



# A Modular Pop-Up Concept for Mádara Cosmetics

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LAB University of Applied Sciences  
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# Abstract

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In this thesis, the key aspects of pop-up stores, their history, development and future are analysed through extensive literature research and put into practice in two pop-up store concepts for Mádara Cosmetics.

The research has shown that the layout, structure, modularity, and customer path are the fundamental components for a successful design of a pop-up store. It is also important to consider the visual and the acoustic aspects as well as the overall customer experience, seeing that a pop-up store is only a temporary showcase of the brand.

These findings were combined with Mádara's brand values, such as sustainability, all-natural ingredients, environmentally conscious, and luxury and were included into the design concepts for the pop-up stores. Furthermore,

accessibility and ergonomics were taken into account.

The results show that a pop-up store does not have to leave out the visual aspect to be practical and ecological or vice versa.

**Keywords: pop-up, retail design, branding, three dimensional branding, sustainability, modularity**

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# Tiivistelmä

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O pinnäytetyössäni käydään läpi pop-up myymälän ominaisuuksia, historiaa, kehitystä sekä tulevaisuutta laajan teoreettisen aineiston pohjalta. Näiden pohjalta olen suunnitellut kaksi pop-up konseptia Mádara Cosmetics:lle. Ensimmäinen on shop-in-shop konseptilla tehty tila tavaratalon kosmetiikkaosastolla ja toinen on messuosasto kosmetiikkatapahtumassa.

Tutkimastani aineistosta selviää, että loppuun asti mietitty pohja, pop-up myymälän rakenteet, kalusteiden modulaarisuus sekä asiakaspolku ovat kaikki perustavanlaatuisia ominaisuuksia sen onnistuneessa suunnittelussa. Suunnitelmassa on myös tärkeää ottaa huomioon tilan akustiikka, brändinäkyvyys sekä kokonaisvaltainen asiakaskokemus, koska pop-up myymälät ovat vain väliaikaisia.

Lopullisessa suunnitelmassani yhdistin nämä tiedot Mádara brändiarvoihin, joista muutamia

esimerkkejä on kestävän kehitys, luonnolliset ainesosat, kaikille saatavilla olevat luksustuotteet ja helposti lähestyttävyyys. Myös ergonomia ja saavutettavuus otettiin huomioon suunnitelmissa.

Lopulliset tulokset osoittavat, että pop-up myymälä voi olla samalla sekä modulaarinen, että esteettisesti miellyttävä ja ekologinen.

**Avainsanat: myymäläsuunnittelu, pop-up, brändi, kokemusmuotoilu, kolmiulotteinen brändäys, kestävä kehitys, modulaarisuus**

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# Disposition

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A pop-up shop is the only retail type that is temporary. It could last from a few days to a couple of months. This thesis is about designing a modular pop-up for Mádara cosmetics that could be located both inside a larger retail chain and independently on its own.

In the following pages I talk more about the subject of the thesis as well as the background, the methods of research, the starting point and finally, the goal of it.

# 01 Introduction

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## 1.1 Subject and background

The subject of my thesis was to design a modular pop-up-concept for the natural cosmetics brand Mádara. The association with Mádara was purely on a collaborative basis, they have set the framework for my thesis according to their needs of a modular, temporary and transportable retail space (Pop-up store). Additionally, they have provided me with information in regards to their brand, needs of the space and the desired customer experience in the pop-up.

I chose the subject of designing a retail space because store design is more of an unfamiliar zone for me in spatial design and therefore I could challenge myself in the thesis. Service design and branding in a space interest me greatly and both are key factors in designing a retail space. Additionally, I felt like I could apply my knowledge from my studies and for being a salesperson at Hakola into the design. I also had shared values with Mádara.

Mádara cosmetics is a Latvian company that was established in 2006 by four women.

The company has their own factory in Latvia, where they produce all their products. The ingredients, such as birch water, buckthorn essence and carrot oil are naturally sourced from the area of northern climate (Mádara).

Their slogan "Luxury goes deeper than skin" wraps their brand image and values, well into one sentence. Mádara is worldwidely known for its luxurious products that are ecological and suitable for even the most sensitive skin. The product lines include skincare for both face and body, make-up, and hair products.

All Mádara's products are ECOCERT-certificated which guarantees that they are made environmentally

friendly and are sustainably sourced from the nature while respecting its diversity. Furthermore, the company is developing the concept of green chemicals and the products do not include any petrochemicals, parabens, phenoxyethanol, perfumes or synthetic colorants (ECOCERT).

Mádara cosmetics sell their products in their stores in Riga, in their factory store, as a shop-in-shop method in multiple department stores all over the world and, occasionally in all kinds of events with a pop-up-concept. As an example, from Finland, Mádara has a shop-in-shop concept at Stockmann department stores and at Sokos department stores.

In all the other interior concepts that Mádara has had, the values have always showed in the materials and colours. My design is also based strongly on Mádara's values and ethics in both materials and the practicality of the design.



Figure 1. Mádara Cosmetics' slogan.

## 1.2 Methods

There has been a pervasive change in consumer behavior for a while now; people expect more and more engaging experiences from the retail industry rather than just buying products and services. Consumers want experiences that pique their senses, evoke emotion, and stimulate their thinking. (Niehm et al. 2006)

In conclusion, something that makes them crave more and more. The retailers are constantly looking for ways to do that by engaging their customers with innovative interiors, products, and marketing. In the thesis, I utilized the information from all sorts of different fields, for example marketing, branding, design, psychology of human behavior and colours. As methods of research, I have used interviews with Mádara cosmetics, different types of text sources, my own experiences from pop-ups and also the knowledge I have

gotten from different classes at the LAB University. The pop-up concept was designed by learning from the past of pop-ups, their present variables, and their future. This thesis is concentrated on making most of the customers' experience and the branding in the interior, while making the space practical but also aesthetically pleasing.



Figure 2. Methods of research: text sources and interview

## 1.3 Starting points and the goal

I first contacted Mádara cosmetics for a chance to do my thesis for them. They answered almost immediately and suggested that I'd design a pop-up concept for them. The concept was to be modular: easy to build and move around and also quick to dismantle. The shelving system, the counter and all other furniture should be dismantlable to a flatback for easy transporting.

My goal in this thesis was to design a modular pop-up concept for Mádara for their future events and happenings. The design of the concept was to be done according to the values and the brand image of Mádara. Mádara cosmetics' interior design has a very solid base already so one of the challenges was to make a space that stands out and is innovative but also is recognized as "Mádara".



Figure 3. All the ingredients are sourced from nature.



Figure 4. Mádara's products are all vegan and there is no animal testing used.

Retail involves the sale of goods to consumers from one point, for example one type of retail store or a brand's website. Retailing is about attracting customers in the ways of product placement, marketing, and interiors. The key players of retail supply chain are in the figure on the right. (Farfan, B. 2020.) In the following pages I am introducing the retail types that brands can have.

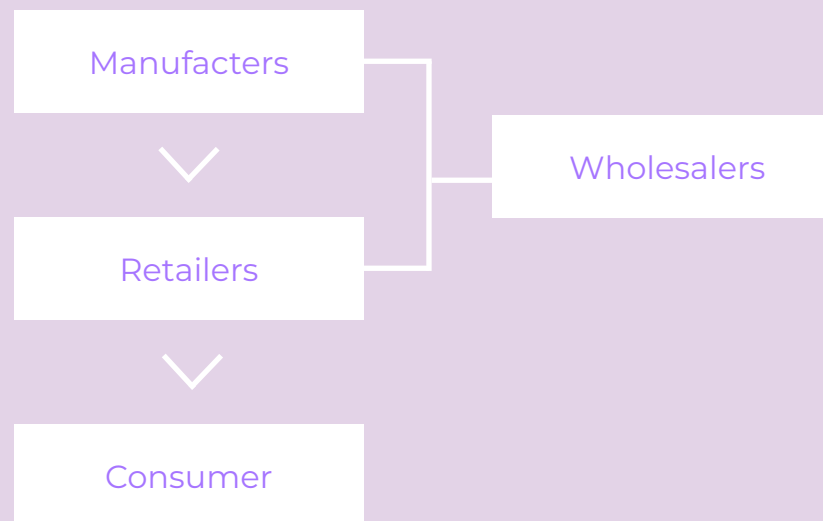


Figure 5. Retailers are in the middle of the supply chain. (Farfan, B. 2020.)

## 02 Retail types

## 2.1 Flagship store

### ”The Face of a Brand”

The leading store in a retail chain is a flagship store. They are designed to attract and introduce customers to brands and make sales. The main point in flagship stores is to create an inviting and a fresh space, that people want to visit.

Some famous flagship stores are also tourist attractions and people can travel from other cities just to visit them. This though, usually requires for there to be several flagship stores nearby each other.



Figure 6. Nike's flagship store House of Innovation.

There are actually ways for the store to become a flagship store. In some cases, it is the brand's first store and the beginning of the brand's success story. It could also be the brand's biggest store or perhaps situated in an already prominent location that attracts plenty of customers. The products sold there could be exclusive or the range of products sold there could be the widest. (Trotter, C. 2016)

There are plenty of brands that have multiple flagship stores, and they could each be made with a very different concept but still following the brand's image. For example, the famous shoebrand Nike has over one thousand retail stores all over the world and 29 of them are flagship stores. (Wahba, P. 2019.)

As a retail type, flagship stores have multiple functions. They can establish the way the brand is portrayed in a space and as such, inspire future retail stores, as well as, create the standards for the merchandise for other

stores.

Flagship stores are there to, not only increase the sales, but also create word of mouth marketing and social media buzz. The press coverage that a flagship store creates is also usually significant. This retail type is not usually the most profitable of them all due to the locations often being in popular shopping areas that have higher rent prices. (Farfan, B.2020)



Figure 7. Nike Speed Shop uses data to stock its shelves and upkeep them (Nike News. 2018.).



Figure 8. The Arabia Flagship store, Bulevardi 24.



Figure 9. The flagship store was designed by Koko3.



Figure 10. Lancôme's first-ever virtual flagship store available in Singapore.

In the first two images on the left we have the Arabia Flagship Store which is located at the end of Esplanadi park in Helsinki. The store was designed in 2017 by Koko3 design agency that is known for its playful and colourful interiors. The guiding words for this interior design were: " warm, soft and cosy" (Koko3. 2017.).

Lately, because of the COVID-19 pandemic, there has been multiple virtual flagship stores made. A very successful example is Lancôme's first-ever flagship store that is only available in Singapore. It opened in August 2020 for the customers, and it provides an 3D experience through five different zones, each giving another view on their new product. The first zone is about the science behind the product and in the second one, the customers can have a virtual skin consultation. The Lancôme Flagship was available through an URL-link. (Bakchormeeboy. 2020) The amount of these virtual flagship stores is likely to increase as people want to have more different kinds of virtual experiences other than games.

## 2.2 Concept store



Figure 11. The inventor of the miniskirt also established the first concept store.



Figure 12. Mary Quant's concept store Bazaar, King's Road, London, England (1955).

### "All about discovery and experience"

The definition of a concept store is very vague. It can be almost any sort of retail space that has a certain overarching theme bringing it together. Concept stores are all about discovery and unique experiences and tend to target certain groups within the chosen theme. The products are often handpicked to follow the theme and can varie from furniture to cosmetics.

The first concept store, as we know it today, was established in 1955 by Mary Quant at Kin's Road, London. Quant is known worldwide for establishing her own global fashion empire, making fashion available and at the same time affordable for all, as well as inventing the miniskirt. Mary Quant described her shop as "a bohemian world of painters, photographers, architects, writers and social images" There, sharing was much stronger than selling. Futhermore, the growing wealth and mobility of younger generation added to the shop's success as they could spend more money and purhacing clothing became a leisure activity. (Duquesne, M. 2020)

Metsä/Skogen is a good example of a concept store. It was established in 2020 and is located in the heart of Helsinki. The store is like a calming forest in the middle of the hectic and loud urban environment. The visual concept was designed by Kaheli Design office. (Metsä/Skogen with) In the concept store you can see, feel, smell, hear and taste the nature.

The shop has been designed with natural materials, such as concrete, various types of wood, stone surfaces, real trees, moss, hay as well as twigs to bring the forest nearby. The greenery inside was designed together by Elina Nieminen, Sami Vainionpää and Liivika Mur from Kaheli Design, and InnoGreen and the founder of the concept store, Carita Peltonen. (InnoGreen)

Quiet nature sounds, such as birds singing are coming continually from the speakers and the coffee shop has delicacies that are made using various ingredients harvested from the woods. Metsä/Skogen has been a very successful concept store from the start. It has a clear and believable image and the story behind it is very touching. The founding time of the store was an important key point to the huge success, as topics like self-care and self-maintenance are currently trendy and is on the lips of people worldwide. Furthermore, Metsä/Skogen is also planning to start expanding the business abroad.



Figure 13. Metsä/Skogen is a place to relax and enjoy the nature in despite being at the heart of the hectic city.

## 2.3 Shop-in-shop

**”Where a brand owner or retailer takes space in another retailer’s store and fits it out to provide selling space dedicated to that secondary company’s products. (Flameanalytics. 2014)”**

The phenomenon "shop-in-shop" means an independent shop inside a larger store that could either be an independent shop that has its own salesperson and cashier or the purchasing happens at the common counter of the parent company (translated from emoyritys). (Helsingin kauppiatten yhdistys r.y. and Edita Publishing Oy. 2013, 22.)

The parent company focuses mainly on managing the business of the whole department store and the brands usually pay a monthly wage to the main seller. Shop-in-shops are most often provided with furniture and logistics that are included in the rent. (Flameanalytics. 2013.) Shop in-shop concept can also be established online, for example, Amazon is one of the most famous online shop-in-shop sites.



Figure 14. Mádara cosmetics' shop-in-shop in Helsinki's Stockmann. All the natural cosmetic brands have their own area at Stockmann.



Figure 15. In the shop-in-shop retail, the brands can manage their own storage and pricing.

The shop-in-shop concepts are made by the main seller and they may have a certain concept, for example, that all of the brands have same values or a similar price class. It could also be a certain area of industry, such as cosmetics or sports clothes. This type of retail benefits both the main seller and the brands by increasing the profits and market value. The concept also makes it possible for the brands to manage their own storage, pricing, and advertising. To add to this, it is a good method for an older or fading brand to change from a traditional retail store into a shop-in-shop for means to renew it again.

Mádara has had a shop-in-shop retail in the Stockmann department store in Helsinki for three years now. In 2020 Stockmann established their own area for natural cosmetics that also sells brands like Taika, Zuii Organic and Melvita (Cicion News, 2020).

## 2.4 Showroom



Figure 16. Hakola Huonekalu Oy's showroom in Annankatu 5, Helsinki.

**” Showrooms are another step to better cater to consumer needs (Mendoza-Pena, A. A.T. Kearney).”**

The definition for a showroom, according to Merriam-webster.com (2020), is a space where merchandise is exhibited or where samples are displayed. However, in the showrooms, the consumers cannot buy any merchandise. The final transaction happens either online or in an actual store of the brand.

Brands that have no physical shops, but a website, often use showrooms for the consumers to get a chance to see the products in real life or in fashion stores, try the clothes on. In that way, they can decrease the number of returns. There are also brands that use showrooms to exhibit their product, styled in a way that attracts the attention of consumers and potential business partners.

An example of a brand that does this is Hakola Huonekalu Oy. They have their flagship store on the first floor and the showroom and office space upstairs. Last year, Hakola hosted multiple happenings in the showrooms; the opening event of the new shop, an art exhibition, press events and private events to name a few.

Showrooms are also ideal places for the brands to host events, such as launching of new products or organizing customer events. Moreover, many brands rent their showrooms for other use, like private meetings or public exhibitions.

According to the analysts, showrooms could be very likely the next step for retailing, which could be because many customers are already using stores as showrooms. Nowadays retail is more about the experience, education, and awareness than just the transaction. Showrooms are going to be a crucial element for brands to truly engage with the customers and make them feel special. (Shipearly).



Figure 17. The showroom was made following Hakola's strong brandimage: pastels with pops of stronger colours.

## 2.5 Pop-up store

**"A pop-up shop is like a rose that has just blossomed but withers in a few weeks time." (Markkanen. 2008, 168)**

As the name suggests, the pop-up shops are temporary shops that "pop-up" to vacant indoor or outside spaces, for example to a fair or a square. Pop-ups are dynamic and they are most importantly retail industry's marketing tool for both small and big companies. Markkanen (2008, 167) describes pop-ups in the following manner in her book "a pop-up shop is like a rose that has just blossomed but withers in a few weeks' time."

There are usually limited-edition products in the pop-up store, or it is the launching of a new line or product. An event is often created around the pop-up either on the opening date or the whole time slot. A pop-up shop is attractive to both for the smaller and larger brands. Here on the right is an example of a pop-up shop "Pass on Plastic". It was located in Carnaby, London and it urged people to "pass on plastic". (Han, S. 2019.)



Figure 18. The Pass on Plastic pop-up shop in London from 2018 to 2019.

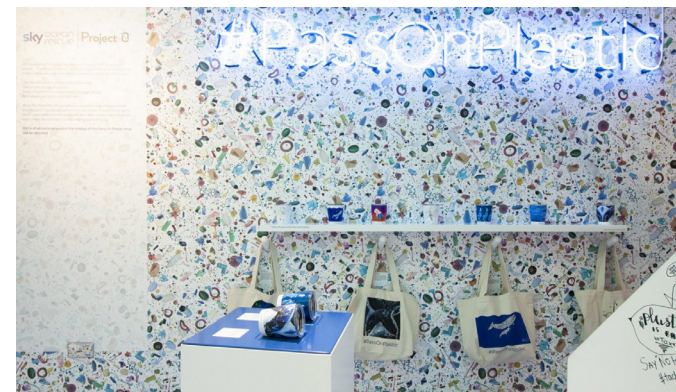


Figure 19. The interior is almost completely wrapped in wallpaper that was made from recycled plastic collected from the ocean.

The pop-up made a strong impression and statement with its walls having been wrapped in wallpaper made from plastic literally inside-out. The plastic had been collected from the ocean. The pop-up is the result of a collaboration between Project 0 and Sky Ocean Resque and it was designed by the design office Shed. (Shed. 2019. #PassonPlastic Shop.) The shop had ten ambassadors, such as Kate Moss and princess Eugenia, who designed products made from recycled plastic, including reusable coffee cups, water bottles and beewax wrapping sheets. The profits went to WWF and Project 0. (Jones, A. 2018)

Pop-ups can operate as statements, exhibitions, happenings, a marketing tool or almost anything that one can imagine. As they only operate for a short amount of time, even the brands that have a very set on brand image, can go bold and experiment with a new type of service, product or interior and see if it works or not. Pop-up stores can at the same time operate as flagship stores, concepts stores or showrooms as well as they are very flexible and can be situated both indoors and outside (Sanchez, M. 2020). They can fill spaces that have been empty for a while and brighten the whole neighbourhood.



Figure 20. The interior has very strong geometric forms and plenty of reflective surfaces which make the otherwise small space look wider.

This segment includes the history of pop-ups, the benchmarking subjects and the future of pop-up shops. The benchmarking subjects are all cosmetic brands, and each took quite a different approach on pop-up shops.

## 03 Pop-up: history, present and future

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## 3.1 Pop-up: history



Figure 21. Christmas market or "Christkindlmarkt" in Vienna, Austria.



Figure 22. Newbury Street in Boston is famous for its pop-up events.

Pop-up shops do not yet have a very long history in the same retail form, they have today. However, the first temporary retail establishment goes as far back as to the year 1298. That was when Albreich I allowed for the citizens to hold Christmas markets in Vienna, Austria. (Hayes, A. 2019.) Basically, all kinds of markets and seasonal shops were and are still pop-ups.

The origin of the pop-up, as we know them today, is quite unclear. All brands claim to have been the first. Despite being unclear, one of the first forms of the pop-up we know today was the Retail Expo in Los Angeles in 1997.

**"Basically,  
all kinds of  
markets and  
seasonal shops  
were pop-ups"**

It was organized by an American media entrepreneur Patrick Courrielche who was later known for pioneering the pop-up trend. The pop-up was later called the "ultimate hipster mall". It was the starting point for companies that found the idea of creating short-term experiences to promote their brands to a certain type of audience fresh and useful. (Swystun, J. 2015)

The pop-up format we know today has evolved to focus more on the customer experience (Ryerson University). Brands are looking for more innovative and surprising ways to bring new experiences to customers. Some brands try to do it with products, some with product placement or service and others with the interior design.

## 3.2 Benchmarking



Figure 23. Tulura x Opening Ceremony's pop-up in New York.

## Case 01: Tulura's pop-up in New York, USA

Brand: **Tulura**

Location: **New York, USA**

Year: **2018**

Designers: **Talk to Her, Georgia Marcantoni**

Tulura is a modern New York-based skincare brand that uses naturally sourced, high quality ingredients in their products. Those ingredients include, for example, chamomille extract and hemp oil (Tulura).

Opening Ceremony and Tulura were in retail partnership to make this pop-up. The location was in Opening Ceremony's New York flagship store and it was Tulura's first touch in actual retail, as they only sold products before from their studio in New York and on their website. The period of the pop-up was from July 25th to August 6th. The products of Tulura were also sold at another Opening Ceremony store in New York and in Los Angeles. (Lengas, E. 2018)

The pop-up was designed by design office Talk to Her. Talk to Her introduced Tulura to Opening Ceremony and planned everything from the concept to the execution with them. (Talk to Her. 2018)



Figure 24. Tulura's pop-up, 35 Howard St, New York

# Urban. Natural. Authentic.

In the event, there were mini facials from the co-founder, licensed esthetician, and aromatherapist Eileen Feighny. Nam Vo, a renowned makeup artist, acted as an event host and additionally, there were the beautiful plant installations by Georgia Marcantoni as well as Light Stim Professional anti-aging LED-light therapy. The attendees also got to enjoy La Colombe coffee and got Tulura gift bags to take home with them. (Talk to Her. 2018.)

As the space was already operating as Opening Ceremony's store, it limited the design of the pop-up. However, as the two brands have a similar look and values they blended well. The main point in the Tulura pop-up was the plant installation and the product placement.

In my opinion the pop-up could have stood out a bit more and the use of colour and elements could have been bolder. Now it blends quite a lot to the background and the execution seems a bit unfinished.

Eventhough, there are not many pictures from the pop-up, it seems as if the customers who are having a skin treatment, do not have any privacy whatsoever. Also, the people who simply want to look at the products would have had to go through the treatment area. It could have worked better if the treatment side of the pop-up was a bit further away from the main product placement. All in all, the pop-up seemed to really be in touch with nature from the hanging plant installation to the moss-covered elements.



Figure 25. From Tulura's brand identity you can see that their brand image is very simple and quite modern and this has been brought to the pop-up.



Figure 26. Opening day of the pop-up.



Figure 27. Glossier's perfume pop-up shop in New York. It was the launching event of their new perfume "Glossier You".

## Case 02: Glossier's pop-up in New York

Brand: **Glossier**

Location: **New York, USA**

Year: **2017**

Designer(s): **Office of Things**

**Elegant.**  
**Bold.**  
**Modern.**

This pop-up named "Glossier You" was by the famous beauty brand Glossier. It was located downstairs from their SoHo headquarters in New York (Office of Things. 2017). Glossier is an American brand established in 2014. Their products include skin care, make-up, fragrances and body care. The brand usually has a more light coloured and airy interiors but this time it was covered in a very full maroon shade of red with some white and light pink.

Office of Things (Lane Rick, Kate McCollough and Max Zinser) designed the pop-up for Glossier. They provided the visualizations and drawings for them, but the concept and the colour palette was done by the brand itself. The space itself is not very large and there is a strong feeling of privacy present. When the space is full of people, some could feel a bit anxious in some parts of it with the heavy looking curtains reaching from the ceiling all the way to the floor. However, the mirrors bring a bit of relief to that.



Figure 28. The interior of the shop was almost fully red with some white and light pink with it.

The lighting design is very well thought-out; it lights up the space and the products very well but at the same time the indirect light creates an almost mysterious atmosphere. With the use of glass there are as well some nice reflections in the ceiling.

The contrast in the use of materials is very interesting; the curtains are fully matt and almost velvety looking, and the red-painted steel and glass elements are shiny and reflective. The heavy curtains look like they have strong diffusing abilities making the acoustics very pleasant.

As the experience in this pop-up shop must be very different to other interiors, and I was not able to visit it personally, I searched for people who had written reviews from it. I discovered Camille Larkin's post in the New York University's blog. She described her first impression of the shop as follows: "warm, fairly low-lit and entirely red, you felt somewhat like re-entering the womb". Apparently, there was also a one surprising factor that is not shown in the pictures on the Office of Things website. There was apparently a mirrored door that had a button on the side. If you pressed that button, one part of the mirror would retract, and a hand would come from a hole spraying your hand with one press of the Glossier You-fragrance. She said, she loved this "extra" factor in the Glossier pop-up shop.



Figure 29. The pop-up's "fitting rooms" where you could try on the perfume.



Figure 30. The lighting design in the shop was done beautifully; there is a lot of indirect light used.



Figure 31. The YSL pop-up in Hainan island from L'Oréal



Figure 32. YSL Beauty Pure Shots Collection

## Case 03: The YSL Beauté Pure Shots pop-up in Hainan

# Reflective. Quality. Recycled.

Brand: **L'Oréal S.A. : Yves Saint Laurent**

Location: **Hainan, China**

Year: **2020**



Figure 33. The YSL pop-up in Hainan island from L'Oréal.



Figure 34 . There are a lot of cold and hard materials used in the design of the pop-up.

This pop-up shop was situated in the Haitang Bay Duty Free Shopping Complex in Hainan, China (Tan-Gillies, H. 2020). It was, at the same time, a store-in-store concept as it clearly had its own area separated from everything else. It also had its own salesperson. There were other brands as well as a store-in-store concept in the same shopping complex.

The 30-square meter sized pop-up was constructed with FSC-certified wood and recycled glass panels and some of the elements are also reusable in other future pop-ups, promoting circular economy practises. The other elements that could not be used again were recycled after the pop-up closed. The products sold in the pop-up were also sustainable and they introduced the new product line: The YSL Beauté Pure Shots. (Tan-Gillies, H. 2020) The packaging design of the Pure Shots also inspired the colours and materials used in the design.

The colours and materials used in the shop go well with the brand and the products displayed. The overall look is very clean and there is plenty of reflective materials, such as glass, which widens the space. Due to the materials, the acoustics are not most likely very good and in the otherwise busy shopping complex it could be slightly stressful experience.

## 3.3 Pop-up: future

The phenomenon of people moving into shopping online rather than shopping in physical stores has been ongoing for a while now. Nonetheless, the experience of interacting with product in person is irreplaceable for many people, as online space can only provide so much, says Kate Machtiger in *The Future: 100 things and changes to watch for in 2021* publication. (Wunderman & Thompson, 143.)

The pandemic has also changed the way we see things. People have come to understand better how fragile and vulnerable we really are, but also how people can benefit if we act collectively with a shared purpose. We have started to truly appreciate our planet and environment better and the experiences in stores are getting underlined even more.

**”Stores of the future will blend both online and physical retail.”**

The retail design scene will change according to the changes in the consumers' behaviour. The designs are going to make a greater use of our senses. Materials will be used to convey tactility, sound will create opportunities both for escape and to be present, while smell can be used as a strong reminder of a retail store. (*The Future: 100 things and changes to watch for in 2021*. Wunderman & Thompson, 144.)

Pop-ups will most likely change in a way that they would remind us more of showrooms where the products are no longer purchasable in the shops. As the physical retail footprint evolves, the future retail scene requires advanced development to virtual implementation and a deeper commitment to the omnichannel experience (Surface and Panel. 2020). Stores of the future will blend both online and physical retail, while social media is also taken into the experience more.

As pop-ups are only a temporary type of retail, there are points to consider when designing one. According to Anna Salo (2013) a successful retail design is built on three dimensions; functionality, experientiality and social-symbolism, and the interaction between these three.

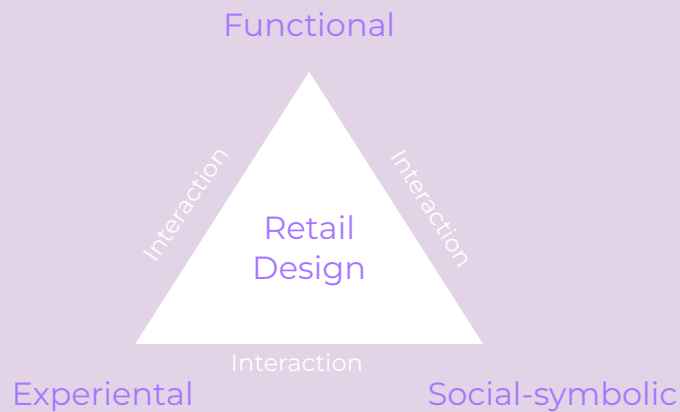


Figure 35. The three dimensions in successful retail design. (Salo, A. 2013)

## 04 Designing a pop-up store

## 4.1 Experience and service design in creating a pop-up

The physical environment of retail offers the customers a space for interaction, socializing and at the same time a place for communication with the brand. The retail design concentrates on experience design more than in other spaces. Experience and service design centralizes on customer experiences and the way that different elements in spaces can affect those experiences. (Salo, A. 2013.) You have to excite your customers and engage them across a number of platforms. You must help them love you and keep loving you; it is a relationship that needs to be nurtured and maintained.

These days retail stores are moving away from the "only an inventory" concept to now being seen as actual brand spaces. The spaces are beginning to use a wider range of spatial techniques as well as new technology to create ever-changing brand stories making the experience more captivating and engaging for customers. The store itself is a key player in customer experience but is no longer the only place for them

to purchase products. People can now easily compare the prices of different brands online and get familiar with the brands' values and story conveniently. The physical store is rather the place where they learn and experience the brand as well as provide retailers with feedback. (Anderson & Mesher. 2020, 14.)

Customer service is also a key part of the customers' experience in the retail store. It can affect the experience in a positive or negative way. However, people who experience positive things first and then come across something negative, tend to remember the negative more likely after exiting the store. Also, people who experienced the store in a negative light are more likely to write a review on, for example Google reviews, than the person who had a positive experience. According to Clint Fontanella, who is a manager at HubSpot, customer-service focused companies get 60 % more profit than the ones that are not (2020). He also reveals that customers will spend 17 % more when they get good service.

*Understand me,  
Make a difference in my life,  
Surprise me often,  
Give me more than I paid for,  
Show me you love me.*

**- Alan Jacobson  
President, Exit Design  
Cofounder, J2 Design**

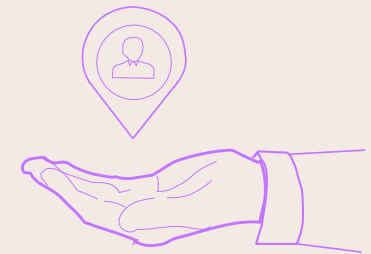


Figure 36. Customer service

The pandemic of Covid19 has affected the retail industry greatly. Now people put even more emphasis on experiences. Liliana Petrova says in her website "The Petrova Experience" that 59 % of people care more about the service post-Covid (2020) than before. Due to the circumstances, there has not been many pop-ups but after the pandemic we can speculate that customer behavior will change; people are going to be more careful, but also very keen on getting out from their houses and going to explore shops, museums and go on trips. People have gotten used to ordering products online during the pandemic, therefore at this point, pop-ups and other retail stores will most likely act more like showrooms for the products. This can be a gain for the retailers as offline and online store concepts feed one another (Teufel & Zimmerman 2017, 6.).

Pop-up stores foster the invention of new formats and hybrid concept forming innovative retail design. A store can also be a gallery, a meeting space or a space for contemplation, and meditation. These days, stores also have more and more technical features.

For example, kinetic displays add movement and action to the product presentation (Teufel & Zimmerman 2017, 325.) They also add quality to the whole interior and the customer experience by affecting the senses, sound, and sight. Stores should strive forward to create unique experiences to get the customer that "flow" feeling by stimulating the five senses in the right amount. This stimulation of

senses make it easier for the customers to return to the feeling later that was evoked by the retail experience. (Markkanen 2007, 53.)

However, there is a fine line of what is too much, as stimulating the senses too strongly can be very unpleasant. In this picture below, the installation evokes positive feelings by stimulating the senses just the right amount using reflective material.



Figure 37. The Flora Pavilion-installation in Nanjing, China was designed in 2017 by the students of the Design School of Nanjing University of the Arts.

Great design is built on a base that forms of all the five senses: sight, smell, touch, hearing, and taste. We can stimulate these senses with different types of elements in a physical store, in this case a pop-up store. Hearing is most often stimulated with music; a list of the latest hits in Zara stores, heavier music in Hard Rock Cafe and calming nature sounds in the Metsä/Skogen concept store. The selected type of sounds affects the whole tone of a retail store. The sounds must be together with the brand image so that it completes the store but does not disturb conversation or the experience itself.

Before, stores were designed completely based on sight. Sight is stimulated by the physical features of the store; the layout, the furniture, product placement, colours and materials to name a few. It is a sense that we lean on greatly and usually make the first impression with. The sight also greatly affects the sense of touch. With sight, our brain makes a certain preconception of the feeling of a material we are about to touch, and that preconception is based on our former experiences. The touch sensors are stimulated by various materials in the store, soft textiles, rough

concrete, smooth stone as examples. The products themselves can also be a one stimulating factor in the store.

Stimulating taste can happen in the form of an espresso machine in the store or serving small bites during the opening of a pop-up but it can be a bit trickier to utilize other smells in a store. Peoples' preferences concerning smells vary greatly and they might also wear perfumes of their own when visiting the store. In cosmetic stores, the smells of the products are usually enough.

When designing a store with the five senses we need to take into account that not all sense the same way. Some people are more sensitive to certain stimulus. There are also sensory disabilities. As 95% of the information about the world around us comes from our sight and hearing, a sensory disability can affect how a person gathers information from the world around them (Aruma). The brain of the people with one or multiple sensory disabilities usually try to patch the missing sense(s) with others. For example, the blind often develop a greater sense of hearing to sense the environment better. In the Sensororium (images on the right) all the five senses have been taken into account in the design. (Williamson, C. 2021)



Figures 38-41. Exhibition "The Sensororium" was in the contemporary art museum MUDAM in Luxemburg in 2012. It was designed by Céline Merhand and Anaïs Morel from Les M. (Williamson, C. 2012)

## 4.2 Structure and modularity

In retail, the term "interior architecture" refers most often to the inside of the space. These elements are often left quite neutral for the main brand elements to stand out. When product display and events are added to these elements, they form the key to successful retail design. When designing a retail space, all the elements of the design should fit the brand. The space should just be an environment where the products are ideally shown in a best way possible (Anderson & Mesher. 2020, 165.)

As for the structures, they must be looked at from a slightly different angle when designing pop-ups compared to other retail spaces. As pop-ups will be there only from a day to a couple of months, the structures must be well thought through; quickly buildable but also as easily dismantlable. They also need to be very durable as there could be

hundreds of customers visiting the pop-up daily.

In an increasing manner, people are getting aware of the condition of our planet and what lies ahead if we do not change the way we act. Brands are trying to find more ecological ways in building retail spaces, also pop-

**"Quickly buildable,  
but also as easily  
dismantleable."**

ups. The use of materials is crucial at this point, but so is the modularity of

the elements and whether they can be reused in other future events or not. Sustainability in interior design isn't just about using biodegradable materials, but materials like steel or glass can also be environmentally sustainable as long as they are produced according to sustainable development. They are very durable and can be melted repeatedly.

Pop-ups can be divided into two categories that affect the designing process; the ones that are independently in a department store or outside in a marketplace and need an "outer shell" and to the ones that are in an already existing space meaning they have walls all around them already. Basically, the designer must also design the walls or space dividers if it is situated inside another space. In exterior spaces this would mean more durable interior structures and outer structures that are weather-proof. Below is an example of a temporary and reusable outside pop-up structure by Telia.



Figure 42. The telecommunications company and mobile network operator Telia's pop-up shop at an unknown event.



Figure 43. Pop-up structure for Herschel Supply. Designed by Linehouse in 2017. Situated in SHanghai, China.

Above is another example of a pop-up store that has been designed a bit differently. The structure consists of steel bars and long wooden beams situated at the exact same distance from each other. When pop-ups take place in an indoor space that is just for the pop-up and not in a store-in-store concept a designer can fully focus on the interior furniture. There are recommended

measurements ready for the designers. In the book "Human Dimension and Interior Space" by Julius Panero and Martin Zelnik (first published in 1979) go through the basic measurements in retail stores. As an example, the products in the shelves should be designed so that the cabinet for stock reaches to 91,4 cm from the floor and the whole shelf should not reach over 213 cm. The cash desk's depth in a retail store should be from minimum 45,7 cm to a maximum of 61 cm.

Adding to the furniture, there are also other things such as the shop front, the storage space and the 2D branding of the space. The shop front is the eyecatcher that tells visitors already something about the store, but not too much to make them and keep them curious. It must stand out from the sea of other storefronts. If the pop-up stays put for a longer time, for example over two months, it is good to change the front at least once. The space itself needs to be able to tell the brand's story even without the 2D marketing. These are just the icing on the cake.

## 4.3 Layout, customer path and product placement

The layout in retail stores plays an important role in creating functional, clear, and seamless experiences for the people visiting the store (Anderson & Mesher. 2017, 130). And as pop-up stores attract a large crowd of people, it is even more important for the layout to really work. Anderson and Mesher say that the organization of the space is governed by layout and should not become a conscious part of the experience. In addition to this, it is important to take into consideration the disabled when designing the layout, so that there is space for a wheelchair to go round the store and turn around easily. This is a factor that sometimes cannot be taken into account in pop-ups because the space is so limited.

In the RT 103141 card (2019) they tell the exact minimum measurements for the aisles in public spaces; people without any special needs and empty hands need 90 cm wide aisle, but people with crouches need at least 95 cm width aisle, people with assistant

dog need 110 cm and wheelchair users need at least 130 cm. These measurements are especially important when thinking about the layout as the store should be accessible for everyone. It is also important for the layout to be clear and logical enough so that even the people visiting the pop-up for the first time find everything they need easily and feel like they can spend more time there and fully enjoy the experience. These days the pop-up store is more about the experience and telling the story of the brand. We need to understand this and use it to design the customer journey through the store.

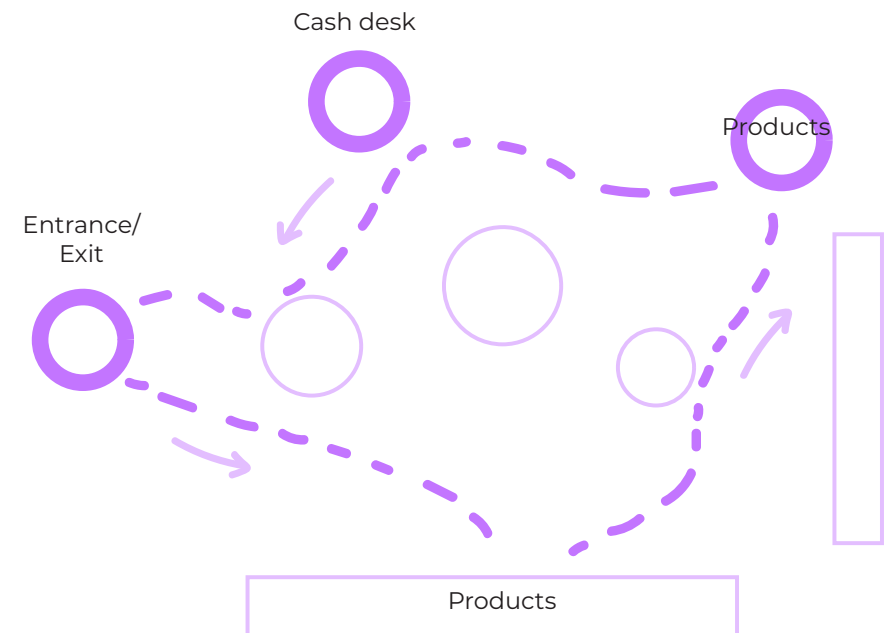


Figure 44. A sketch of a possible layout (free flow layout) and customer path in an imagined shop.

When a customer first walks into the store, they should be able to immediately realise the store's ground rules; what the store has to offer, where the products and how one can move around it (Markkanen 2018, 107). Studies show that 90 percent first look to the left, then right and then walk counter-clockwise around the store (Tice, C. 2012). The first element on the right from the entrance is where the highlight of the store should be; The Power Wall (Santos, D. 2018). It is to enhance the customer and invite them further into the store.

To create a more interesting shopping experience, designers can place the counters in an angle. This brings a different visual effect to the store, as long as the designer makes sure that the aisles are not too long without breaks. Breaks in the aisle and differences in the product placement's heights get the customers attention better. (Tice, C. 2012). Visual merchandising is a key tool in store design. Terms like semiotics, design, architecture, art and

psychology are closely related to product placement. Horizontal placement brings more impulse purchases, but the downside with them is that the lower shelves rarely gets much attention. Studies suggest that vertical placement show the products more efficiently than horizontal. The products that are placed on the eye level sell the best and after that is the shelf under it. The worst is the shelf on the feet level and that is usually where stock is kept. (Markkanen 2018, 125-129)

The focus must go to the products, not the shelf or base it is on. In the image on the right, there is a same picture which I have altered to see how colour and contrast affect the visibility. When there is no contrast (A) between the product and the surface, the products are barely visible from afar. Then when contrast is added (B) and the product is a different colour than the surface (D), the visibility gets better. Then in E the visibility is already good but it can be done even better; with the counter colours. And so that one is lighter shade and the other is darker.

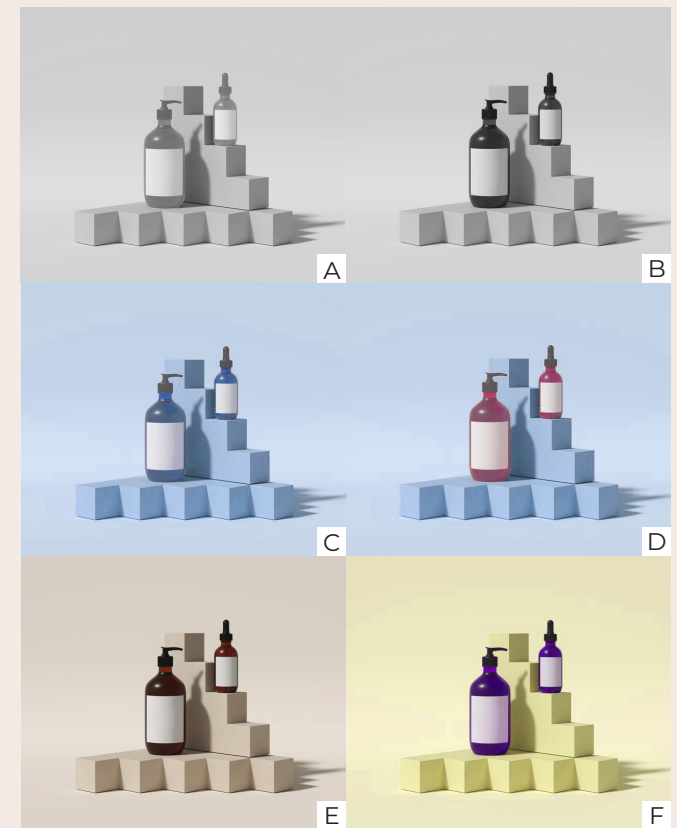


Figure 45. In a retail space, good visibility of the product depends on the contrasts and colours between the object and the surface it is placed on. E is the original image.

Most often the design of fixture displays takes a large part in retail designing. It can take a variety of forms, but the main point is to engage the customer and at the same time be informational and inspirational. The fixture of display must display the product in an appropriate manner and should always play a supporting role. Some fixtures can be bought ready or in kits that you can assemble; other fixtures are custom-made. If custom-made, they should be made so that they can be used again in the future, or at least parts of them and the rest recycled. (Anderson & Mesher. 2017, 144)

Fixture display methods can be roughly broken down into two different types: wall display and mid-floor fixtures. Product placement in cosmetics and make-up stores is a whole different area in retail. The products are often very small and need some lifting or layered placement.

It is also important that the space stays intriguing for the customer. This can be done by using multiply

product placement and fixture methods, not just one. In these images on the right, there are some basic ones and surprising ones. The Make-up forever uses the diagonal product placement. This way it is easier for the customer to see clearly multiple products. NYX used giant lipsticks as a product placement and Glossier used a wavy surface, so nothing falls. Shen has combined layered display with shelves and middle fixtures. They also shaped the middle fixtures in a way that invites people to come into the shop.



Figure 48. The Glossier Flagship store in New York was designed by PRO and Gachot Studios.



Figure 46. Make up forever global flagship store's product placement. The store is in Amsterdam.



Figure 47. NYX used giant lipstick fixtures in their new store in Union Square, New York.



Figure 49. SHEN Beauty store in New York.

## 4.4 Materials, colours and shapes

Pop-ups are all about making an exclusive and memorable experience for the customer, creating marketing buzz and boost brand recognition and awareness (Storefront, Pop-up events Guide). The interior design of the shop has a significant part in this. Everything in the design should fit the brand perfectly and make the products stand out.

### Materials

They are the building blocks of the interior design. Different materials come with different textures varying from velvety to rough and smooth to prickly to name few. A certain type of material can determine the theme for the interior and by using various types of textures in them you can create beautiful contrasts.

A company's brand image can determine what kinds of materials are used in the interiors, for example, Mádara is known for using ingredients

sourced from the Nordic nature, as such their interiors could include plenty of birch plywood and plants.

Nowadays there are more ecological and ethically made materials, such as recycled plastic and plywood. However, sustainability in interior design is not just about using such as mentioned materials, but materials like steel or glass can also be environmentally sustainable as long as they are produced according to the sustainable development. They are very durable and can be entirely recycled over and over again (British Steel). This could be a base to justify the use of steel as a main material in retail spaces and still say they are designed sustainably.

Materials also affect the acoustics of a space. Different types of materials can absorb, block, cover, and diffuse sound. Managing the sound indoors is about addressing the source of it and then manipulating the sound

waves once they have set into motion. When a space has plenty of sound reflecting surfaces it is important to balance it out by placing some absorbing ones as well, for example curtains or acoustic panels. (BAUX)

### Colours

Also, colours affect the visitors' purchasing behaviour. According to studies, the customers react more positively to cool colours and make them want to stay at the store longer.

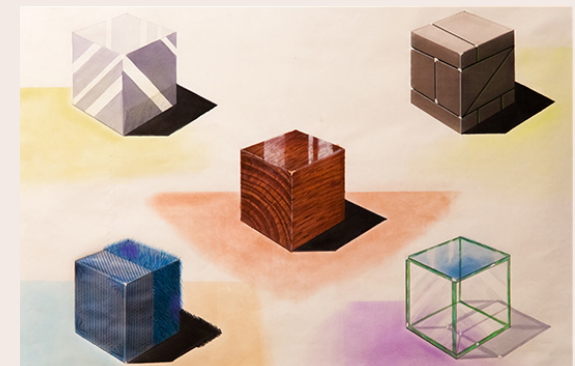


Figure 50. <https://www.behance.net/gallery/16267123/Cube-Material-Rendrings>

Then again, the study also shows that people are drawn to warm colours more and then they spend more time in a store if it is cool colours. In the storefronts and entrances, designers should use more warm colours and inside the store cool tones. (Markkanen. 2018, 111)

Colours can make the pop-up shop really "pop-up". You can do so much with just playing and experimenting with colours in interiors. A certain use of colours can make the space look more spacious or small. It can be used as a method to highlight certain areas or guide customers through the shop. Or as a safety measure in stairs or low points in the ceilings. In addition, colours have different kinds of psychological effects, for example our level of alertness or mood.



Red is often associated with power and passion

Figure 51. The logo of Youtube.

Figure 52. The logo of the Pharmacy in Erottaja, Helsinki

and YouTube has used red in their branding from the start. Green is in many cultures a colour of healing and is associated with security and reliability. And so, pharmacy's often use green as a main colour in the brand image.

The meaning of the colours varies from country to country. In Japan the colour grey means cheap and in the USA, it is associated with the opposite; expensive and secure (Jacobs at al. 1991) In the COS store in Los Angeles the colour scheme is very harmonic which is due to the use of various shades from colours that close to each other in lightness.

In the second picture, the interior is completely white, except for a pouf inside the store and the yellow-tinted windows. This makes a very interesting effect where the whole space looks yellow when first looked at from the outside. Then while entering the shop, the interior will be a complete surprise for the customer and might have a bit of that wow feeling.



Figure 53. By combining shades that are very close to each other in hue, you can create beautiful harmonies in spaces. The COS store in LA.



Figure 54. In this store, everything is white except for the yellow tilted windows and one pouf. COS, LA.

The Swedish architect Karin Fridell Anter has studied the colours of the outer walls of buildings. She has described the way we perceive colours in the image on the right. The main factor in influencing the perceived colour is naturally the inherent colour. All the other factors can affect the perceived colour in equal way. Fridell Anter's figure is also applicable to interior spaces.

Patricia Valdez and Albert Mehrabian (1994) have studied emotional reactions to colours using the Pleasure-Arousal-Dominance emotion model. They found in their studies that brighter colours, for example white and other lighter colours are more pleasant but less arousing as well as less dominance-inducing. This is as compared to the less bright colours that included dark colours. (Valdez & Mehrabian. 1994, 394 & 406)

## Shapes

Adding to materials and colours, shapes can also determine and guide the mood of a retail space. The shapes can be soft and round or organic, or they can be rectangular and sharp creating a different type of feel. In this picture on the right, is the flagship store of Off-White. It is located in Miami and the shapes vary between sharp and soft; the shelves are very industrial style, rough around the edges while the red benches in the middle are very smooth looking. They have successfully, not only brought shape contrast to the space, but also colour contrast and these two contrasting elements have a nice dialogue between them in the store.

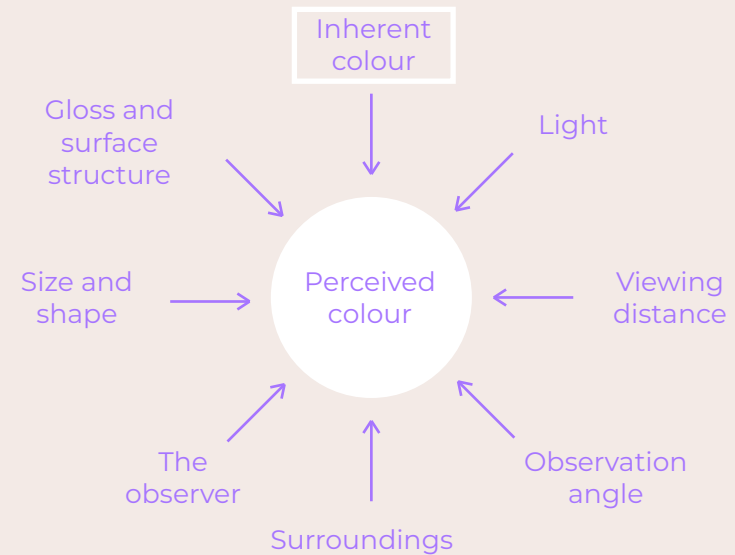


Figure 55. A number of factors influence the perceived colour. (Fridell Anter, K. 2000, 42)



Figure 56. Off-White Flagship store in Miami.

## 4.5 Lighting

Retail environments have changed, and with that also the role of lighting design in stores has changed. Lighting is no longer solely about function and making sure merchandise is well illuminated. It has evolved into an effective branding and marketing tool, creating an enhanced consumer experience.

The key point that the designers must consider when planning the lighting is balancing the use of artificial light with the natural light. Natural light coming from the façade or other windows often is not enough to reach the end of the shop and this is when artificial light comes to the picture. Artificial light is also needed more during the winters when the bright period is shorter during the day. (Anderson & Mesher. 2017, 122)

Lighting can be used as a method of enhancing the customer and inviting them in. According to Anderson and Mesher the lighting scheme is most often built

in layers; accent lighting, task and feature lighting and lastly, ambient lighting. Accent lighting is the brightest one of the three and highlights the products. Task and feature lighting illuminates cash desk, seated areas, fitting rooms, and consultation spaces. Lastly, there is the ambient lighting that is meant to highlight the walkways and give a general brightness to the places that the other two lighting methods do not reach. Often the ambient lighting is on the ceiling.

By alternating between the indirect and direct light sources, a designer can bring more versatility to the lighting design of a space. For example, there could be multiple pendant lights above the cash desk and indirect light coming from under it. This way the desk does not seem as heavy, and it almost seems to be floating. In the image on the right, is a Magrabi store that has a very successful lighting design. It was

designed by Studio N which is focused on light in interiors.

There are multiple ways to use light and by changing the kelvins or the amount of light, the designer can determine the tone of the retail store. Lately, colourful lighting has also been seen in plenty of stores. By doing that, it really creates a different mood to the whole store and makes it stand out from the sea of retail stores as well.



Figure 57. Studio N designs lighting for different interiors, here is a picture of a Magrabi store from their projects site.

There are also some technical features that need to be considered when designing a retail space. In the book *Retail environment as the producer of experiences* (Myymäläympäristö elämysten tuottaja. 2008.) Susanna Markkanen says that customers are more interested in the products when the lighting of the retail space is brighter. They also look and study the products a longer amount of time. On the other hand, a lighting too bright can also disturb the customers' experience of the store. A slightly dimmed lighting can also be seen as a mood factor and relax the customers.

The quality and the amount of light are the most important factors in lighting an indoor space. Also, the lights should not dazzle or strain the eyes. This could result from too great differences between lights in a space or it being directed straight at eye level. Versatility is a key factor in good

lighting design as well. The different light sources should be able to be modified, for example dimmed. (RT-Kortisto. SIT 63-610044. 2007, 4)

Another angle to lighting design is to be able to show the colours as they really are. The Colour Rendering Index (CRI) indicates how accurately a certain light shows the colours of the subjects. The picture on the right shows how the colours are distorted if the CRI number is low. It is specially important for the lights to have a high CRI number in retail stores that sell, for example food, clothing or make up. A dull looking tomato doesn't look very delicious and a new orange-coloured shirt that turns red at home doesn't really create an enjoyable experience for the customer. Colour temperature affects the colours greatly as well. The best choice in temperature for cosmetic stores is 4000 k which is the closest to daylight. (Montes de Oca, S. 2017)

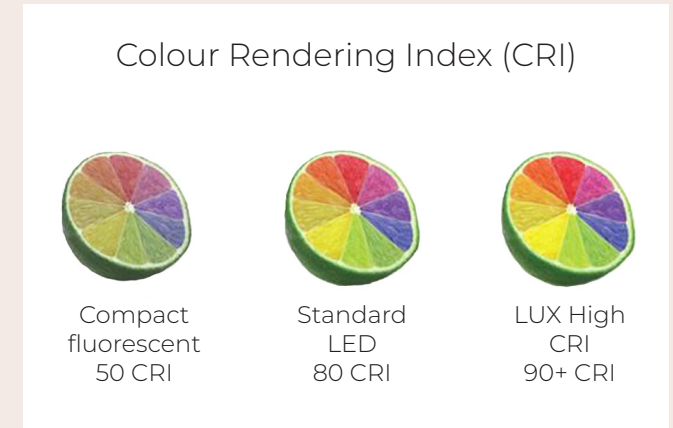


Figure 58. The Colour Rendering Index (CRI). (Lux Technology Group)



Figure 59. Correlated Color Temperature (CCT)

A company's brand is the image that people have about the company. It also includes what your company does and says and together these form a brand. Understanding the brand properly when applying it to a physical space is vital for a successful result.

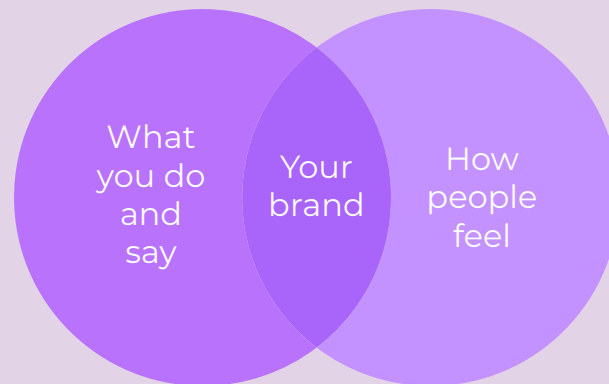


Figure 60. What is a brand? (Di Somma, M. 2013.)

# 05 Brand and branding

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## 5.1 Brand and brand identity

When one thinks of brands, it is often thought as the logo or identity of a company or person, however brand is more than that (Dvornechuck, A. 2017). According to Tanya Sammut-Bonnici from the University of Malta (2015), a brand can be defined as a set of different qualities designed to raise the awareness of the brand and build the brand identity, but also to boost the reputation of a product, company, place or a person. To put it in a nutshell, a company's "brand" is basically what people think of first when they hear the brand name. (Honkanen, H. 2020) Brand includes plenty of things; logo, packaging, the personality of the company, customer service, product quality and experience.

Brand identity is very concrete and appeals to all five the senses. It is

**"A company's  
'brand' is basically  
what people think of  
first when they hear  
the brand name"  
(Honkanen, H. 2019)**

all about what you can see, touch, hold, hear and watch move. (Wheeler 2013, 4.) A company's brand identity is what it is recognized from all the elements that a company creates. Building a brand in the future will move more away from a 2D approach to a multisensory approach. (Lindstrom 2005, 23.)

## 5.2 The principles of branding

The book *Basic Interior Design: Retail Design* written by Anderson and Mesher (2020, 44) capsulizes the principles of branding into eight headings which are on the right. The big idea is the core of the brand, the building of a company starts from there. It could be a solution on something that is not currently working or something that is completely new in the market.

Vision can also be referred to as a mission; where do you want to be, let us say in ten years? The vision and values often go hand in hand in branding. The values are important to clarify in the very start of a business and they need to be updated as the company grows. The personality of a brand is formed from the tone of your voice, the visual concept and for example the interiors of stores.

Storytelling is a quite new aspect of branding. It is more unique approach but a very effective method. The essence forms of the idea, vision, value and culture; it is the heart of the company. The location of the company determines a bit of the culture. The market and consumer needs differ slightly in different cultures. Finally, the strange attractor is an unknown factor in the success of a company.

- Big idea
- Vision
- Values
- Personality
- Storytelling
- Essence
- Culture
- Strange attractor

Figure 61. The key elements of branding.  
(Anderson & Mesher. 2020, 44)

## 5.3 Branding in a pop-up shop

Branding in a pop-up shop is a bit different from other retail types. As pop-ups are great for marketing and are organized with the intention that the brand gets more visibility, the design also needs to manifest the brand clearly. There are different ways of portraying the brand in interiors and exteriors.

Understanding the brand thoroughly is the key to transferring brands from 2D to 3D successfully. The designer needs to understand the space as well, with its possibilities and difficulties. Additionally, the competition on the market as well as objectives and desires of the end user guide the design. (Anderson & Mesher. 2020, 38, 50)

Because pop-up shops are temporary, a designer can experiment more in the space and do more courageous decisions. Different types of marketing and branding techniques can also be tested. In the images on the right, is the Pantone pop-up cafe located in Monaco. They have coloured the whole exterior with the Pantone colours as well as all their products. (Cook, K.)



Figure 62 & 63. Pantone has been running a cafe for a couple of summers in Monaco. All the products are branded with Pantone colours.

## 5.4 Mádara cosmetics

**Organic.**  
**Ethical.**  
**Innovative.**  
**Luxurious.**

Mádara cosmetics is known for their organic but luxurious products for both skin and hair. The company has their own factory in Latvia, where they produce all their products. The ingredients, such as birch water, buckthorn essence and carrot oil are naturally sourced from the area of northern climate (Mádara). Their slogan "Luxury goes deeper than skin" wraps their brand image and values well into one sentence. Their key brand values are: natural and organic, science and innovation, humanity and sustainability.

All Mádara's products are ECOCERT-certificated which guarantees that they are environmentally friendly made and are sustainably sourced from the nature while respecting its diversity. Furthermore, the company is developing the concept of green chemicals which means that the products do not include any petrochemicals, parabens, phenoxyethanol, perfumes or synthetic colorants (ECOCERT). Additionally, the carton packages have a FSC-certificate. All Mádara's plastic packaging is made from recycled plastic and in 2019 they introduced a product

line, where the packaging is made from plastic collected from the sea (Mádara. 2019).

In all interior concepts that Mádara has had, the values have always been displayed in the materials and colours. Mádara sell their products in their stores in Riga, in their factory store, as a shop-in-shop method in multiple department stores all over the world and also, occasionally in all kinds of happenings with pop-up-concepts. In Finland, Mádara has a shop-in-shop concept at Stockmann and at Sokos.



Figure 64. Ingredients and products from Mádara cosmetics.



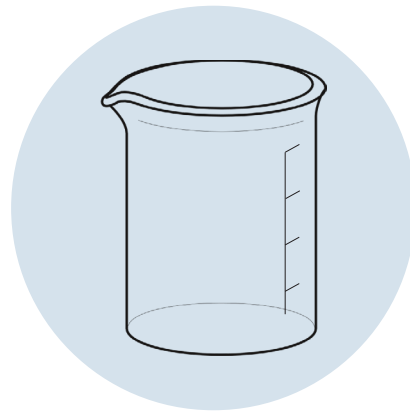
Figure 65. An image from Stockmann, Finland.

# The brand values of Mádara cosmetics



Natural and  
Organic

Natural sources are natural  
and replace conventional  
ones



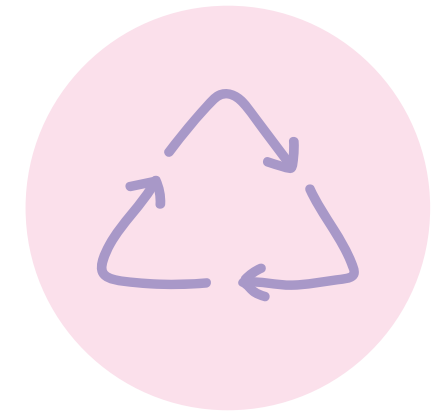
Science and  
Innovation

Products that are created  
through scientific  
research and tested  
effective



Humanity

Mádara stands for  
everyones freedom to be  
themselves, experience  
empathy and tolerance



Sustainability

Mádara sources the  
ingredients for their  
products sustainably

Mádara believes that the best skin care is the kind that goes deeper than skin. This is also Mádara's slogan: "Luxury goes deeper than skin". Skin care is there to not just make us look better but also make us feel better and act better. Additionally, it is for our well-being and good self-esteem as well as care for the values we respect and choices we make for the environment. Mádara insists on effective, naturally sourced ingredients, honest claims, environmentally friendly packaging, care, passion, and respect. (Mádara)

For Mádara, luxury means the wild northern forests and its raw, pure, and precious ingredients refined to their highest potential with science. It also means four seasons and the calmness when you can gaze at the northern lights from the quietness of countryside. (Mádara)

The four primary values of Mádara were introduced in the earlier page; natural and organic, science and innovation, humanity, and sustainability. The brand values are the base for the Mádara as a brand and around it are role, vision, personality and brand promise. which are explained in the figure on the right. (Mádara)



Figure 66. Brand values. (Mádara)



Figure 67. You could draw on the green glass because of the water vapor turning into water on the surface.



Figure 68. The wall was made of green glass and with innovative technologies made the surface humid.

Mádara cosmetics have also taken part to an interactive installation for the London Design Biennale 2018 that was designed by a Latvian artist Arthur Analt. The installation won "Best Design 2018" award.

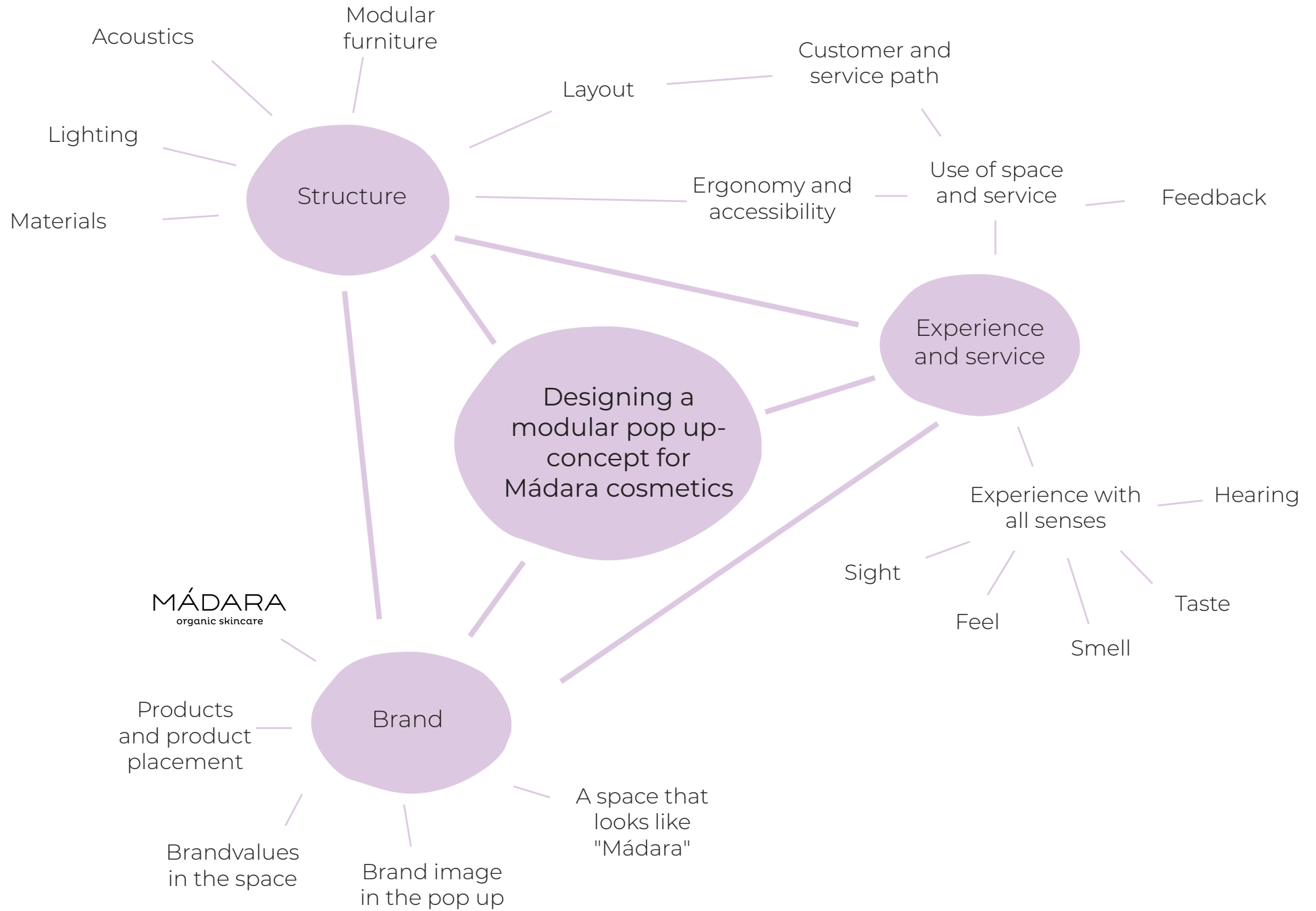
My contact person from Mádara cosmetics Jānis Donskis arranged a meeting with Lotte, the co-founder and creative director and Ieva, who is in the marketing team in Finland. In this meeting they talked about what they would like the space to have. Lotte highlighted that the space itself should feel like Mádara even without all the brand posters and products. They want the space to have a connection to nature, without it being presented as a few plants here and there.

Lotte said, she wanted the pop-up to be more contemporary and innovative. As it is temporary it is important to bring something new to the space than what Mádara has already presented. The space must also communicate with the people; it has to appeal to people's emotions and senses. However, practicality not forgotten.

The design process doesn't follow any particular theoretical model but it has formed on the basis of the assignment criteria, Mádara's vision and the theoretical part of the thesis. I first analysed Mádara cosmetics as a brand and got familiar with retail design, specifically pop-ups. From there on, I began to draw the bigger picture of the design. I also used benchmarking, moodboards and mindmaps in the process.

## 06 Process

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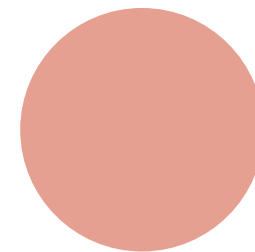
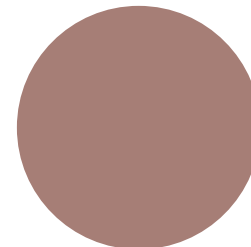
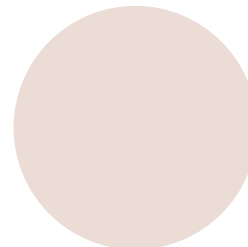
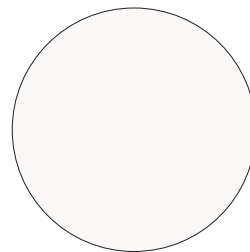
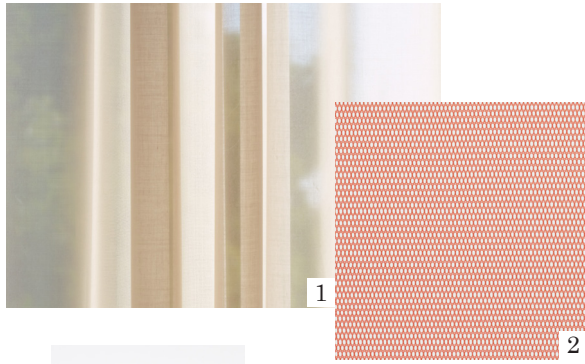


## 6.1 Mood and feel

There are two different mood and feel- boards that both fit the brand image of Mádara cosmetics, but have a slightly different feeling to them. The final one was chosen from these two.

- 01 Tranquility
- 02 Composure

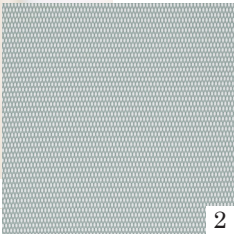
# 01 Tranquility



# 02 Composure



1



2



7



8



3



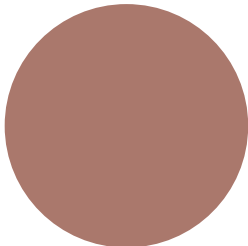
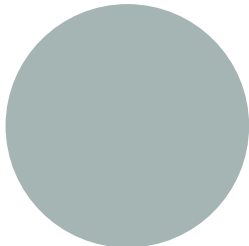
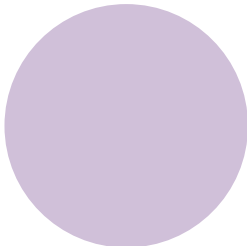
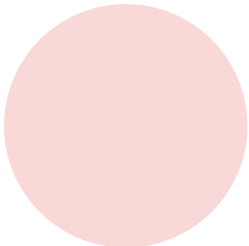
4



5



9

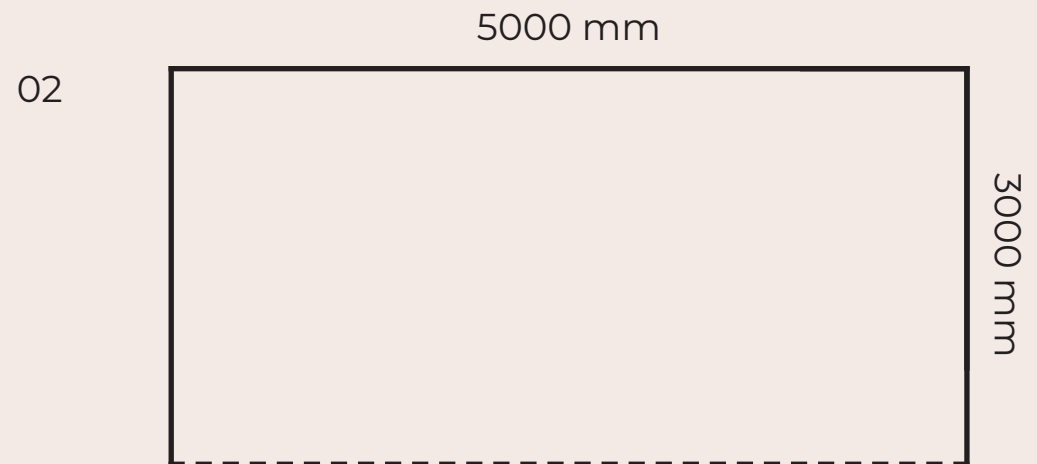
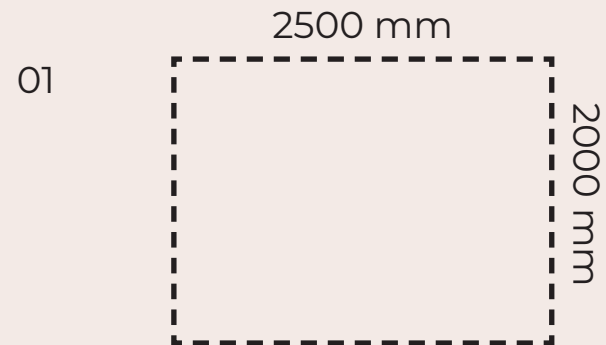


6

## 6.2 Spaces

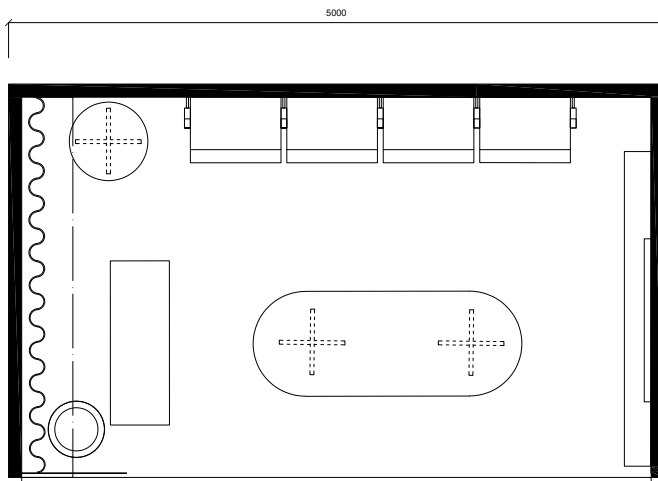
I have decided to design the concept into two spaces; one smaller space, which can be used in pop-ups inside department stores, and a bigger one which could be used in events like The Natural Cosmetics Market in Germany. This way we can see how the concepts are interpreted in different environments, both in size and function.

The first pop-up variation, which is placed in a department store, is 2500 mm x 2000 mm. The area hypothetically has no walls, it is in the middle of a cosmetic section as a temporary pop-up. The second example is from a cosmetics fair and is 5000 mm x 3000 mm.



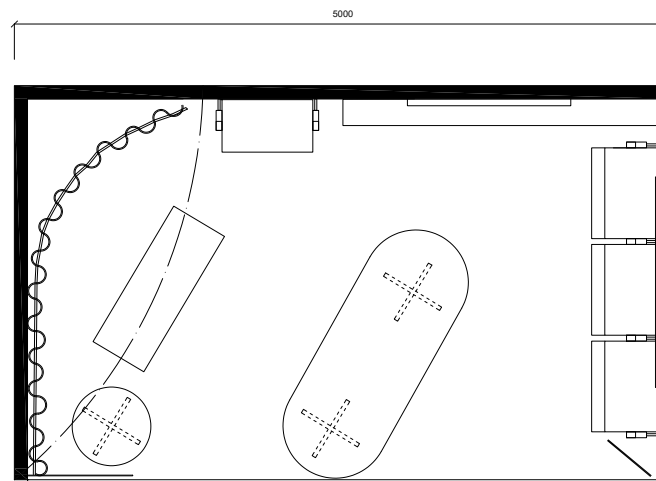
## 6.3 Layout variations

Option 1



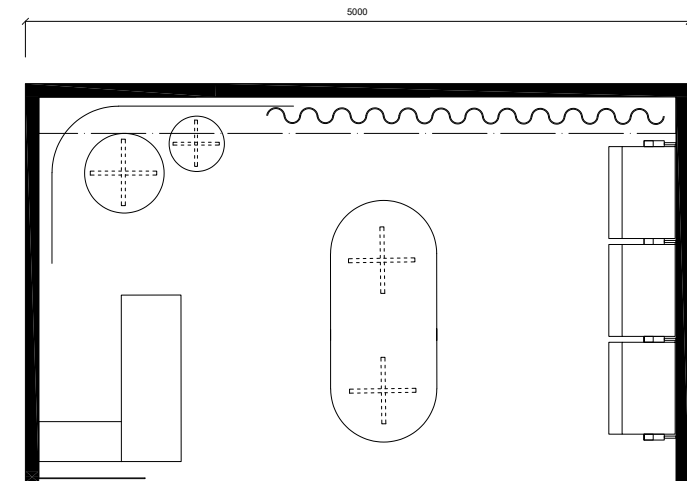
- + Clear
- + Airy
- + Plenty of room for products
- + Accessible
- Not inviting, table is blocking
- Boring
- Quite clinical
- Bidirectional

Option 2



- + Clear
- + Accessible
- + Plenty of room for products
- + Logical customer path
- + A space for employees clothing
- + Inviting
- + Unidirectional
- + Products are spread out

Option 3



- + Clear
- + Accessible
- + Logical customer path
- + Room for a larger counter
- + Unidirectional
- Too little space for products
- Unapproachable

## 6.4 Modular furniture sketches

The most important factor in designing the furniture was for them to be modular and easy and quick to build and dismantle. In the first picture, there are sketches of a table concept for the pop-up. The top is made of 100 % recycled acrylic that is as durable as virgin acrylic. The company that manufactures them is called Madreperla. All the products are recyclable again. (Madreperla) The base of the table is made of two 30 mm thick pieces of plywood. There are no screws used.

There are also sketches of the modular shelf system. The shelves are 400 mm deep and have plenty of space to place products on. This shelf needs a wall behind it. I have also sketched some display fixtures for the cosmetics that are made from the recycled acrylic and natural materials such as stone and moss.



## 6.5 Visualization sketch

The first words that popped to my mind when I think about the spaces that have Mádara's products are quality, nature, sustainability, honesty and the colour black. The four first words were the guidelines also in my visual sketching process. I wanted for the space to feel airy and luxurious but also easily approachable and honest.

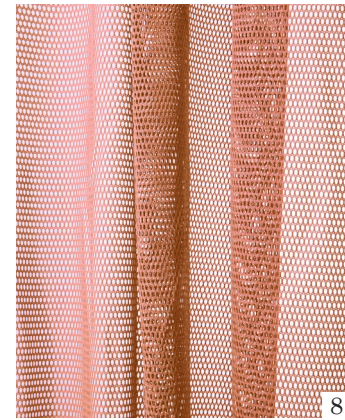
I also wanted to challenge myself to make a completely different kind of a space but with it still looking and feeling like "Mádara". Therefore, I decided to leave the black out completely. The picture on the right is my sketch of the space with Photoshop.



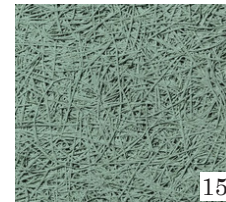
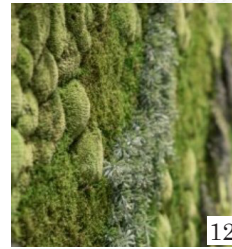
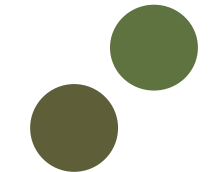
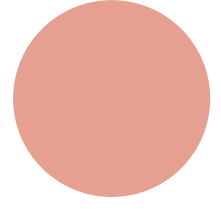
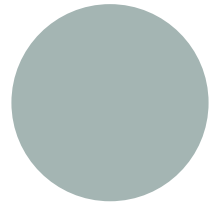
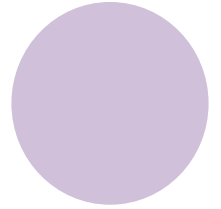
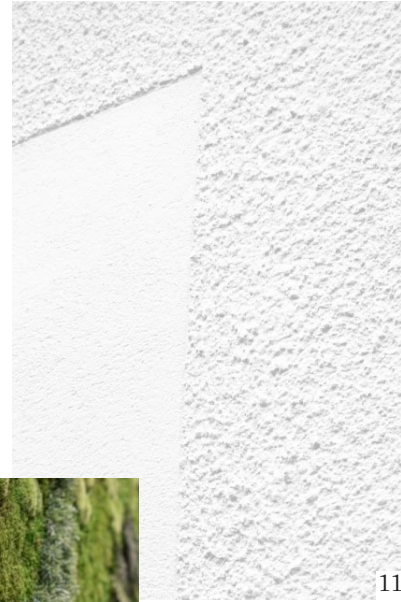
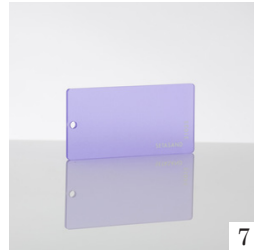
# 07 Final design

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# 7.1 The final mood and feel

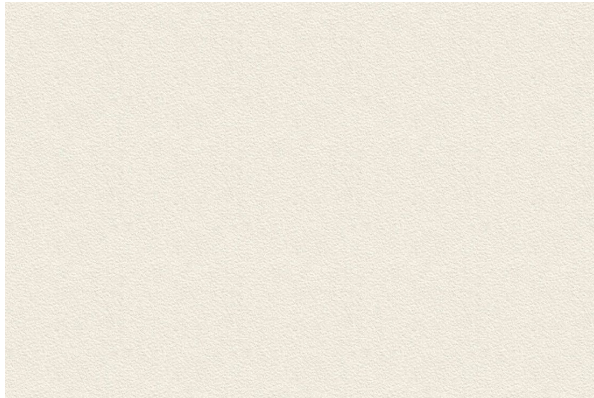


## 7.2 Materials and colours



## Surfaces

### Floor



Floor from Floortble. (Almond)  
They are made of melamine MDF board and the surface is resin-impregnated paper.

- Suitable for indoor and outdoor
- Speedy installation and de-mount
- Reusable
- Durable
- Meets fire safety requirements
- Access ramps available
- Different sizes available (1 x 1 m)

### Walls



All the structures are made of birch plywood sheets which are painted semi matt white. Available for example, from Latvias Finieris company.

- Renewable material
- Durable
- Versatile material
- Available widely around the world
- Can be made to meet fire safety requirements for public spaces



Wall and furniture paint products from UULA.

- Made of renewable natural oils
- Ecological
- Plastic free
- No toxic emission to air

## Textiles

### Curtains



Curtains are from Kvadrat. The first one is Time 300 that is a denser curtain with acoustic abilities but at the same time not too heavy. The other curtain is Rocket which is sheer constructed with a warp knit. Both are made from 100 % Trevira CS.

- Fire resistant
- Durable
- Oekotex 100 Standard Certified
- Greenguard, HPD and EPD Certified

## Others

### Acoustic tiles



Acoustic panels by BAUX. They are made of BAUX's Acoustic Wood Wool, cement and water and can be fully recycled. The size used is the rectangular (580 mm x 290 mm).

- Sound absorption
- Visually pleasing
- Ecological
- Fireproof
- Low-emission
- Moisture-regulating

### Moss



Moss by Luwasa. Made from real moss with its natural humidity replaced with a natural preservative. The moss is used in the product placement.

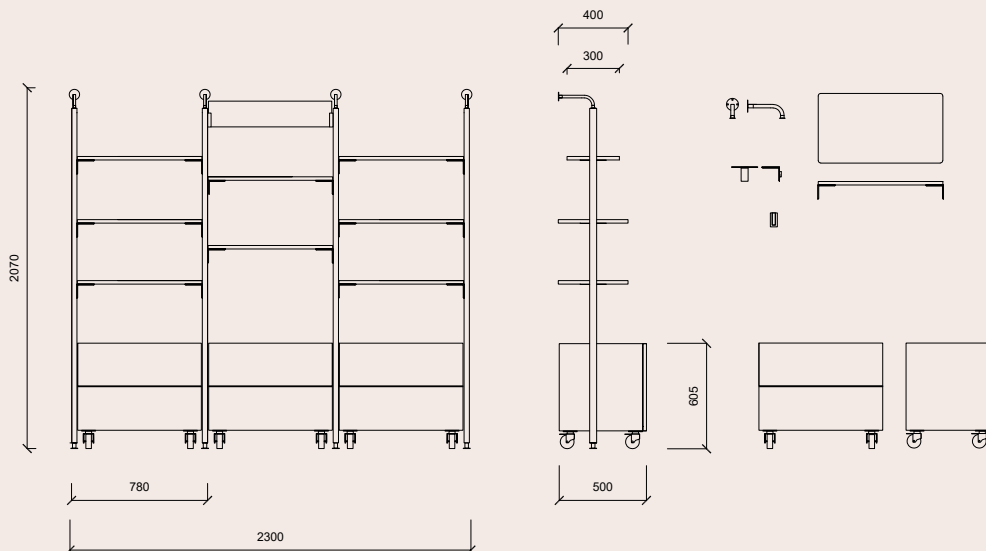
- Sustainably sourced
- Maintenance free
- A piece of nature
- Keeps its colour long

## 7.3 Furniture

### Shelving system: wall/floor

The shelving system is made of ready steel wall rails and steel brackets and the shelves themselves are made from white-stained plywood. The wall version is attached to a wall and takes support from the floor. There is also a self standing shelf that can be used when there are no walls.

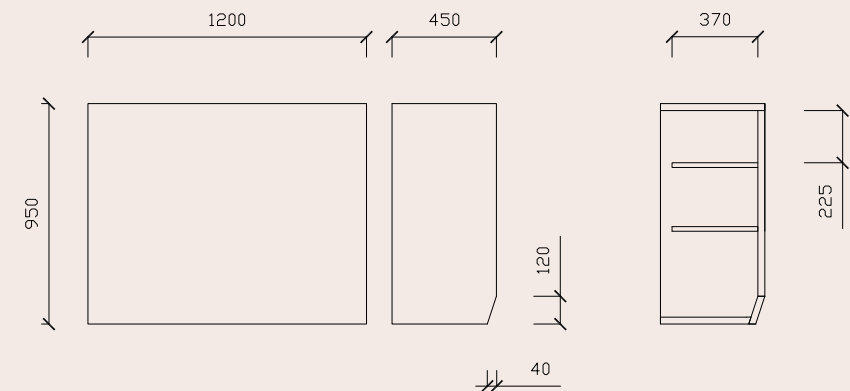
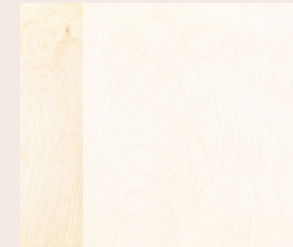
There are two different depths of the shelves: 400 mm and 300 mm. The shelf can be altered in various ways.



## The checkpoint counter

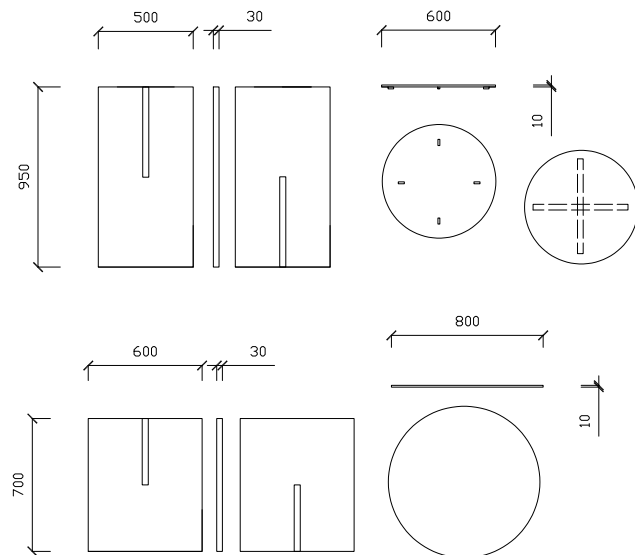
The counter is sized 1200 mm x 450 mm. The measurements are according to the guidelines in the book Human Dimension & Interior Space (Panero & Zelnik. 1979, 201)

It is made from white-stained plywood. It is put together with screws, and inside there are shelves that can be altered according to the needs. There is a shape from the recycled acryl on top of it to provide some privacy. Also, this way the counter seems tidier. The shape of the counter is very minimalistic to keep the space calm as there are already plenty of different shapes. The logo will be taped on the front.



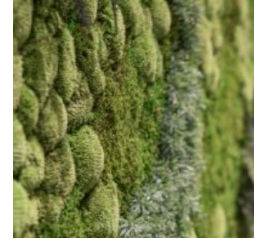
## Product display fixtures

This is the table collection that I have designed for the two spaces. It has a recycled matt-finish acryl top, and the base is made of plywood. The plywood is stained lightly to a whiter shade. There are two different sizes to these side tables and then there is the bigger table. The measurements are shown in the picture below.



## Product placement

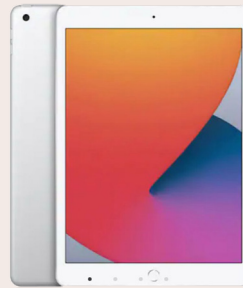
Product placement is one of the most important factors in a functional store. They need to bring forth the product but also be functional and aesthetically pleasing. The products are placed both on the shelving system and the tables. They are made of acryl, plywood and then there are plates of moss under some of the products. There are also some smaller stones used in the placements, they could be collected from a store that has some stone leftovers. There is also a sign made from plywood, that could have the ingredients written on it.



## Others



1



3



4



5



2



6



7

There are also some decor and furniture in the spaces. (the amount)

1. Flower arrangement with dried flowers and moss from Studio Viivi in Helsinki. The one for Mádara would be naturally coloured. (2)

2. Kupu diffuser that humidifies the air. It is without any aromatic drops as the cosmetics themselves have fragrance to them and I did not want to add to that. (1)

3. Tablet to get feedback from the customers. (1)

4. A make-up mirror with light. (5)

5. The stereos that are in the second space. (1)

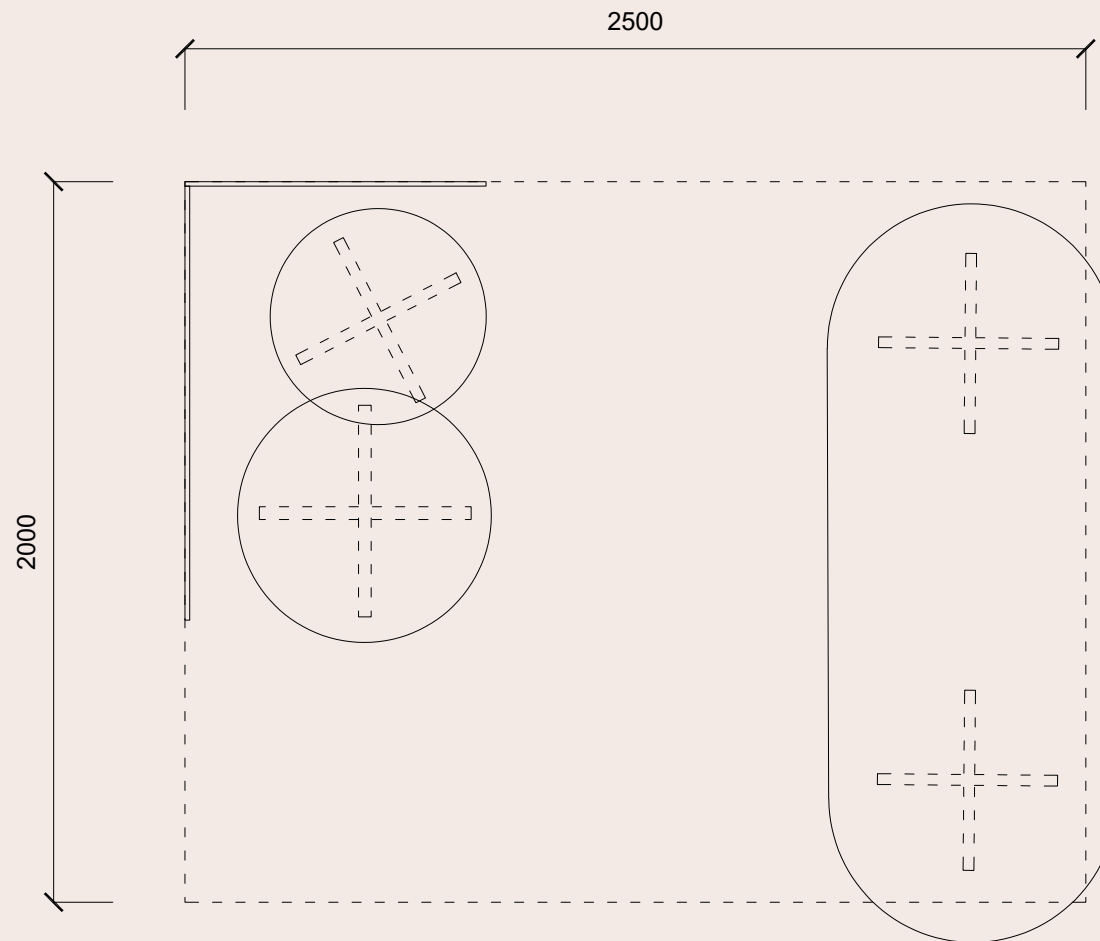
6. Moon pouf from Hakola. The fabric is as a slipcover and washable in 30 degrees. You can also purchase new covers for it in the future. The fabric is Musone in light pink. (4)

7. A garment rack from Vida. (1)

## 7.4 Final layouts and sections

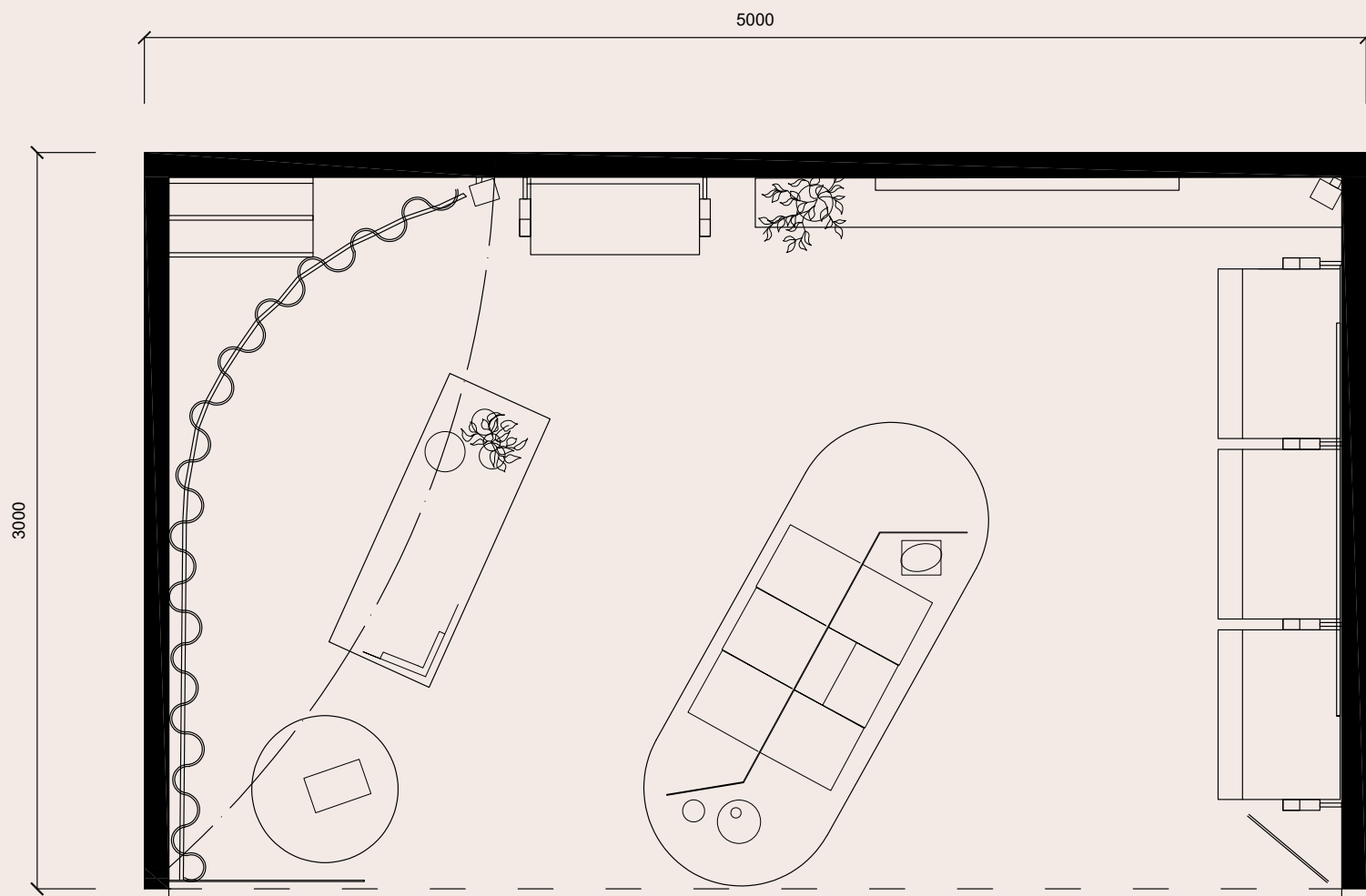
### Space 01

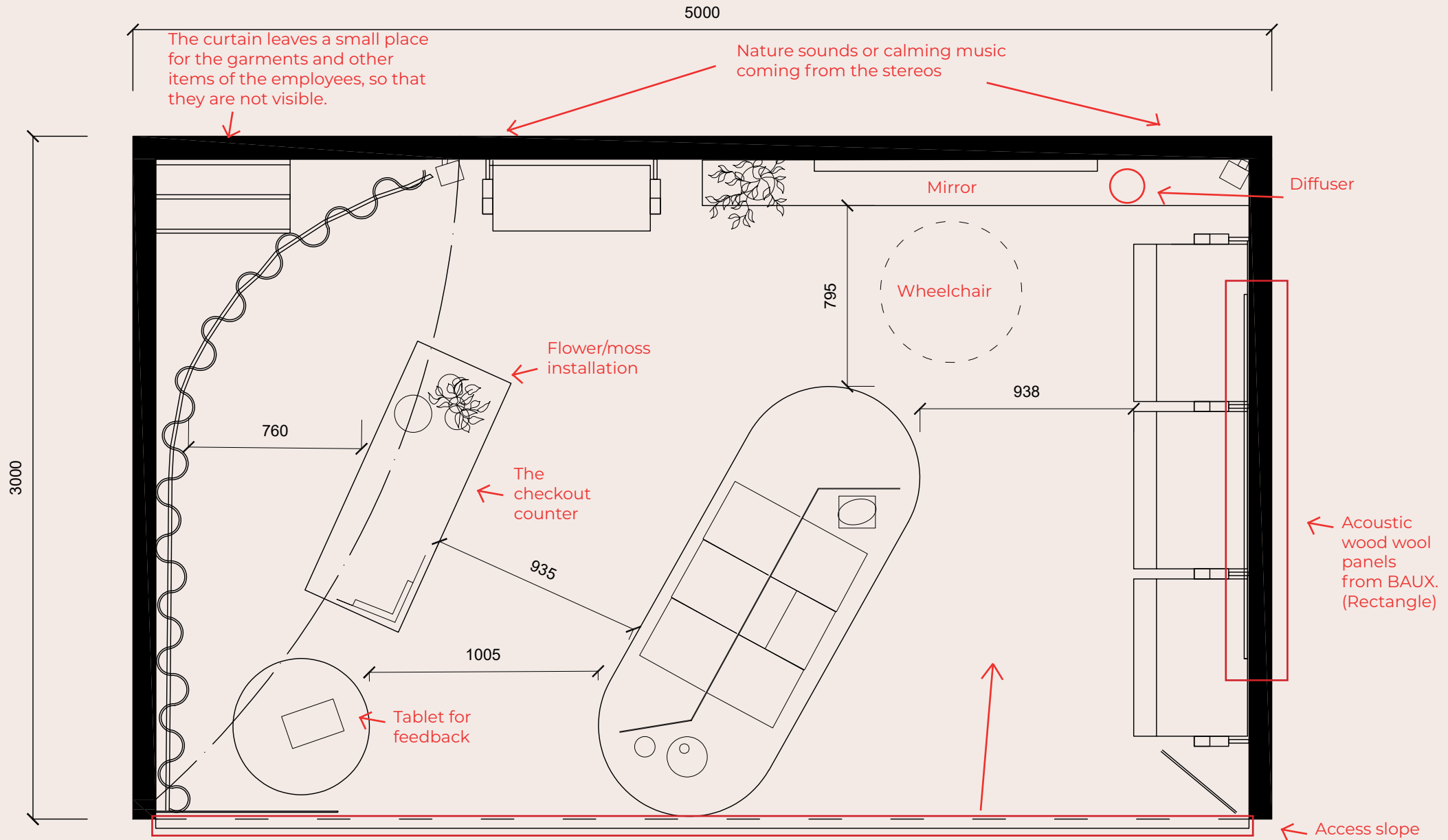
This is the layout of the first pop-up concept in a department store. The pop-up has only makeup products from Mádara.



# Space 01

This is the layout of the second pop-up concept for a cosmetic event or fair that already has three walls around it.

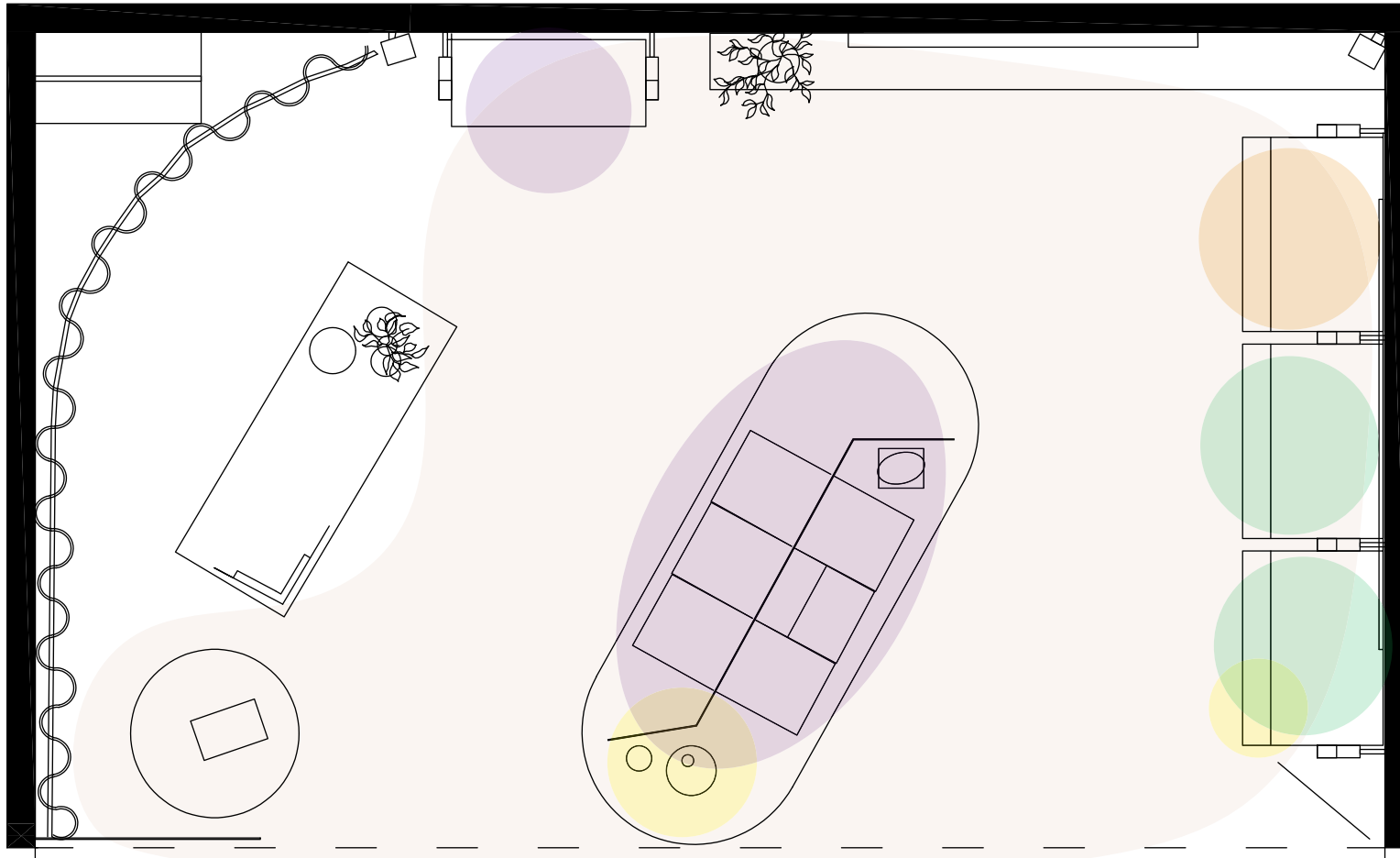




With placing the furniture diagonally, the space is more easily approachable, attractive, and interesting.

The pathway of the space is unidirectional. The table in the middle is placed in a diagonal fashion to invite the consumers to enter the shop from the right.

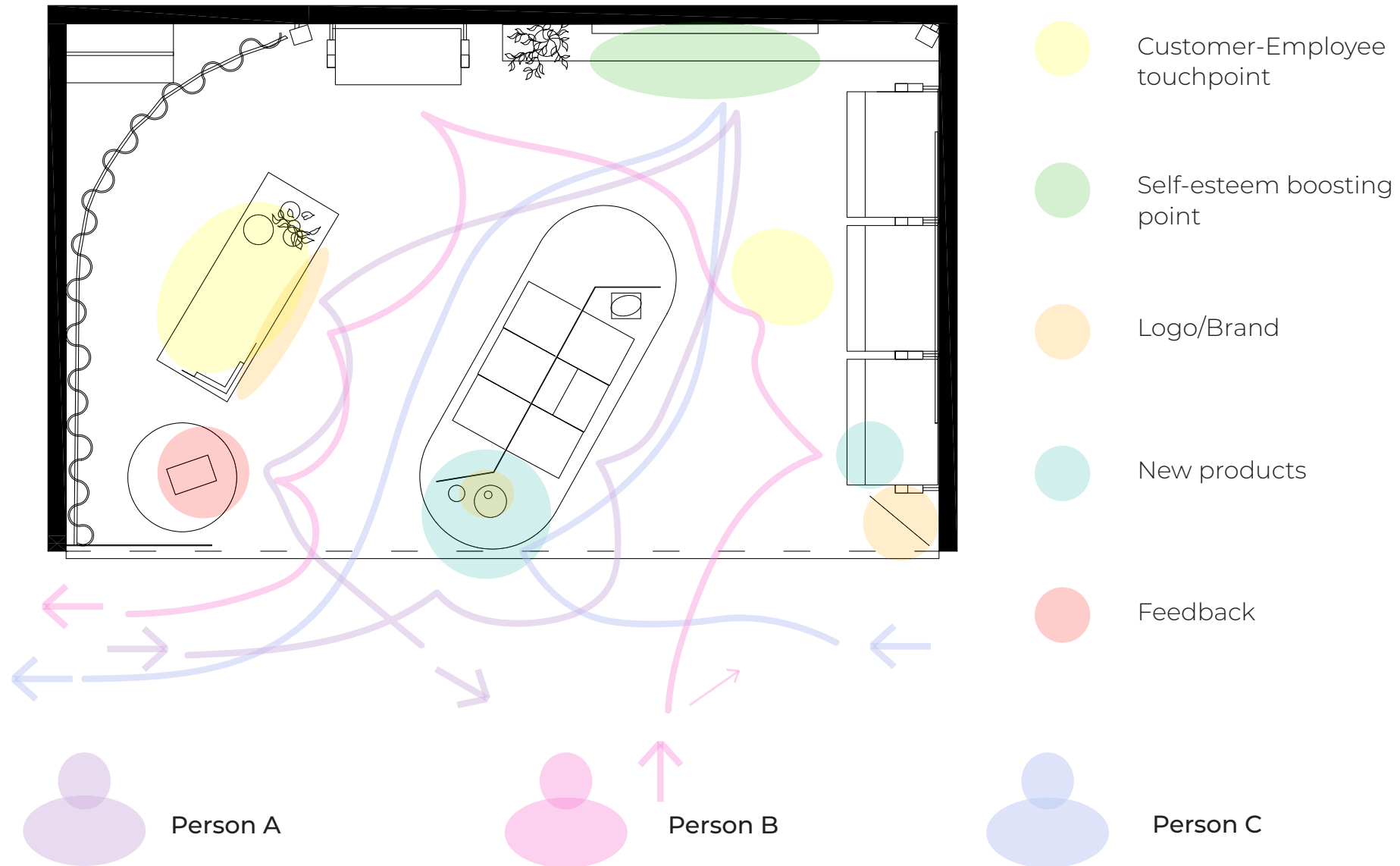
## Store zones and customer path



### Product zones

- Skincare
- New products
- Body & Hair
- Makeup
- Customer zone

The beige zone is the area, that is available for the customers and the area that is left white is only for the employees. The products are placed according to their purpose. They are shown above.



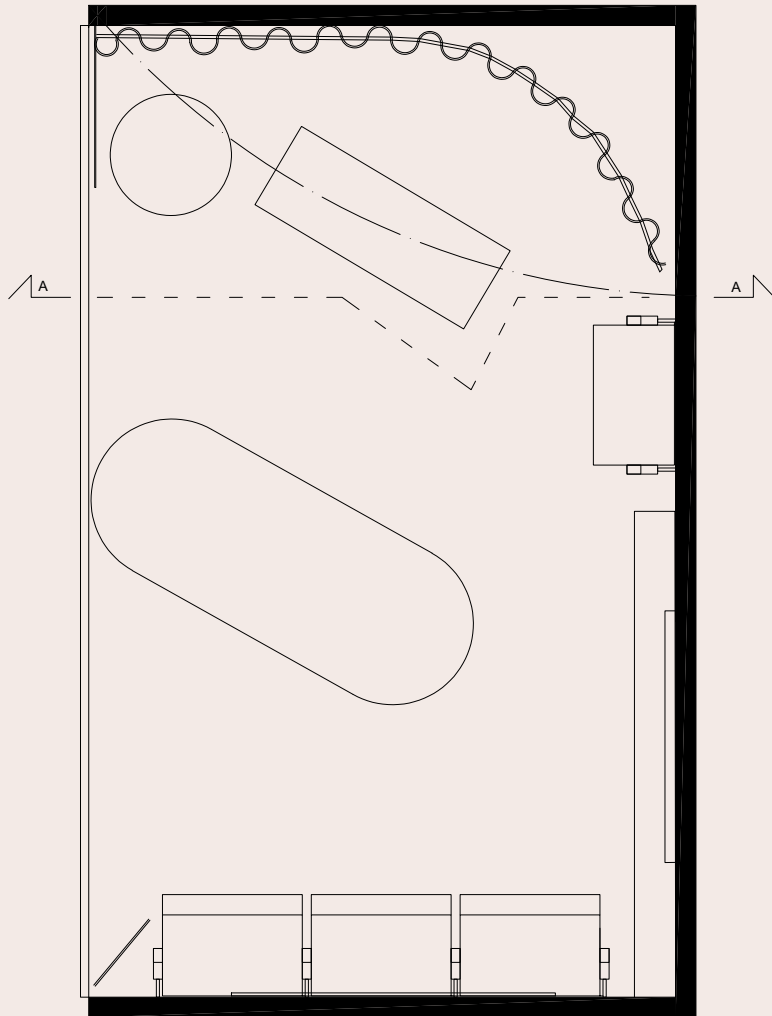
Person A has not bought yet any products from Mádara and wants to learn more about them. The first thing she notices are the new products in front of the space. She reads through the ingredients list of the new eyebrow gel and is happily surprised that it is all natural. She then tries it on and purchases it. She leaves positive feedback on the iPad.

Person B is looking for a good, natural foundation and spots the logo of Mádara on a big picture poster. When he enters, he is asked by the employee, how can she help him. She then advises him on the foundations and helps him pick a fitting shade. He then purchases it and gives positive feedback.

Person C is already familiar with Mádara and wants to try a shade of the new lipstick. She tries it in front of the mirror. She notices positive words written on it and her mood lights up. She still wants to think about the purchase and leaves the store. Later, when she buys the product, she leaves positive feedback on the website and recommends Mádara to her friends.

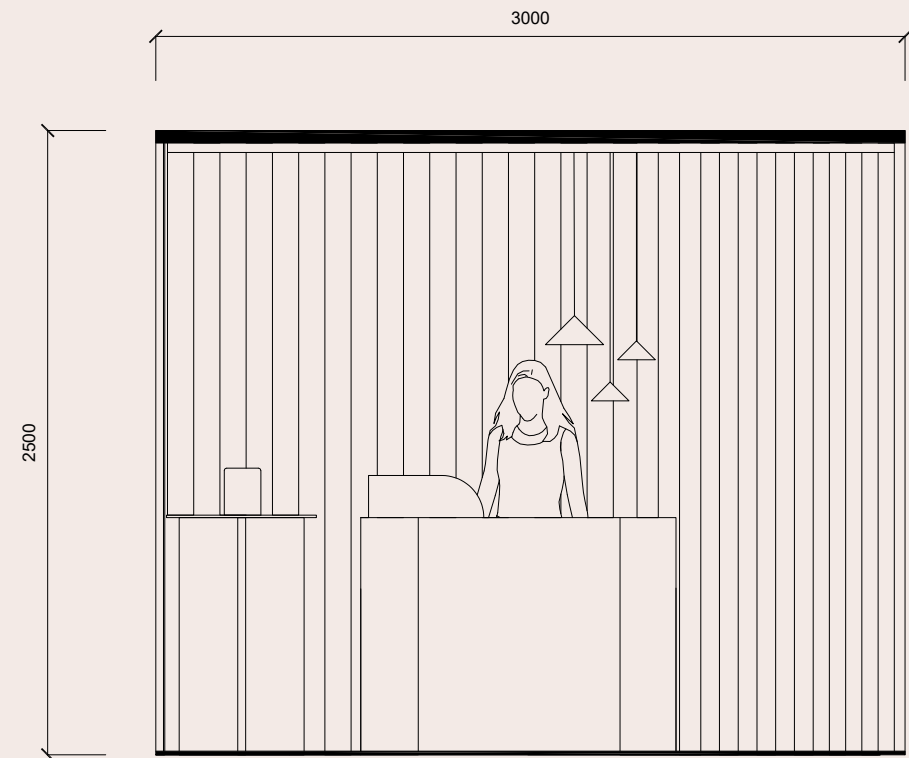
## Sections A - A of the second space

02



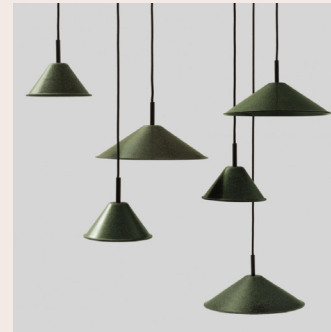
Here is the layout of the second space to which the section A - A cut has been marked onto and then next to it the section A - A picture.

A - A



## 7.5 Lighting

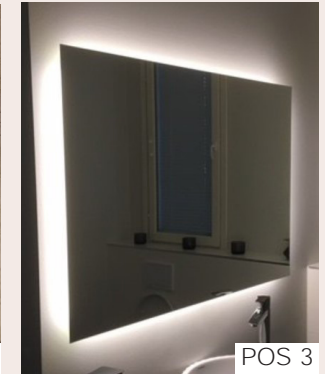
POS 1 is a collection of pendants from High Society that were made sustainably from hemp, tobacco, and wine leftovers. The binder is also bio-degradable. The deep green one is made from hemp. The light bulb is 4000 kelvins and it comes with 97 CRI.



POS 1



POS 2



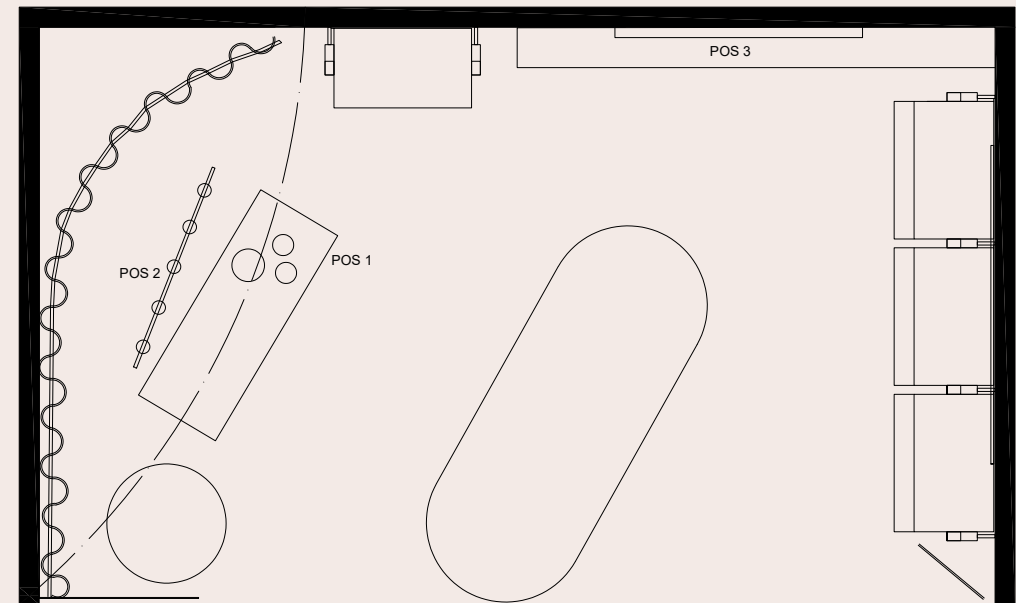
POS 3

POS 2 are LED spotlights. There are five of them on the same track. Their CRI is 92 and they are 4000 kelvins.

POS 3 is a custom-made mirror with LED light stripes in the back. It is from Lasilinkki. The light is 4000 kelvins. CRI is 80 like it usually is in standard LEDs.

The first space does not have any other lighting except the one coming from the makeup mirrors.

The lighting is very minimal in the spaces as there is good general lighting in both the spaces, they are placed in.



## 7.5 Visualization

- 01 A pop up concept in a department store
- 02 A pop up concept at a cosmetics fair

01



Picture 1. Rendering picture of the first space (perspective).



Picture 2. Rendering picture of the first space (perspective).



Picture 3. Rendering picture of the first space (perspective in a space).



Picture 4. Rendering picture of the second space (perspective view).



Picture 5. Rendering picture of the second space (perspective view).



Picture 6. Rendering picture of the second space (front view).

# 08 Summary and self-evaluation

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## Summary

This thesis was about making a modular pop-up concept for Mádara cosmetics. In the theory part, I went through different retail types and explained how they work. I also talked a little about the history and the future of pop-up stores as well as benchmarked some interesting pop-up stores from the world that were very different from each other.

I also discussed, how the designing process of a pop-up store is very different from other retail types. They are usually on the smaller side of size spectrum and therefore, the layout, the customer path and the circulation need to be clear and well thought through. The circulation direction should preferably be unidirectional and accessible for people with disabilities.

The product placement needs to showcase the merchandise in the best way possible, so that the attention is drawn to the products and not the display fixtures. In this area, colours and material contrasts are vital. Additionally, factors like modularity and an easily buildable structure are vital factors in the design. The furniture needs to be light for both the transportation and, the space to not seem cramped and therefore, not inviting and inapproachable.

As it is only short-term space, the brand also needs to be quickly recognized and the space itself needs to look and feel like the brand. Pop-up stores are like the showcasing of a brand. The experience needs to be memorable

and positive for the customer to return to the brand later.

At the end part of the thesis, I went through my process of working on designing the pop-up concept for Mádara utilising the tools from the theory part as well as mind maps and sketches in my designs. The last part of my design result, which is the design concept of a modular pop-up store implemented on two different spaces. The first implementation of the space is a shop-in-shop concept pop-up in a department store. The second implementation is a space at a cosmetic fair or event, where the place is hypothetically between two other spaces and so it has three surrounding walls.

## Self-evaluation

During the thesis process I learned plenty from the different areas of design as well as about branding in a space. I found the subject very interesting and it motivated me throughout the process. In the start, sketching with tools like mind maps and mood boards and writing thoughts help greatly.

I had little prior experience in designing a retail space and no experience at all in designing a pop-up store. The theory that I read from books and the internet helped me greatly to learn from the subjects and to get into the topic more deeply. Furthermore, the interview with Mádara helped me define the goals of the space and the mood they wanted to have there.

One thing I found quite challenging, was managing the time. This was the first space design that I have done by myself to this extent. Also, the beginning of the process took a bit longer than I had first

planned. However, when the process started to go forward, it started going more smoothly.

The length of this thesis is longer than what I first planned but the process sort of took me with it. I could have perhaps also defined the areas a bit more strictly. Overall, I feel quite content with the result of my thesis. The result is an aesthetically pleasing but also practical pop-up concept with two examples on how to implement it into a space.

The spaces look like Mádara without them looking like the existing spaces from the brand. The brand is also visible in the spaces as 2D, but it is not too much. When the actual products of Mádara are added to the spaces, it will add more brand visibility to the space. I hope that other students also find this thesis helpful as a way of designing pop up stores ecologically for a certain brand.

# Thank you

To the teachers who have taught me in the LAB University of Applied Sciences and guided me with the thesis.

To my classmates, who supported me and gave their opinions concerning the design.

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I would not been able to finish the thesis without all of you!

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6. <https://www.buildersmerchant.com/product/birch-plywood-6-5mm/>
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8. Requested from Máðara cosmetics.
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10. <https://www.dezeen.com/2020/10/12/shen-beauty-brooklyn-shop-interiors-plywood/>

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2. <https://www.kvadrat.dk/en/products/curtains/1278-rocket?id=1278::0941>:
3. <https://designwanted.com/design/high-society-highlight/>
4. <http://www.greencastus.com/setacryl>
5. <http://www.greencastus.com/setaparfum>
6. <https://www.buildersmerchant.com/product/birch-plywood-6-5mm/>
7. [https://www.instagram.com/p/BnJp0BhHtFS/?utm\\_source=ig\\_share\\_sheet&igshid=evk915dqjnu&epik=dj0yJnU9ZEpERWZpeVQ5bTjYMW1JNVNfaEdEbDF5Vml-2VEF0SXcmcD0wJm49QXhaSWxCMUtHaDVjdm9fN1lIMWI5USZ0PUFBQUFBR-0JadjZr.](https://www.instagram.com/p/BnJp0BhHtFS/?utm_source=ig_share_sheet&igshid=evk915dqjnu&epik=dj0yJnU9ZEpERWZpeVQ5bTjYMW1JNVNfaEdEbDF5Vml-2VEF0SXcmcD0wJm49QXhaSWxCMUtHaDVjdm9fN1lIMWI5USZ0PUFBQUFBR-0JadjZr.) (Flower bazaar. 2018)
8. <https://www.pinterest.cl/pin/851602610774605583/>
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## FINAL MOOD AND FEEL

1. <https://www.pinterest.cl/pin/851602610774605583/>
2. Requested from Mádara
3. [https://www.instagram.com/p/BnJp0BhHtFS/?utm\\_source=ig\\_share\\_sheet&igshid=evk915dqxjnu&epik=dj0yJnU9ZEpERWZpeVQ5bTlyMW1JNVNfaEdEbDF5Vml-2VEF0SXcmcd0wJm49QXhaSWxCMUtHaDVjdm9fN1IIMWI5USZ0PUFBQUFBR-0JadjZr](https://www.instagram.com/p/BnJp0BhHtFS/?utm_source=ig_share_sheet&igshid=evk915dqxjnu&epik=dj0yJnU9ZEpERWZpeVQ5bTlyMW1JNVNfaEdEbDF5Vml-2VEF0SXcmcd0wJm49QXhaSWxCMUtHaDVjdm9fN1IIMWI5USZ0PUFBQUFBR-0JadjZr)
4. <https://www.biltema.fi/rakentaminen/sailytyshylyt-ja-hylytarvikkeet/yksittaiset-hylyt-ja-hylykot/seinakisko-2000019631>
5. <https://fi.pinterest.com/pin/322218548346478698/> (muokattu Photoshopissa)
6. <https://commonroom.co.kr/HUXLEY>
7. [https://www.google.com/search?q=white+rock&sxsrf=ALeKk01Ta-0SgT33oDzx-QtxVZnAu2ESSZQ:1618406062445&source=lnms&tbn=isch&sa=X&ved=2ahUKewjl-6dCz6P3vAhXVBhAIHcVxDqIQ\\_AUoAnoECAEQBA&biw=1280&bih=616#imgsrc=WXo-4DF-NXU1itM](https://www.google.com/search?q=white+rock&sxsrf=ALeKk01Ta-0SgT33oDzx-QtxVZnAu2ESSZQ:1618406062445&source=lnms&tbn=isch&sa=X&ved=2ahUKewjl-6dCz6P3vAhXVBhAIHcVxDqIQ_AUoAnoECAEQBA&biw=1280&bih=616#imgsrc=WXo-4DF-NXU1itM)
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## MATERIALS AND COLOURS

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7. <http://www.greencastus.com/setasand>
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10. Mádara's instagram
11. <https://fi.pinterest.com/pin/513691901236845383/> (muokattu Photoshopissa)
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## FURNITURE

Wheels: <https://m.motonet.fi/fi/tuote/452050/Kalustepyora-kaantyyva-jarrulla-80-mm>

### Others:

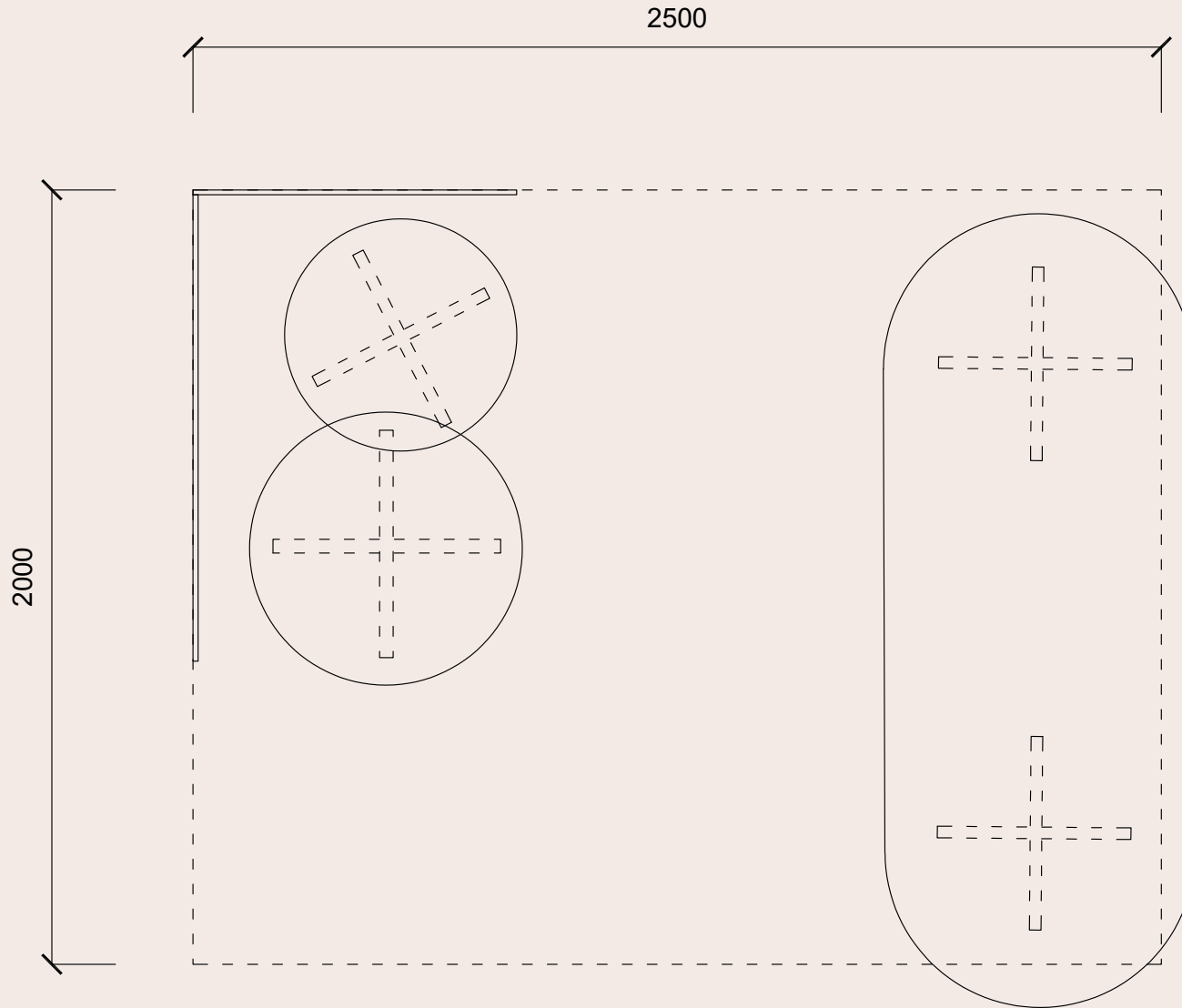
1. Studio Viivi, instagram
2. <https://www.bulba.fi/tuote/kumpu-helmi-vaikoinen-aroma-diffuuseri/>
3. [https://www.gigantti.fi/product/tietokoneet/tabletit-ja-ipad/218125/ipad-10-2-2020-32-gb-wifi-hopea?gclid=Cj0KCQjwpcdqDBhCSARIsAEUJ0hMtPn\\_dXMgslbtJk7u-TQoMGo5voK1BUiyYYL-rnHBOyxB-eq-sr8aAhZjEALw\\_wcB](https://www.gigantti.fi/product/tietokoneet/tabletit-ja-ipad/218125/ipad-10-2-2020-32-gb-wifi-hopea?gclid=Cj0KCQjwpcdqDBhCSARIsAEUJ0hMtPn_dXMgslbtJk7u-TQoMGo5voK1BUiyYYL-rnHBOyxB-eq-sr8aAhZjEALw_wcB)
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5. [https://www.thomann.de/fi/jbl\\_control\\_23\\_1\\_wh.htm?sid=b8586a376e73e4b-9130b4a818f65c55a](https://www.thomann.de/fi/jbl_control_23_1_wh.htm?sid=b8586a376e73e4b-9130b4a818f65c55a)
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7. <https://www.vidaxl.com.au/e/8718475613213/vidaxl-clothes-rack-59x35x150-cm-white>

# Attachments

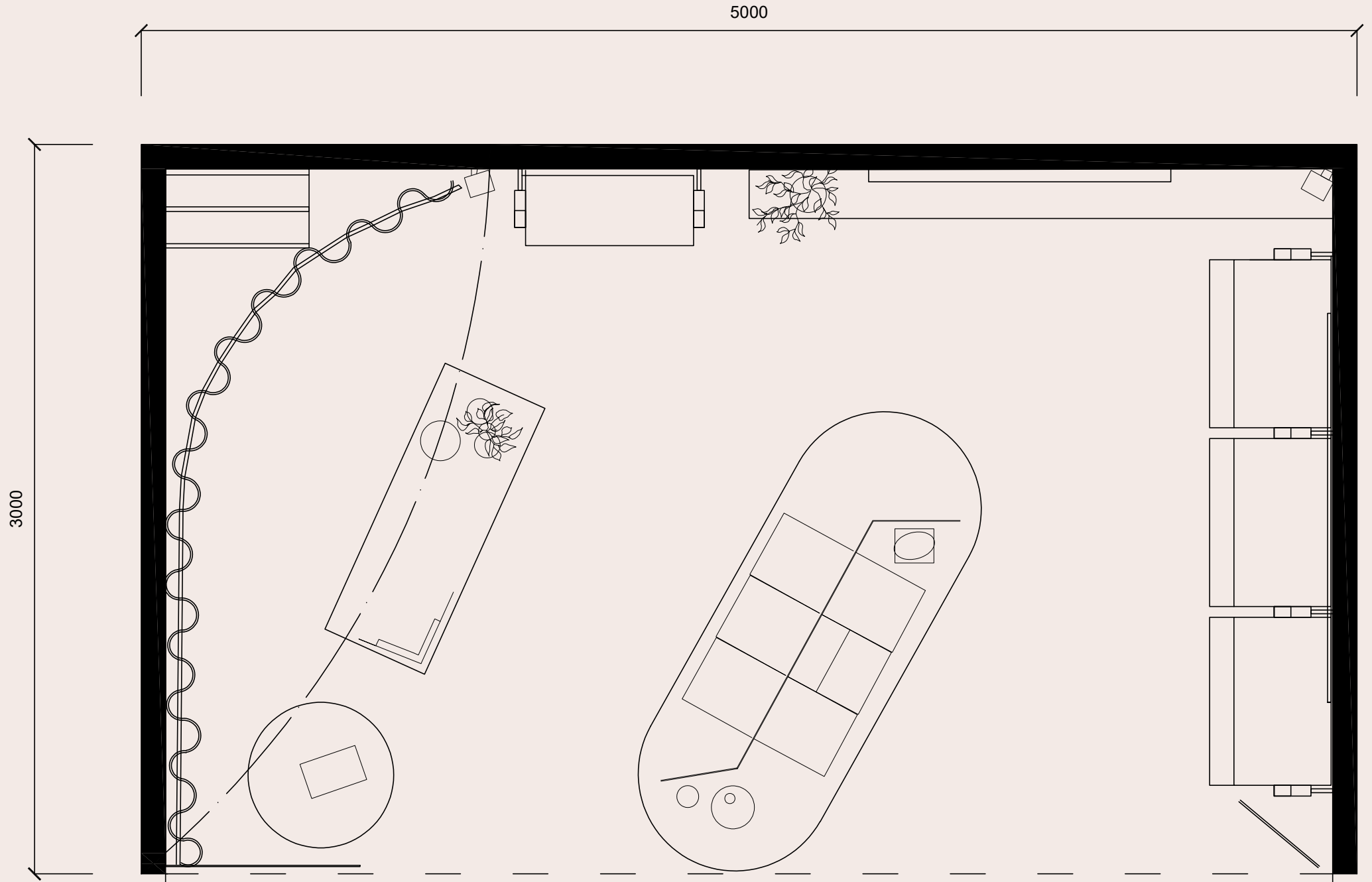
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1. Layout of the first space
2. Layout of the second space
3. Lighting layout
4. Furniture drawings
5. Section A-A

Layout of the first space



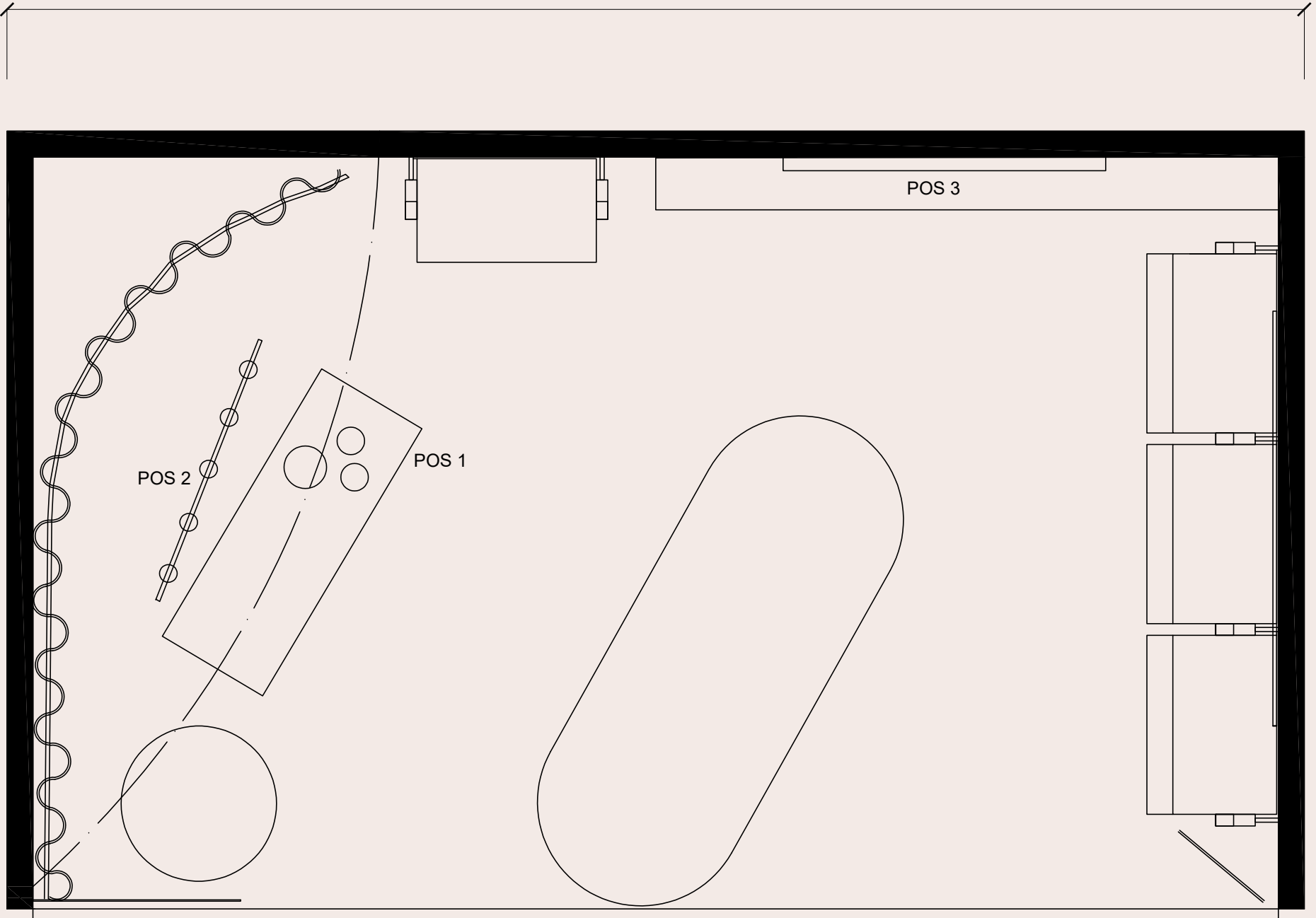
Layout of the second space



Lighting

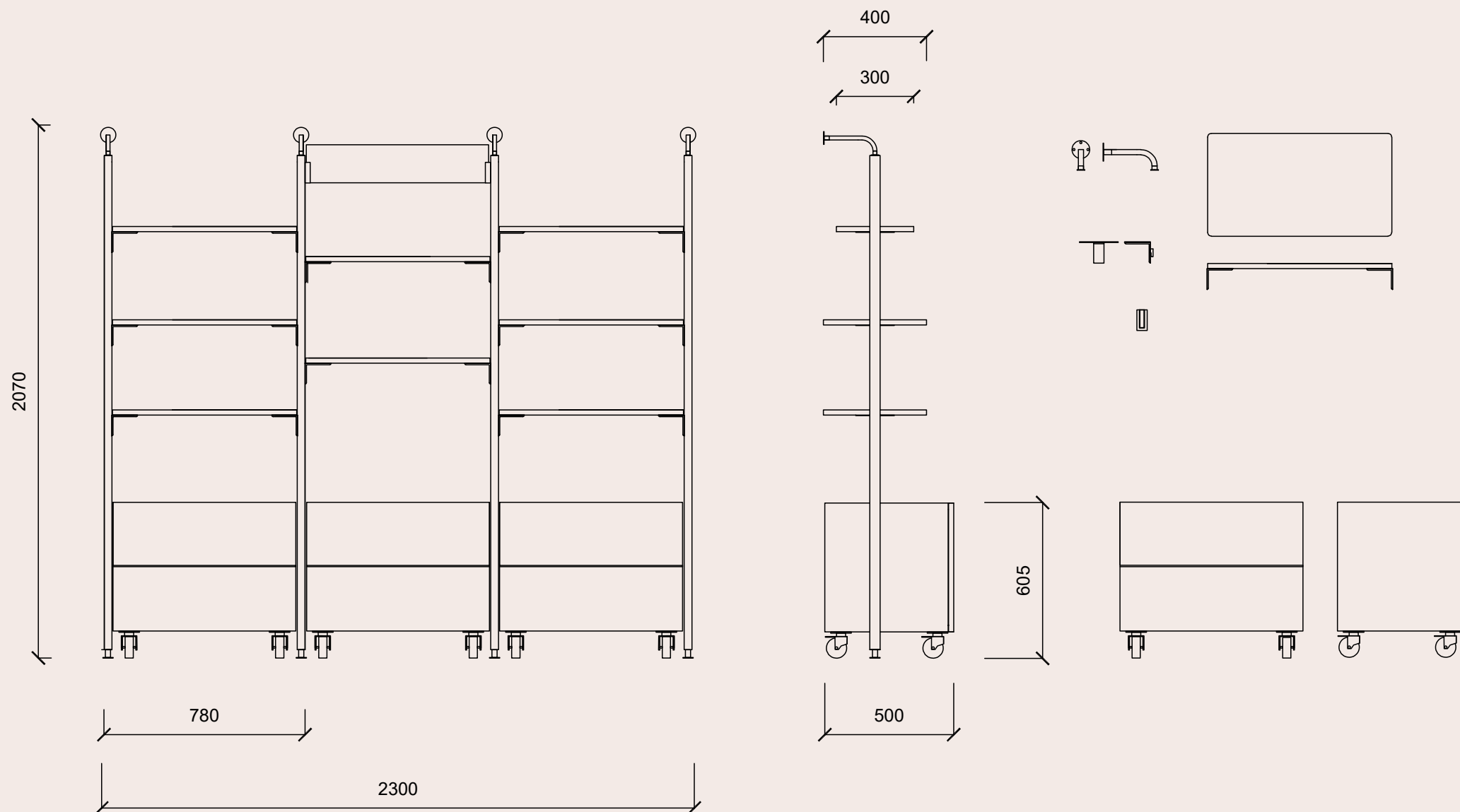
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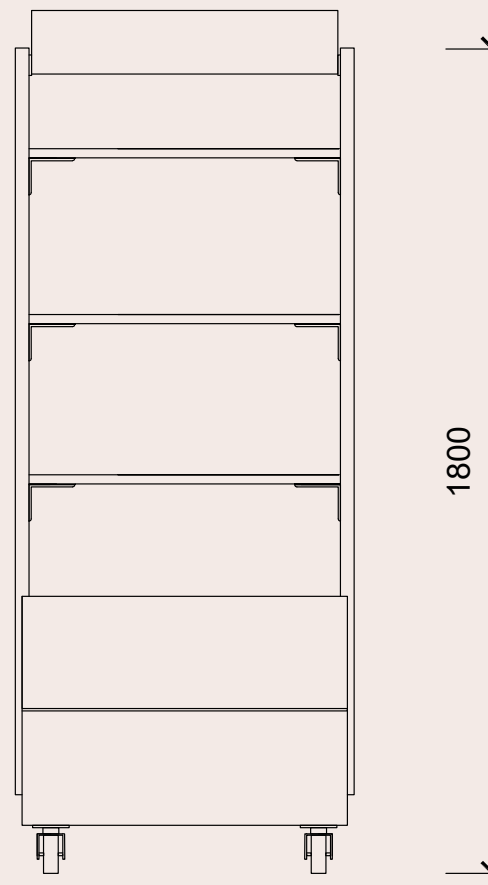
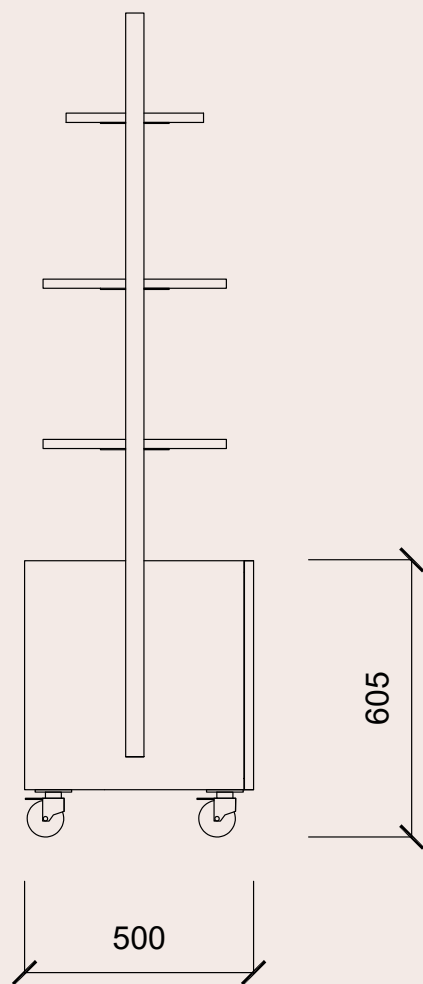
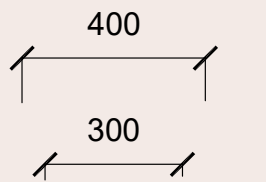
## Furniture drawings

## Shelving system: wall/floor



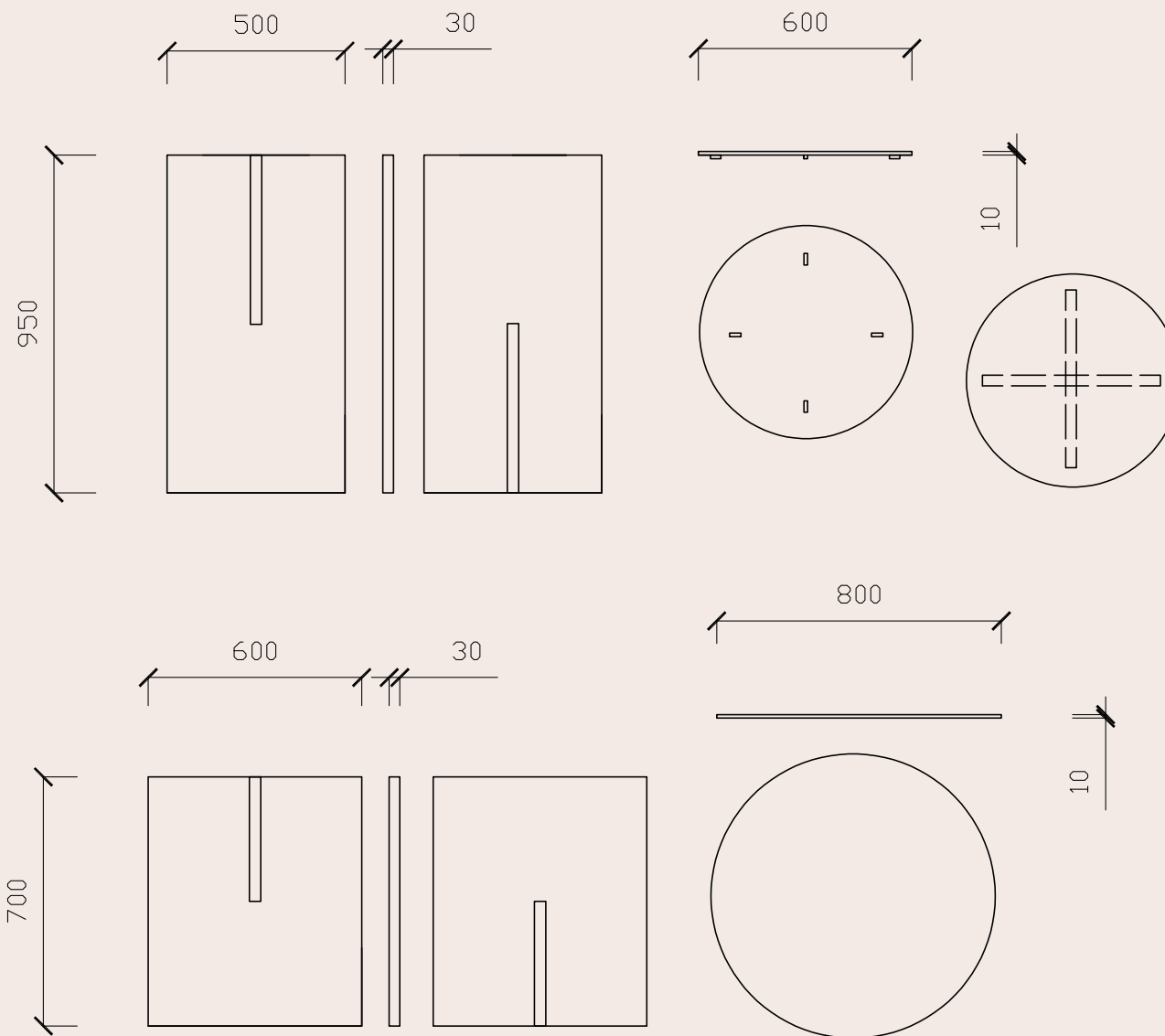
# Furniture drawings

Shelving system: floor



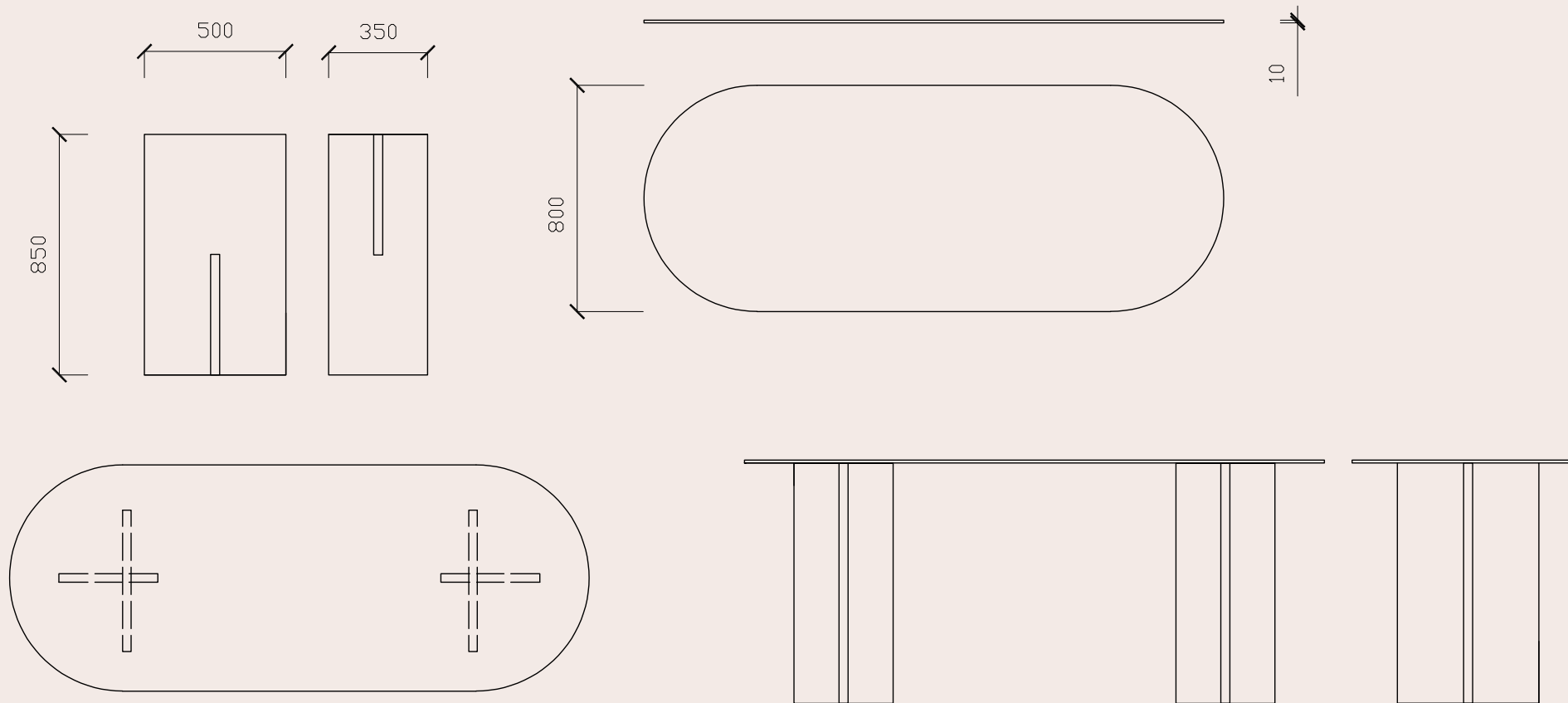
## Furniture drawings

## The table



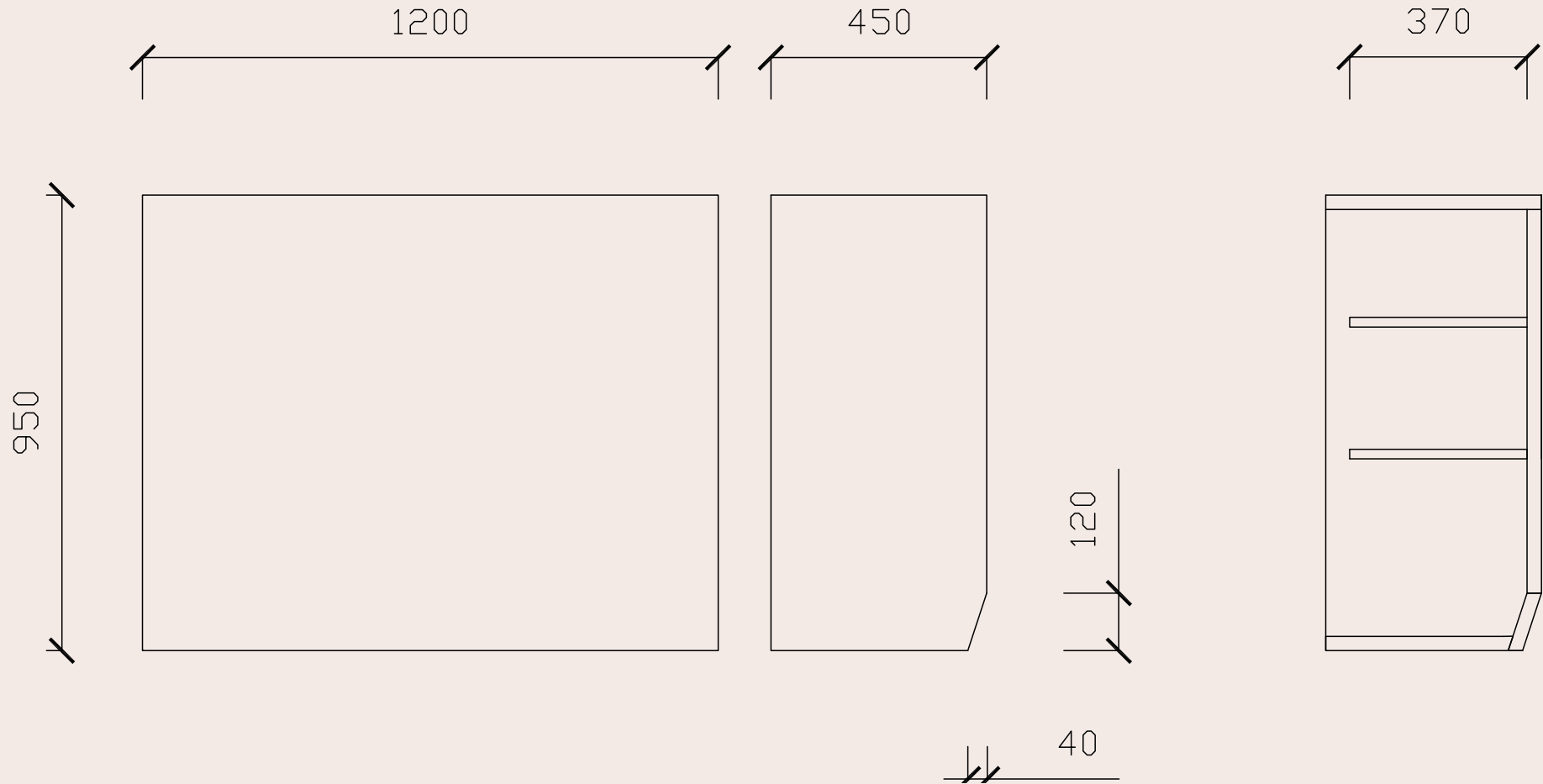
# Furniture drawings

## The table



Furniture drawings

The counter



Section A - A

