



Precedent studies

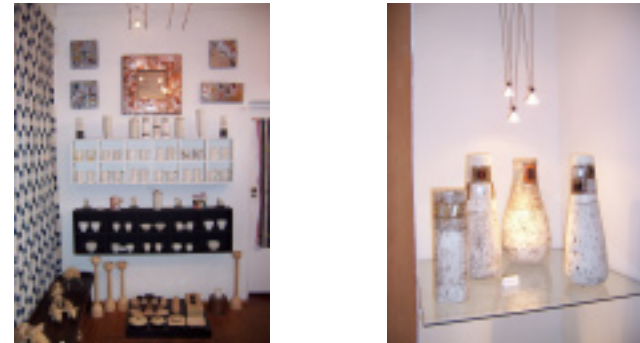
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5.1
Precedent studies: Specialised retail outlet

Kim Sacks
 Oxford Road, Johannesburg

As a backdrop in her shop design, Kim Sacks uses crisp white walls. The merchandise is arranged in layers; below, at and above eye level. Smaller bowls and jewellery are placed at eye level where patrons can view them without straining, the walls are filled up to the ceiling with fabrics, woven plates and pictures, and larger objects are simply placed on the floor or on low level shelves.

Sacks's use of strong contrast sets her shop apart as it creates a sense of sophistication while displaying the strong African character of the merchandise as well. She seems to consciously source neutral articles to sell alongside her own monochromatic ceramic artworks. White ceramics are placed on timber shelves and reed baskets are hung on white walls.



Articles sourced from other artists are displayed in small, lockable cabinets and sold on consignment. This is mutually beneficial as Sacks carries the risks of running the shop, but is able to supply her patrons with a wider variety of merchandise extending beyond her scope of expertise.

A traditional African method of storing bangles is mimicked in her bangle display. In the book Africa Adorn, it tells how the 'fan' (supreme chief) of the Bamileke people of Cameroon would wear a collection of bracelet's made from a single tusk. These bracelets would be stored on a wad of palm fibres. In Figures 4.7 and 4.8, one can see how sack cloth has been used in a similar way. This display is, however, unsatisfactory on its own as it does not allow patrons to easily try on the bangles. Therefore, a basket that holds an example of each design of bangle has been placed below the hanging sack cloth to permit fitting and to catch any fallen bangles.



Figure 5.1: Grass baskets
 Figure 5.2: Kim Sack's white ceramics
 Figure 5.3: Head rest and bead necklace
 Figure 5.4: Ceramics, mirrors and wall hanging
 Figure 5.5: Shelley Mailsel ceramics on glass shelf
 Figure 5.6: Shelf display
 Figure 5.7: Ivory bangles
 Figure 5.8: Ivory bangles
 Figure 5.9: Art vark cutlery display
 Figure 5.10: Kim Sack's white ceramics in glass display case
 Figure 5.11: Bead baskets
 Figure 5.12: Beads
 Figure 5.13: Katherine Glenday's ceramic display.

5.2
Precedent studies: Specialised retail outlet

Delagoa

corner of Pretorius and Eastwood Street, Pretoria



Figure 5.14: Stacking display tables on castor wheels

Delagoa's shop design is similar in approach to Kim Sacks. White walls are used as a backdrop and the merchandise is organised in layers of differing heights. Conversely, not having an in-house artist means that no one style is dominant and a far more lively atmosphere is created by the intense variety of colour, shape and texture.

The shop caters for a wide clientele. Products range from traditional craft items to designer pieces, from functional art to the purely ornamental, and from textiles to ceramics. Every available space is jam-packed with merchandise. Mobiles hang from a false ceiling and even handmade furniture is available for sale.

The solitary shop assistant sits at the till, which is placed near the shop entrance. The shelves never exceed eye level, allowing the shop assistant to have a view of the entire shop.

In Figure 4.14, purpose-made shelves on castor wheels are shown. Due to the purpose-made shelves' ease of mobility, the shop has the potential to adapt to new demands of changing merchandise.



Figure 5.15: *Pay counter*
Figure 5.16: *Various bowls*
Figure 5.17: *Ceiling display*

5.3

Precedent studies: Specialised retail outlet

Earth, Fire and Ice :Gems and crystals Monte Casino, Johannesburg



Figure 5.18: Crystal balls. Johannesburg: Monte casino.

Figure 5.19: Lockable cabinets. Johannesburg: Monte casino.

Figure 5.20: Canterliever shelves. Johannesburg: Monte casino.

Figure 5.21: Built-in display



On entering this shop, one is overwhelmed by the variety of colours and shapes of the crystals and gems.

There are three areas of investigation which are unique to this type of store; lighting, security and merchandise. The lighting brings the stones to life and enhances their character. Shop displays can either encourage patron exploration and self-service, or acts as a means of increasing security.

At the shop Earth, Fire and Ice, the choice of lighting is determined by the physical characteristics of the gemstones on display. Transparent or translucent gemstones are most beautiful when light shines through them to expose the crystal patterns inside. In Figure 4.18, a crystal ball is mounted on a light box. It is simple in design, only acting as a backdrop and therefore, it does not distract one's attention from the merchandise. The other dominant source of light in the shop is downward shelf lighting (Figures 4.19 - 4.21) which highlights other areas of interest and intensifies the colours.

As the values of the different gemstones vary quite dramatically according to availability and size, different intensities of security are necessary. The layout of the shop is designed so that the shop assistant can view the entire shop without leaving the central counter and pay point (Figure 4.22). Lockable cabinets at the back of the store house the valuable, large, unfinished gemstones (Figure 4.19). Customers only need assistance here if they wish to purchase something. On the other hand, finished products such as rings and necklaces are kept in the counter where the shop assistant can help anyone wishing to try on something without leaving his/her

post.

The less valuable jewellery and gemstones are displayed in baskets on a table in front of the counter manned by the shop assistant (Figure 4.23). Here, patrons can browse at their leisure, picking up and exploring the world of gemstones.

The merchandise sold stays within the scope indicated by the name of the shop, Earth, Fire and Ice: Crystals and gems; however, a variety of client profiles are catered for. Collectors have a variety of ornamental gemstones to choose from. Beautifully cut precious and semi-precious stones to create one's own jewellery and ready-made jewellery can also be purchased.

Merchandise is displayed and grouped together according to these levels of refinement. It is separated even further by making the affordable jewellery, pendant and stones available for patrons to help themselves, while the valuable merchandise is locked in display cabinets for safe keeping.



Figure 5.22: Display table

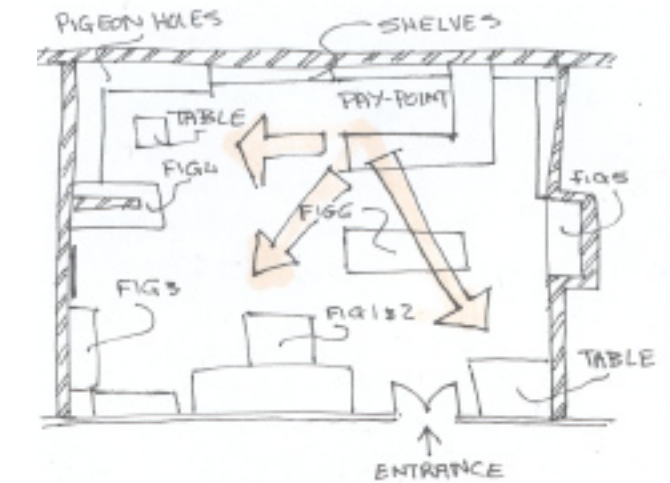


Figure 5.23: Diagram showing the shop layout. The arrows indicate the shop assistants view from the pay point.

Figure 5.24: Sally Buttons, in the Woodlands Mall, displays a simple, elegant shop front. In keeping with the monochrome branding of the shop, grey-silver mannequins are dressed in the latest fashion and are placed in front of a large, ornate mirror. This mirror allows passer-by's to see the entire outfit at a glance.



Figure 5.26: A foam dog's head in the shop window of Accessorize is stylised and simplified by making it a single bright colour. It acts as a fun and convenient permanent display which uses colour to complement the ensembles.



5.4
Precedent studies: Branding through displays

Mannequins

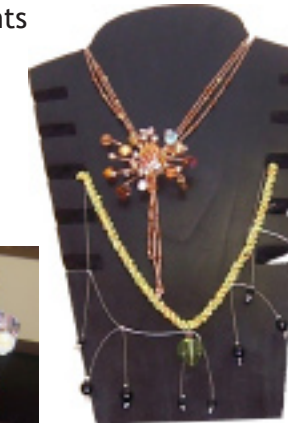
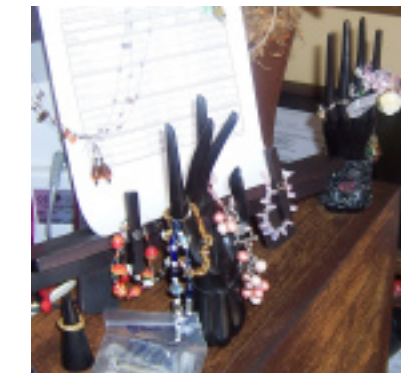


Figures 5.25: A variety of original mannequins are shown on The Cool Hunter website. As craft is generally rich in texture and colour, a monochromatic mannequin with a smooth finish will be most suitable for this scheme.



Figure 5.32

Figures 5.27 - 5.28: Timber busts and hand mannequins have been imported from Indonesia to display the craft jewellery of Beads Entwined. The slender fingers of the hands are best suited to show off small items such as rings and bracelets on the counter, while the larger busts are positioned on the shelves. Deep grooves have been cut into the edges of the busts. This subtle intervention complements the design and creates hooks on which necklaces can be hung.



Figures 5.29 - 4.31: Big Blue is a well known franchise known for its fun selection of clothing and jewellery, and its eye catching shop displays.

Below the till, inside the glass counter, an array of gems, necklaces and earrings are displayed under 50 W diachronic halogen miniature spotlights. The glass shelves allow the light to pass through and thus, fewer bulbs are required to adequately light up the entire cabinet.

High gloss, plastic hand mannequins in various colours add to the feeling of abundance when laden with bold bangles and bracelets (Figure 5.32).

The laser cut, powder coated, steel tree is useful for displaying earrings at the till, but the design is very busy and therefore, the earrings disappear into the detail.

5.5
Precedent studies: Branding through displays

Clothes hangers

Clothes hangers are often overlooked as an aspect of branding and marketing in smaller shops. When customers are shopping, every detail should remind them of the particular shop and imprint the branding of the shop in their minds (Figures 5.33 - 5.35).

The clothes hanger has the advantage of constantly being in the shopper's line of site. When shoppers see an item that they wish to purchase, they see it on the hanger and immediately a correlation is made between the shop and the clothing they like. This increases the number of regular customers and promotes word-of-mouth advertising.



Figure 5.33: Wire clothes hanger



Figure 5.34: Pearl clothes hanger

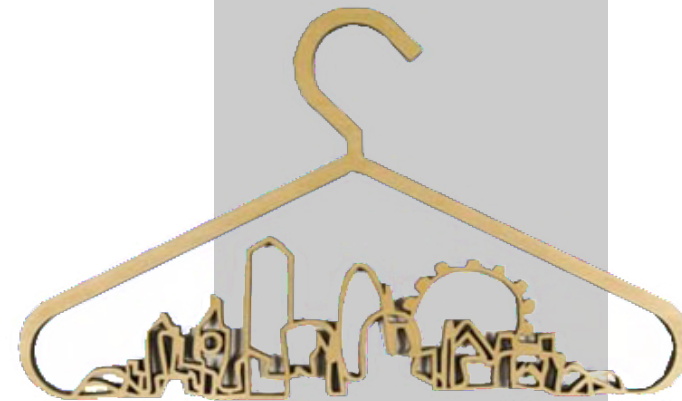


Figure 5.35: Laser cut city-scape clothes hanger

5.6
Precedent studies: Reusing heritage buildings

Reichstag parliament building

Berlin, Germany

Architect: Lord Norman Foster



Figure 5.36: Graffiti of Russian soldiers



Figure 5.37: Reichstag building after WWII

The Reichstag was reopened as the Bundestag, the German parliament, in April 1999. The original building, designed by architect Paul Wallot, was bulky; therefore, Lord Norman Foster's approach involved making a "light, clean modern insertion" (Russell 1999:103) of glass and steel. This was to be clearly separate from the original building envelope. The spaces were arranged according to function and movement.

While under construction, some alterations to the design were made. The building incurred severe damage from fire and bombs during World War II (Figure 5.37) and much of the structure was found to be irreparable, with a third of the original structure having to be removed. Graffiti left behind by Russian soldiers during the war was also found (Figure 5.36). It was decided that the graffiti should not be removed so as to remind us of the negative effects of war.



Figure 5.38: Visitors looking down at the parliament in session (above)

Figure 5.98: Entrance (left)



Figure 5.40: Glass dome at night

The well known glass dome has become the city's icon as it can be seen from almost anywhere in the city and is a unique addition to the cityscape (Figures 5.38 & 5.40). This dome contains a double spiral ramp that allows visitor to experience a superb view of the city or to look down onto the parliament in session. This design decision is described in the Architectural Record as "architectural transparency as an expression of political accessibility" (Russell 1999:111).

Foster's noteworthy response to this building was one of honesty. Every era of the building's history was recognised for what it was, no matter how uncomfortable it may be, and a clear distinction between the old and new was made by inserting a visual and tactile difference into the design and materials.

5.7

Precedent studies: Reusing heritage buildings

Castelvecchio Museum

Verona, Italy

Architect: Carlo Scarpa

Carlo Scarpa is known for his use of luscious materials and for reviving craft in a contemporary manner (<http://www.architecture.com>). Although he has an appreciation for other styles of architecture, he considers himself to be a true son of his region and has strong feelings for his roots (http://www.GreatBuildings.com/buildings/Banca_Popolare_di_Verona.html).

Castelvecchio Museum in Verona is considered his highest achievement in terms of his delicate handling of ancient buildings. In order to distinguish the old from the new, reveal joints and spatial slots were used, and are said to be like “miniature conceptual moats” (<http://www.architecture.com>).



Figure 5.40: Interior view of Castelvecchio Museum

Figure 5.41: Circulation space in the Castelvecchio Museum

Figure 5.42: Double volume space in the Castelvecchio Museum

