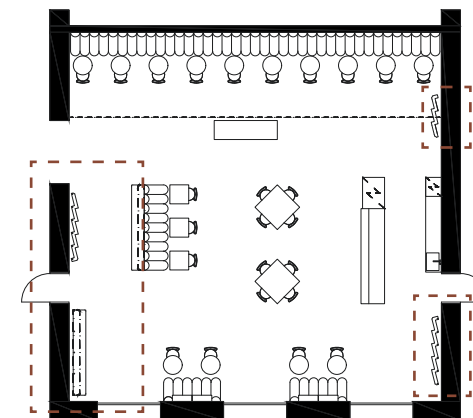
A shelf with a depth of 200 mm works as a display for smaller design items. Attaching the shelving systems to the ceiling secures the high structure but also works as a space divider and adds elevation to the space.



400
200



A cabinet for storing excess products and for displaying bigger products.



Not in scale

Image 64. Furniture and positioning in the layout

Modular sofa

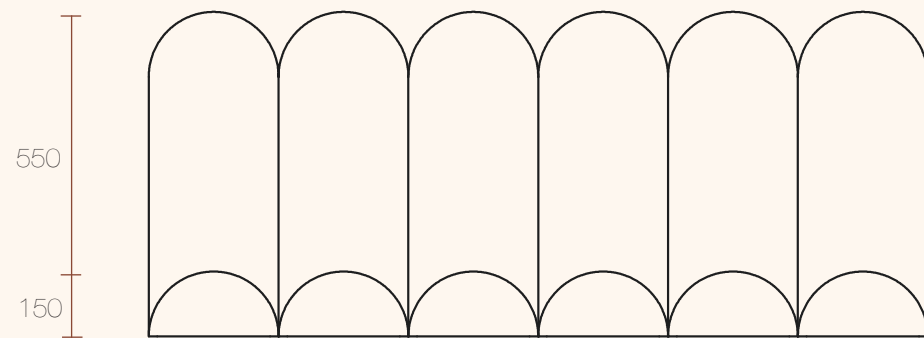
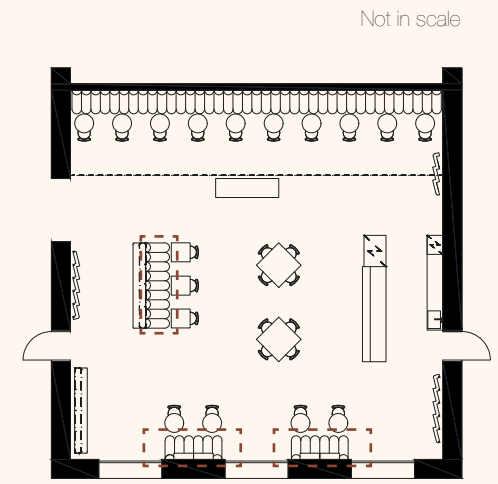
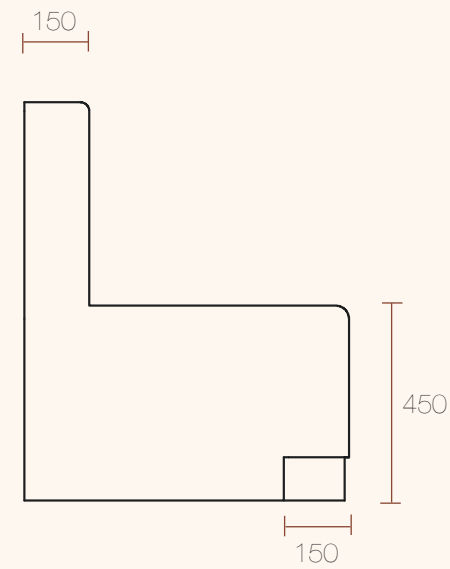
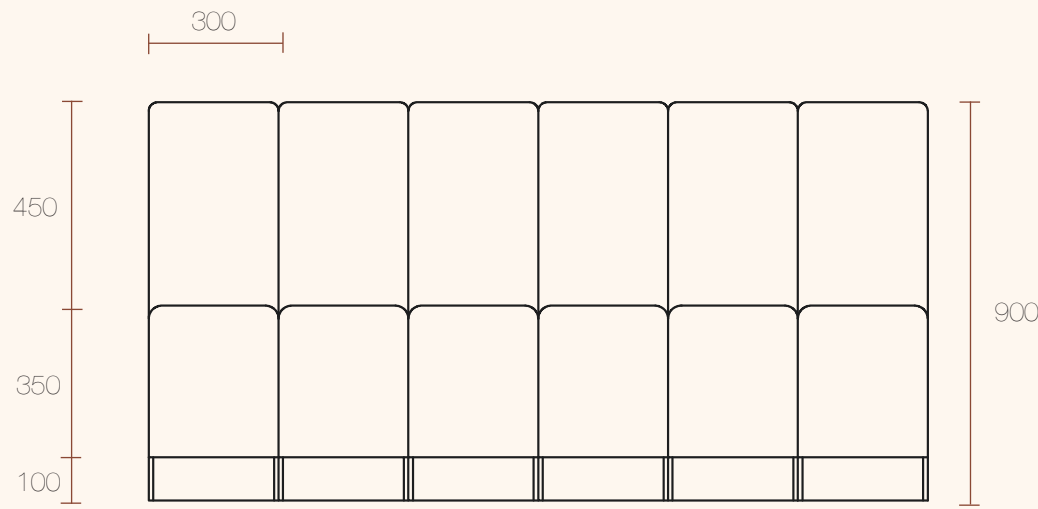
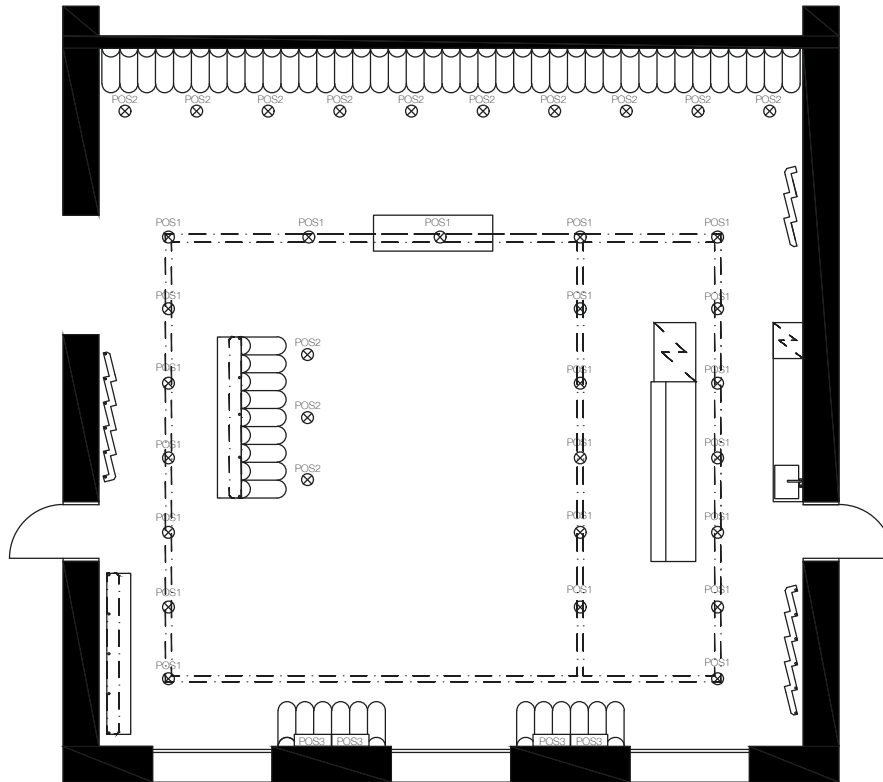


Image 65. Modular sofa and positioning in the layout

6.7 Lighting



Not in scale

Image 66. Lighting layout

The main goals in choosing lighting for the store cum café were well-lit product displays and the comfortably lit café seating. These two were considered by placing soft café seating by the walls and lighting most of these areas softly with Hildén pendants and Verner Pantón's Spiegel wall lighting. The retail shelving and counter are lit by Airam Beam spotlights which highlight products well.



POS1

Airam Beam IP20 GU10 PAR16 1-P

Image 67. Spotlight (Airam)

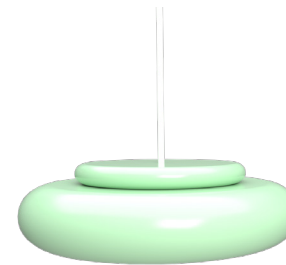


Image 68. Hildén pendant

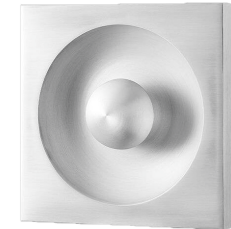


Image 69. Wall lighting (Valaisnimestari)

POS2

Hildén pendant

- Philips Classic LEDbulb
E27 10.5W 1521lm-830



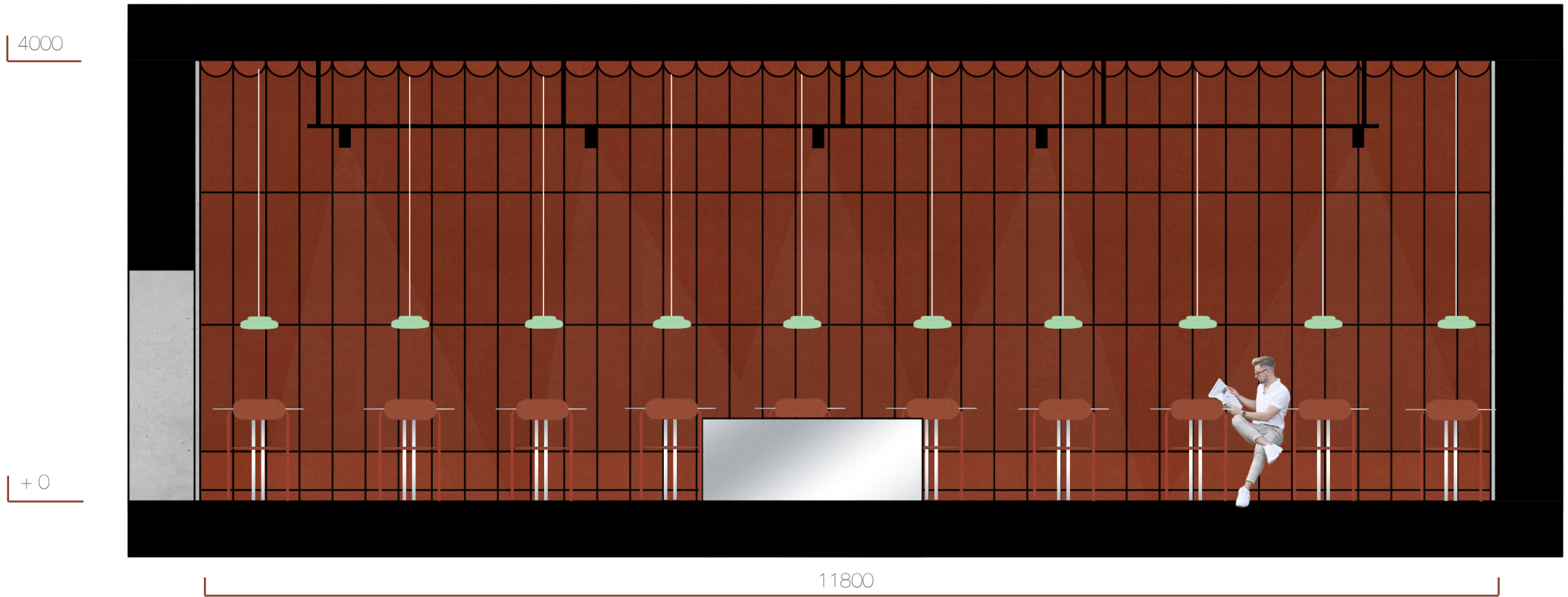
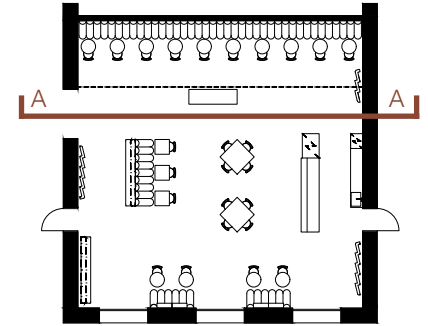
Image 70. Bulb for Hildén pendant (Budgetlight)

POS3

Verner Pantón Spiegel

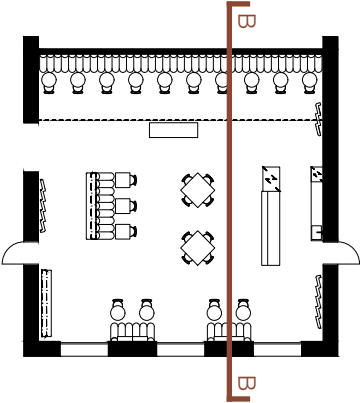
6.8 Sections

Section A-A

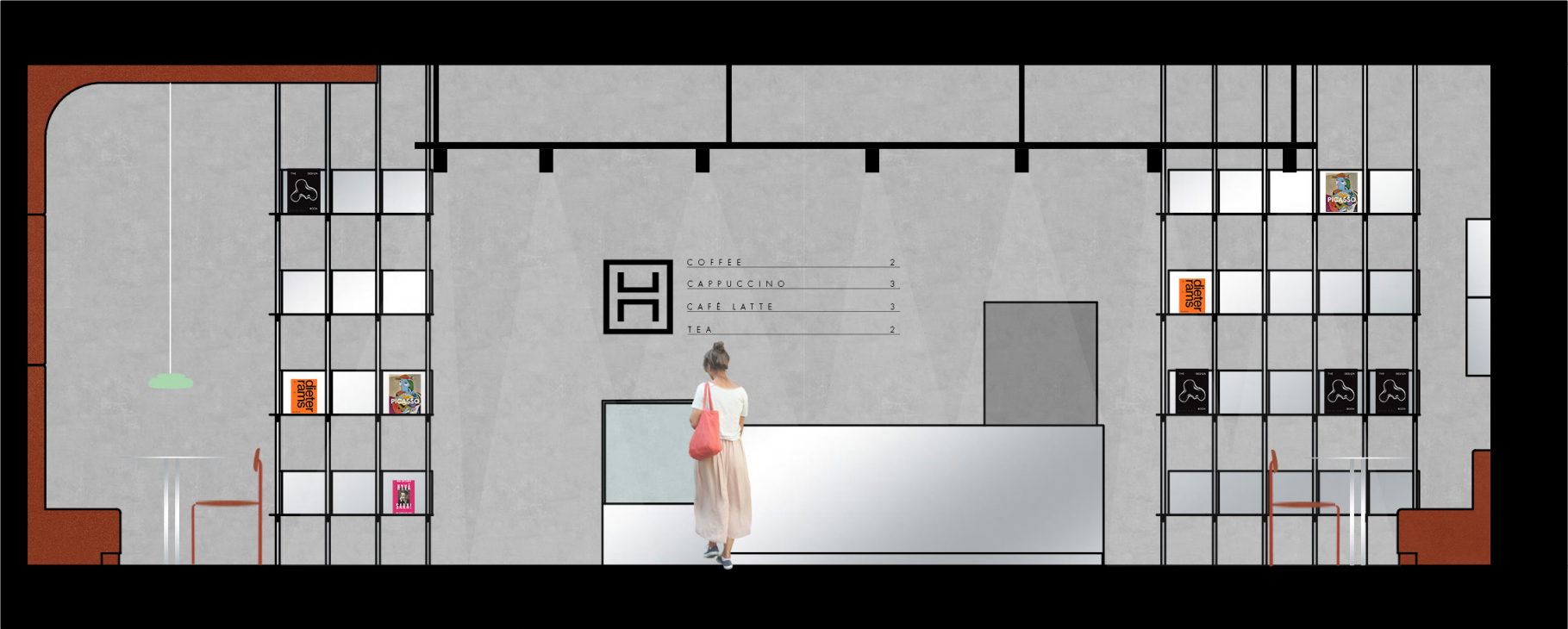


Not in scale
Image 71. Section A-A

Section B-B



4000

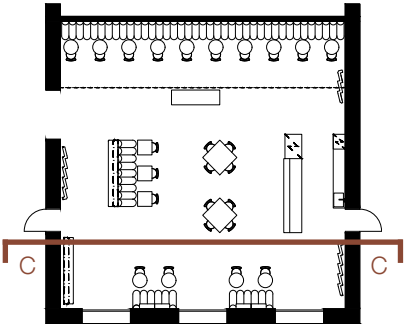


+0

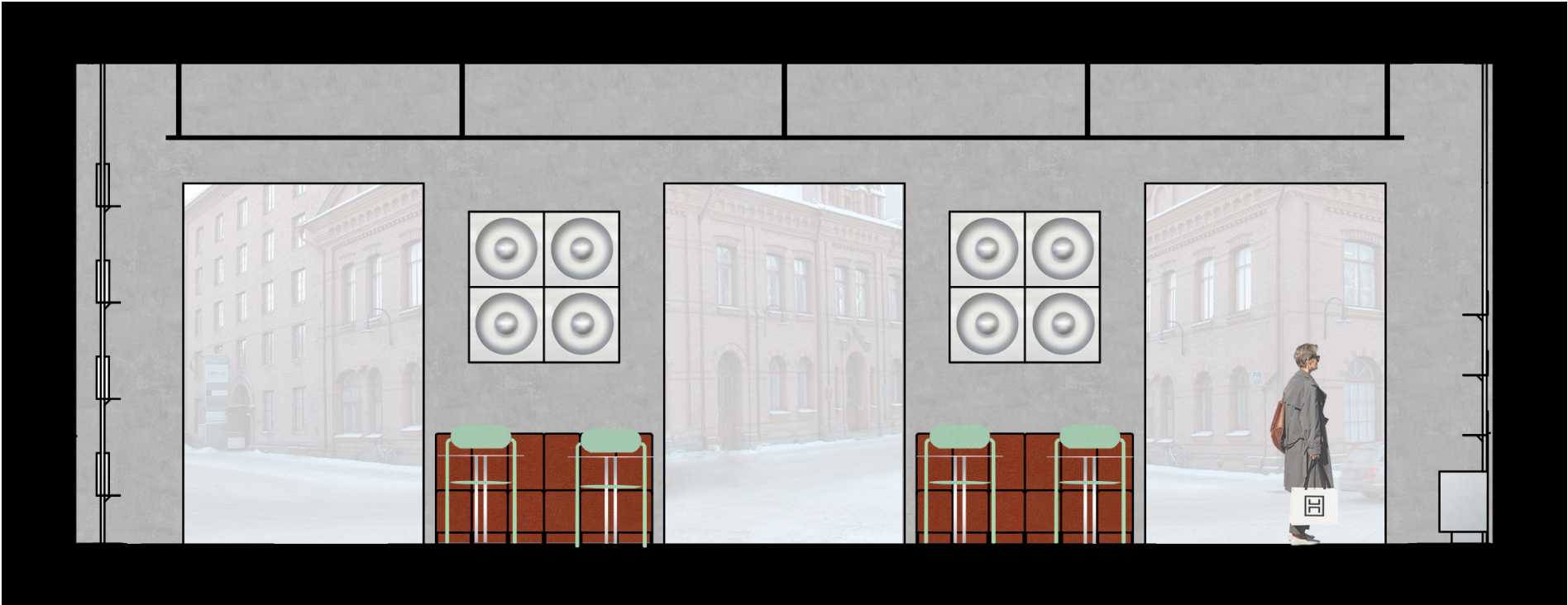
11700

Not in scale
Image 72. Section B-B

Section C-C



4000

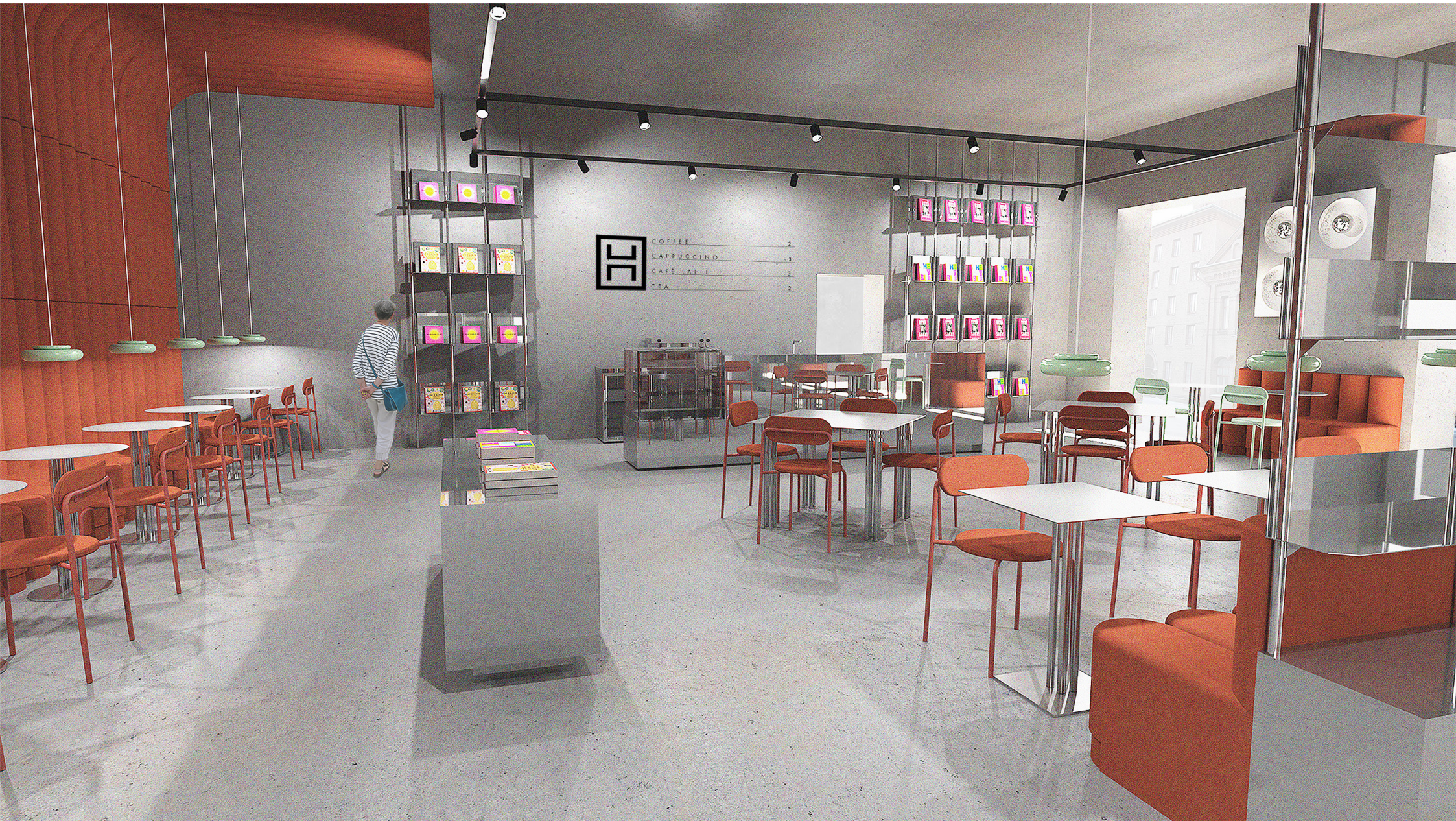


+0

11800

Not in scale
Image 73. Section C-C

6.9 3D-visualizations











7 Evaluation

This thesis recognized current needs in museum concepts in Finland and answered with a visitor compelling design of a store cum café space. The aim was to fit the space inside of an existing architectural design while noticing that it is situated in a historical environment. Users and customers of the space were the leading factors in making decisions.

The content of the thesis consisted of research about human behaviour, experiences, and retail concepts in museums. A lengthy design process was needed in order to find the best solutions for all needs.

The main result of the thesis is a functioning interior design which brings new options to the current assortment of museum stores and cafés. While the design process was difficult with setbacks in layout designing, I have managed to make the final result functional and interesting.

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Image 52. Hilgemann, E. Double-up, Lempertz. Accessed 10.2.2022. Available at <https://www.lempertz.com/en/catalogues/artist-index/detail/hilgemann-ewerdt.html>

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Image 60. Gabriel. Twist, 68118. Accessed 17.3.2022. Available at <https://www.gabriel.dk/en/fabrics/colourscale/Twist/30894/colour/37628>

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Image 69. Valaisinmestari. Accessed 28.3.2022. Available at https://www.valaisinmestari.fi/spiegel-seinavalaisinkattovalaisin-harjattu-alumiini-verpan_2.aspx?gclid=CjwKCAjwuYWSBhByEiwAKd_n_qURXVGIWhM01qQescSQd-JaJ_Si0MbL5XG7Wz7sk-NKQhJ3vm5awkxoCXJsQAvD_BwE

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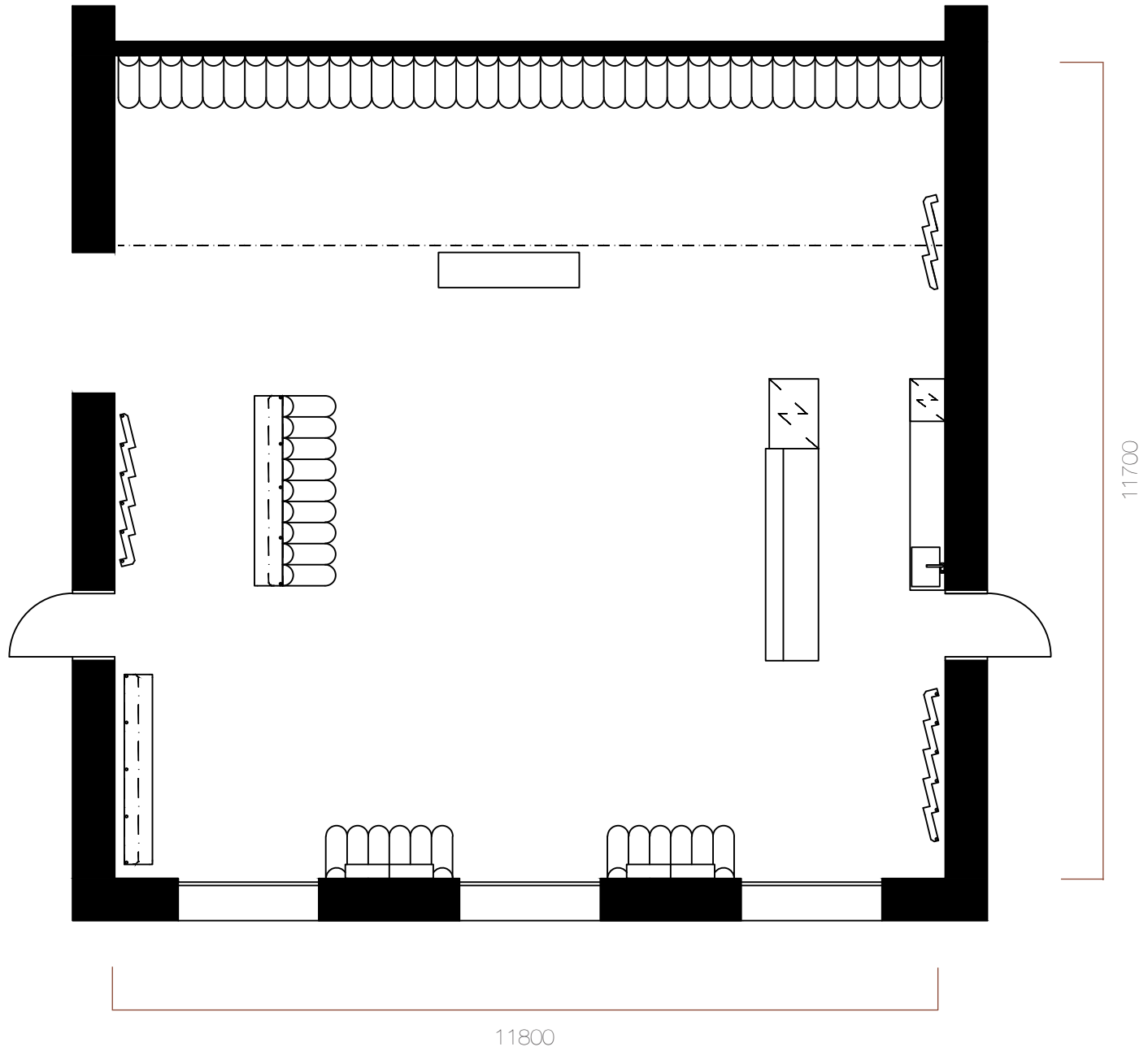
Figure

Figure 1. Adapted from Pine II, B.J. & Gilmore, J.H. 1998. The Four Realms of an Experience. Accessed 1.3.2022. Available at <https://hbr.org/1998/07/welcome-to-the-experience-economy>

Attachments

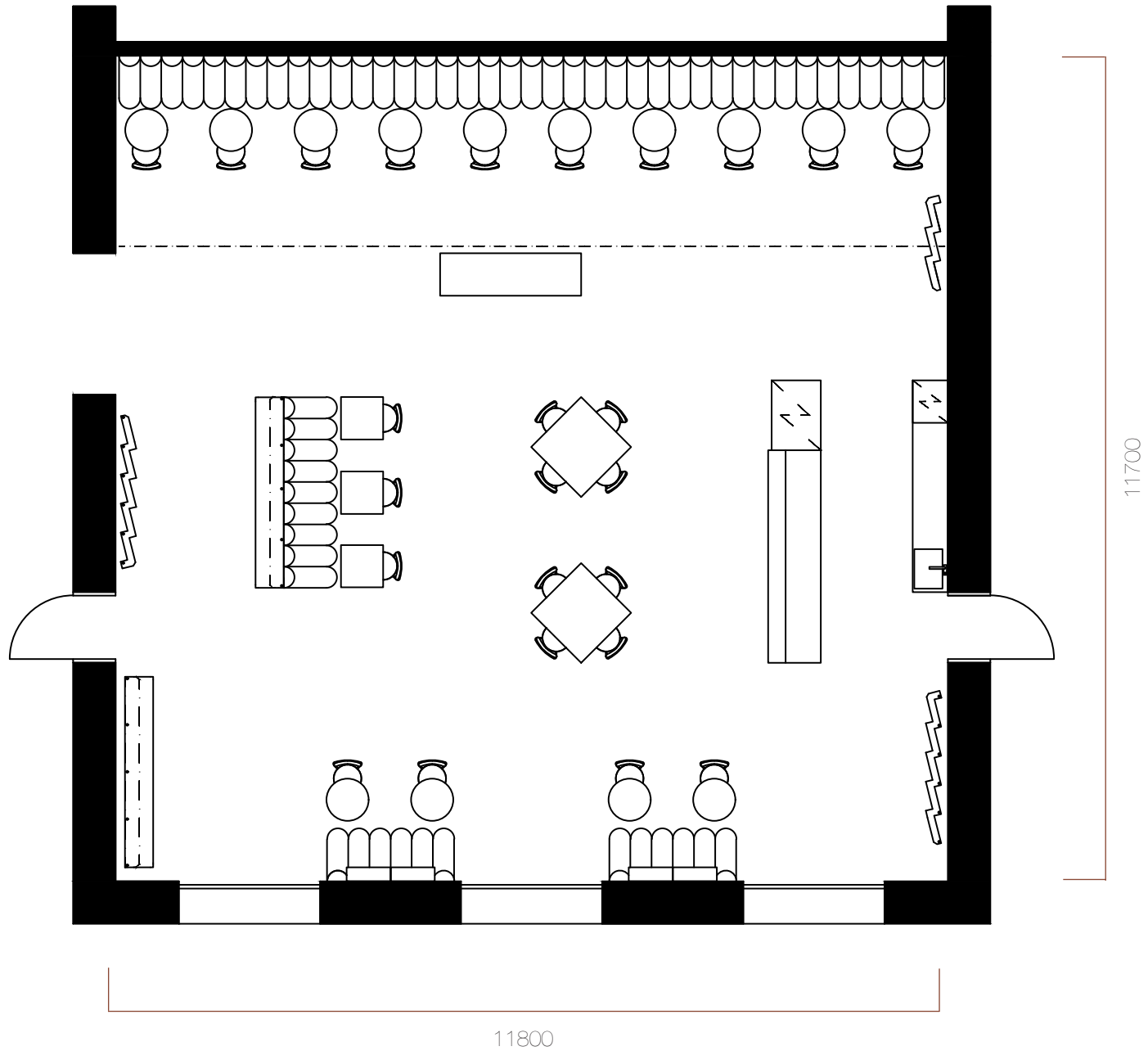
- 1 Layout
- 2 Furniture layout
- 3 Lighting layout
- 4 Service counter
- 5 Counter section
- 6 Brick wall
- 7 Coffee tables

1 Layout



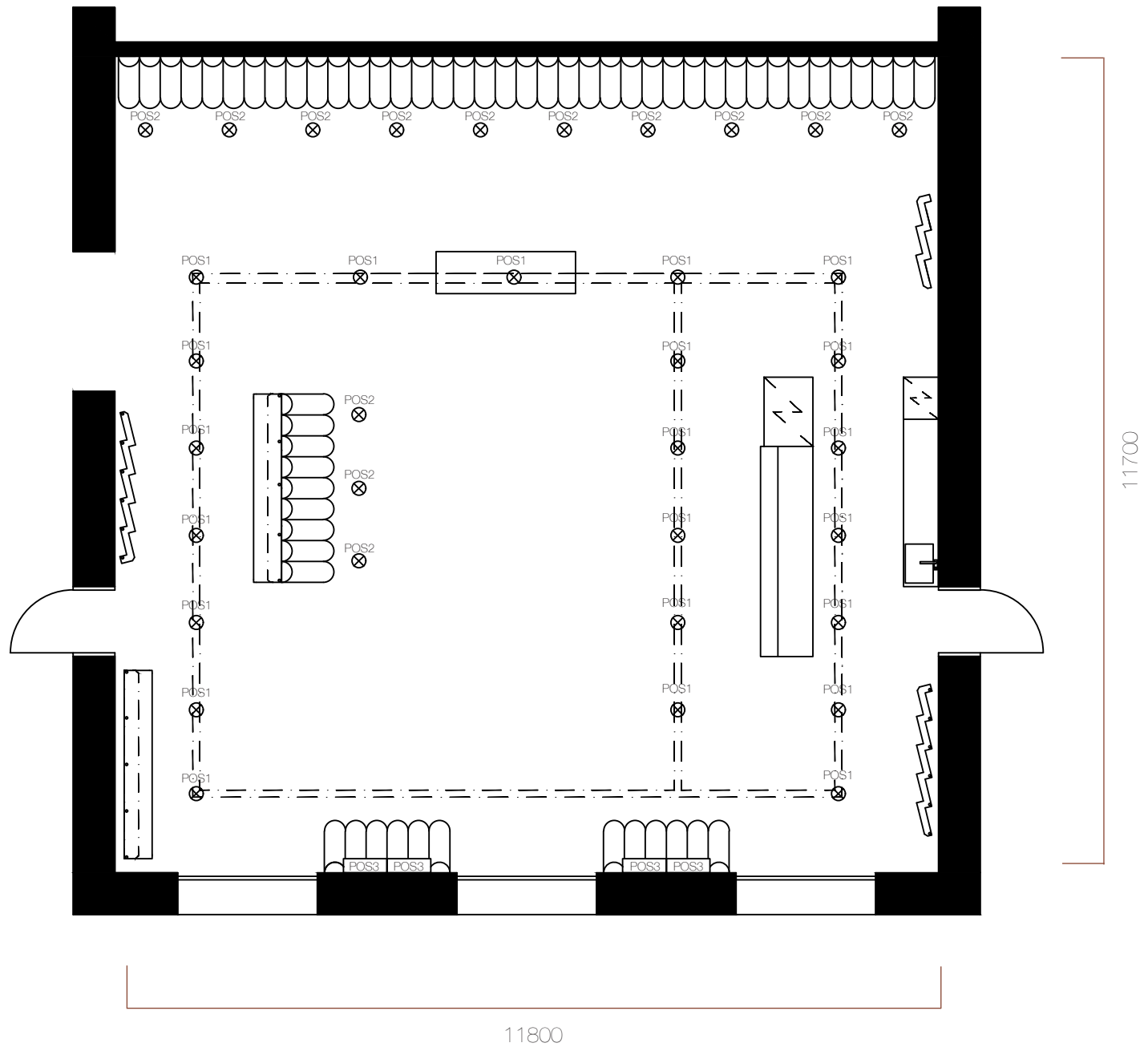
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2 Furniture layout



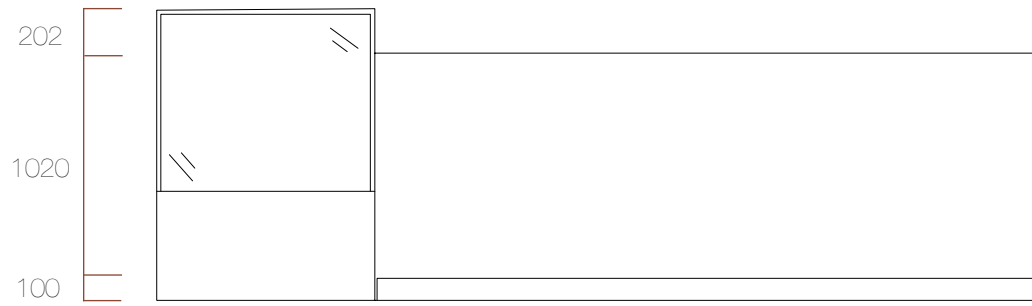
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3 Lighting layout

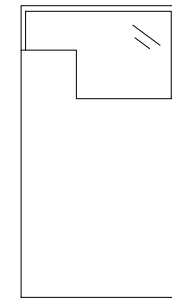


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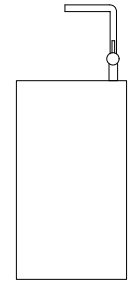
4 Service counter



front



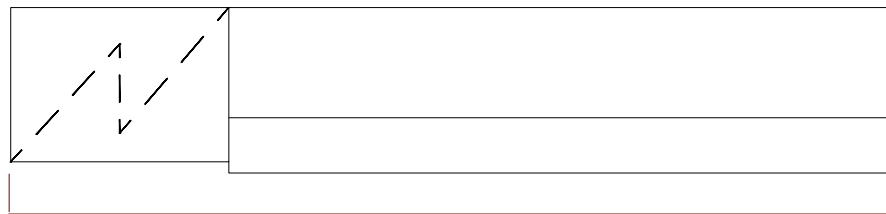
side



500



3000

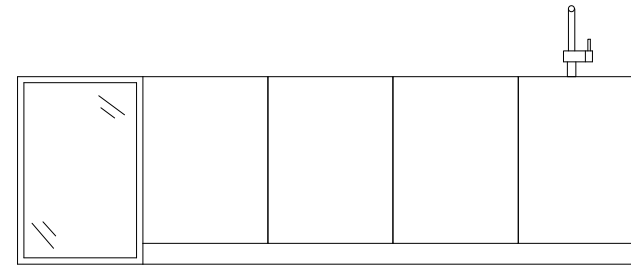
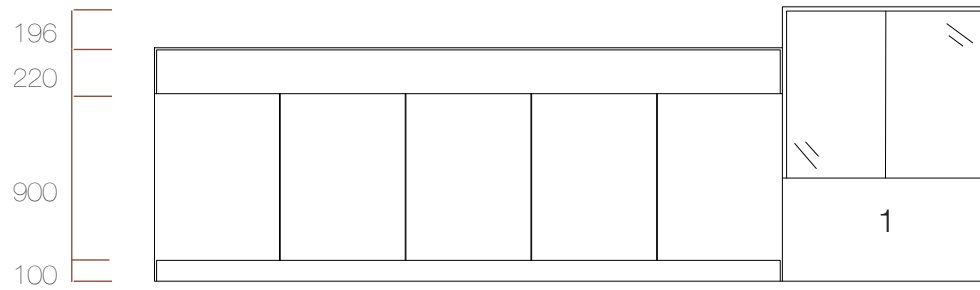
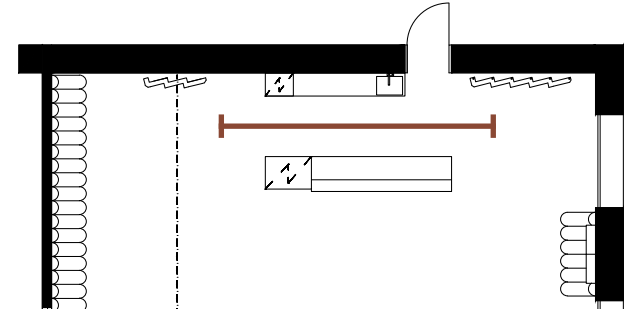


4000

top

Not in scale

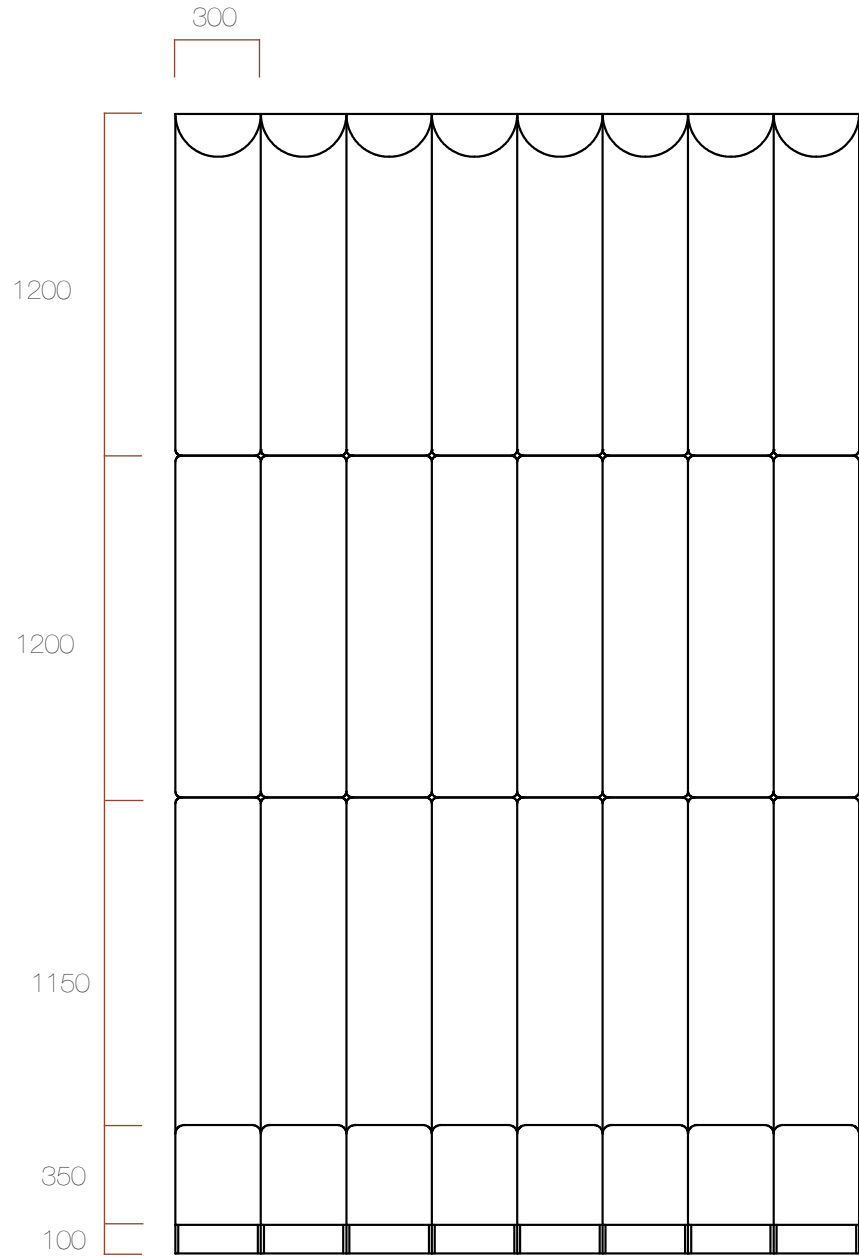
5 Counter section



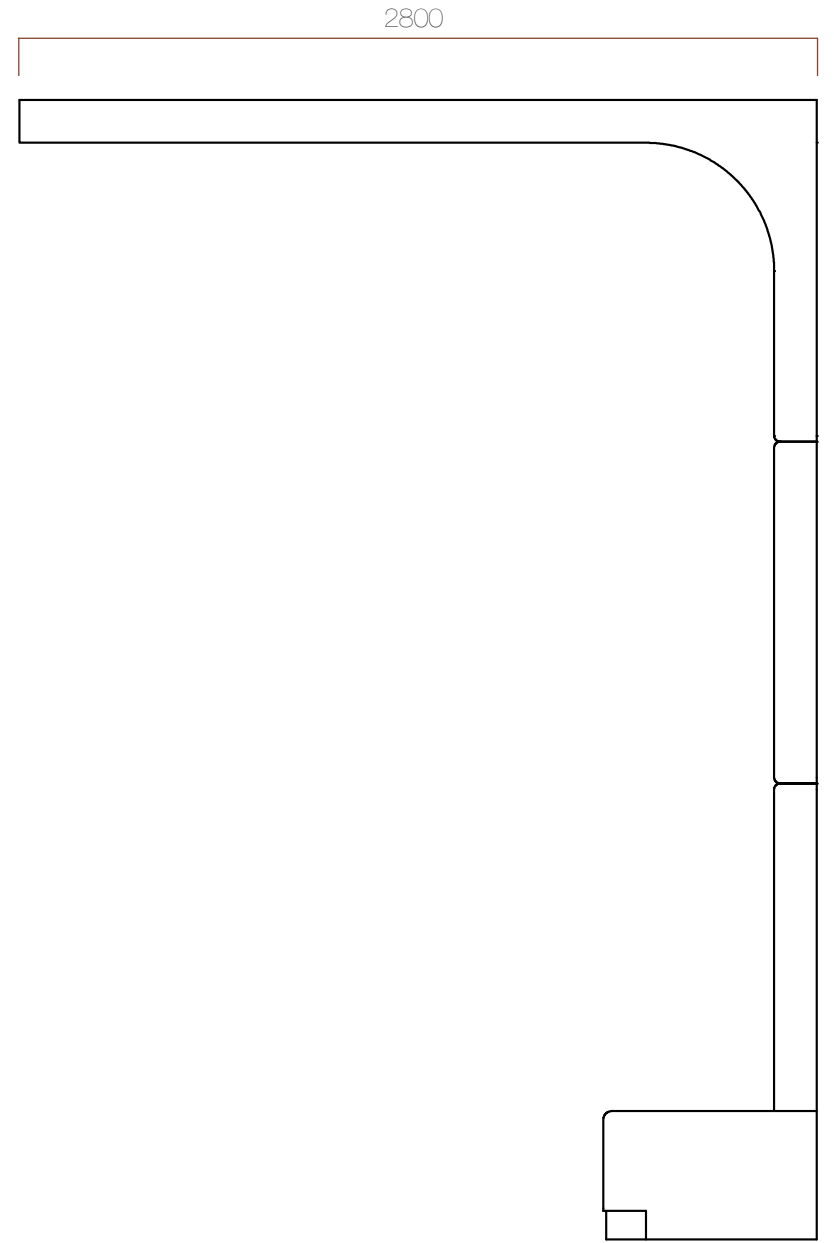
1 Glass cabinet: Metos Cube II 1000

6 Brick wall

Not in scale



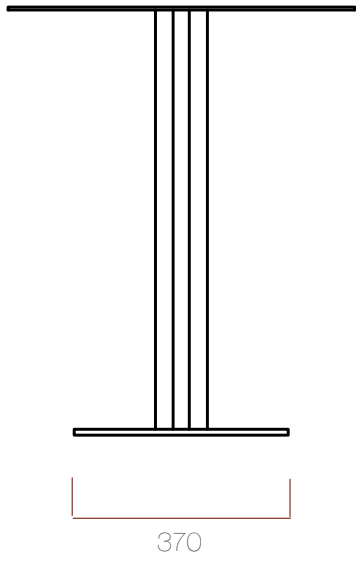
front



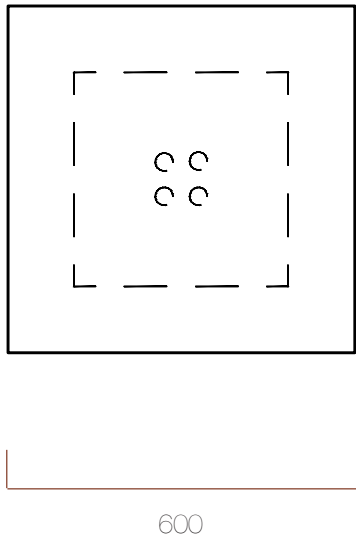
side



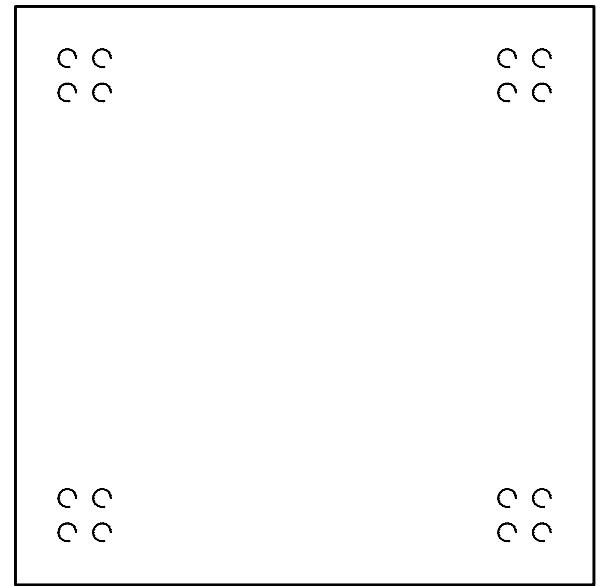
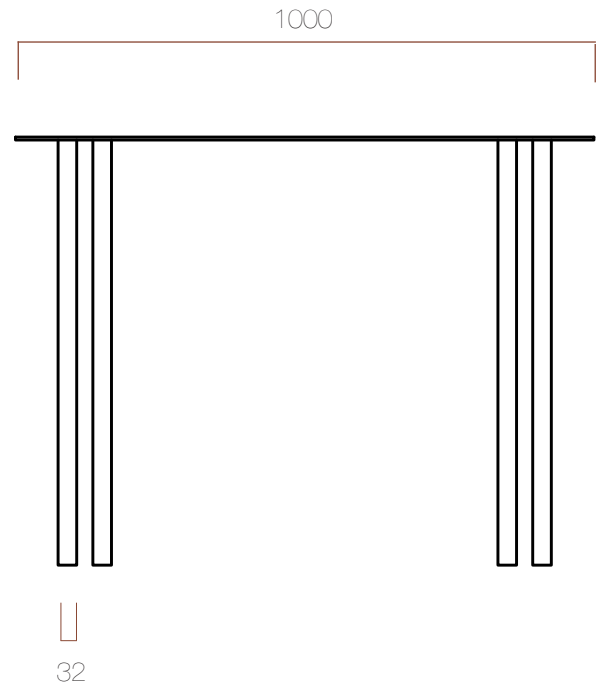
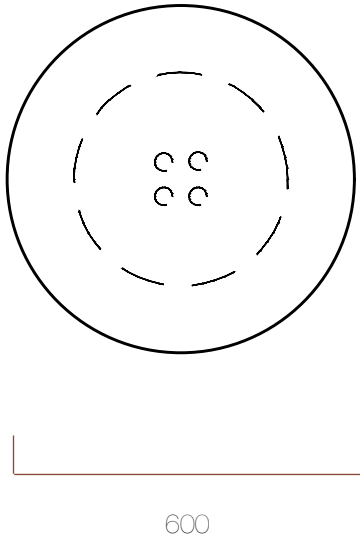
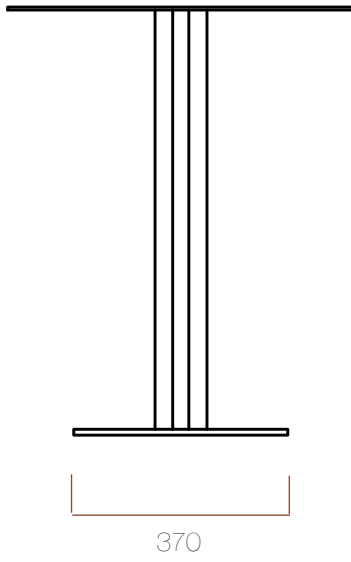
6 Coffee tables



front



top



Not in scale