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“Furniture” Implementation on Retail store’s interior spaces to achieve Visual attraction

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Abstract In English**Introduction**

There is now significant overlap between the two, as they merge into a new class of 'architectural furniture', or split into modules that can serve as building blocks for both pieces of furniture and works of architecture. This brings us to two complementary lines of research that have different starting points, but share the common aim of creating maximum impact from minimum resources, whether space, time or materials.

Focused on the potential of the structural framework, the architecture-to-furniture line of enquiry is about flexibility, transparency and developing structural principles that allow for as many different 'user scenarios' as possible capable, like the Dom-ino system, of supporting virtually any kind of design programme and interior layout. The opposite vector of furniture-to-architecture deals with 'compacting the content', producing furniture that morphs into micro-architecture and blurs the boundary between an XL furniture piece and an XS building.

This is what has been studied by applying the concept of 'Furniture' and its contribution to solve the current problems of visual merchandising and to help the interior designer choosing the appropriate architectural concept for the innovative idea stemming from the spirit of the brand.

Thus, we find the importance of studying the principles of architectural and interior design and visual impact on commercialization, and to find creative solutions to an attractive design for the consumer, consistent architecture and interact with visual merchandising principles.

The contemporary consumer has become "a consumer of cultural products, equipped with skills that allow him to become a producer himself and therefore able to activate processes of signification". In the continuous search for new areas for his own self-affirmation, he recognizes in the consumer experience a new space of sociability within which he can be active and pro-active. The innovation of the store, both from the recognition and differentiation points of view, is therefore connected to the increase of interaction in the retail space between consumers and enterprise.

Visual merchandising has become the linguistic structure of the presentation, through the skillful knowledge of the structures of perception, interpretation and motivation behind the pattern of retail space combined with the ability of design to define its form and meaning. The physical and moral design of the space is designed to create a specific environment in which the products demonstrate their main symbolic value.

The research will examine the subject through the following chapters:

Chapter one: entitled "**The impact of Architectural concepts in the formulation of Furniture**" Which deals with the following topics:

1- Experimental Furniture with structure design:

The first part of the study focuses almost exclusively on furniture, highlighting the different facets of structure-based experiments. In the section 'Frameworks', designers

investigate the functional essence of the structure, while in 'Deconstruction' they take the structure to pieces and look into the meaning of each part. They examine the forces that keep these parts together, and creatively reassemble them to change the way we interact with our furniture and feel about the spaces we inhabit. They explore the relationships between art and design, the rational and the intuitive.

'Blocks & Modules' is about obtaining maximum variety with only a few basic elements and smart, often tools-free solutions to assemble them. In 'Stacks & Towers' furniture design finds direct inspiration in urban landscapes, and, like architecture, benefits from space-saving vertical construction to combine high density with flexibility. In 'Transformers', designers explore the capacities of movement as the fourth dimension: a cube unfolds into a complex sculpture comprised of drawers; a pillar integrates rotating shelves and racks for a constantly changing interior.

Closing the sequence of experimental framework is 'Parametrics', a few examples of more sophisticated customization where the final shape of a piece of furniture is defined by both the user and the space for which it has been designed. Advanced software manipulates and synchronizes several parameters at a time, morphing basic modules into bookcases, or storage walls, or interior landscapes that fill the entire room, ceilings included, and incorporate light fixtures, service windows, and so on.

2- Furniture design as Micro-Architecture:

These multipurpose items of furniture can be interpreted as micro-architectural objects, master planned across a room. In this part we witness the transformation of furniture into furniture, beginning with the section entitled 'Fusion', where separate functions blend into hybrids: playful, practical, artistic and thought-provoking. Here, we again trace two different vectors.

One approach compacts 'architectural furniture' into free-standing items, fixed or mobile ('Space Organizers'; Room in a Room'), while the other ('In-built') pulls it in and out of the walls, freeing up the center of the room for other uses throughout the day. Finally, a series of 'Landscapes' brings us one step closer to the complete merger of furniture and architecture.

3- Architectural Synthesis and its impact on interior space forms:

'Furnitectoral thinking' brings together innovators whose ideas are ahead of their time. Intended for single-room houses, the former allowed for both warmth and a certain amount of privacy. A wooden chest of the same length performed the triple function of seating, storage and access to the bed above. Similarly, the architecture of the Russian stove allows for heating and cooking, as well as a place for sleeping. These multipurpose objects act as space-makers, enabling interaction and privacy, and creating tools and conditions for using a small space with maximum intensity.

The borderland where furniture and architecture meet creates an organic whole that expands in different directions. Architectural historian Kenneth Frampton described Pierre Chareau's Maison de Verre (1928-32) as 'a grossly enlarged piece of furniture, interjected into an altogether larger realm' – a description that could also be applied to the projects featured in 'Architectural Shelving' and 'Macro-furniture'. Each of these projects is a

'functional cluster', where the container and the content are not separated, but rather co-design each other, such as MVRDV's Book Mountain in Spijkenisse, Netherlands, Edge Design Institute's Suitcase House in Beijing.

The examples in 'Partitions' look at the ways in which design projects can contribute to the larger task of creating fluid, flexible domestic and working spaces that change in synch with our lives. 'Plug-ins & Add-ons' and 'Building Blocks' revisit modular and parametric design, this time applied at the scale of architectural objects. A house gets deconstructed into an assembly kit of prefab units, each shaped to perform a specific function: clients are invited to configure their own bespoke homes, and user input materializes into a remarkable spatial experience. Playing cards, toys and geometrical grids provide ideas for structural systems, successfully used in furniture and buildings alike, sometimes in a two-in-one combination.

And in the last part, 'Multi-scale' highlights cases in which designers and architects develop transversal methods, where buildings and furniture seem to be a consequence of larger experiments with three-dimensionality and movement.

Chapter two: entitled "Design visual attraction of the Brand and its impact on Merchandising the space of Retail stores"

The traditional retail space has reacted to this change with new forms of organization, unraveling its physical boundaries and allowing interesting interactions online. It also enhances its own experiential nature, floating between physicality and virtuality. Now more than ever, innovation is acknowledged as the ability to give meaning to the processes of consumption. The physical retail space not only mitigates the presence of the product, as it tends to transfer it to more strategic channels, but also enriches the product with new functions and services, often of a cultural nature. Contemporary retail spaces now require more than a discussion of their role and the new directions taken by modern consumption practices must be analyzed.

This deals with the following topics:

1- Interpreted brand identity as interior space design:

This part explores the notion of branding and examines how branding principles can be interpreted into an interior scheme. Different mechanisms for defining a brand are set out and examples of retail types are showcased to explain ways of appealing to consumer markets and trends through the interior.

2- Visual attraction retailing and the shaping of space:

The organization of space, material and immaterial, leads to the creation of specific atmospheres in which displaying all the products means highlighting their main symbolic value. The fall of the potential of "grand narratives" led to the revaluation of the individual in the perspective of Lebenswelt's Husserl concept (world-of-life), where the environment takes the place of "the constitutive operations that the subject performs, understood as concrete monads, as people aware of what they do and operate".

3- Functional determinants of interior visual merchandising of retail space:

Visual merchandising is the creative, but also organizational elaboration which aims to interpret in visual form the actual reality of the store's product offer and create important relations with the target audience. In addition, visual merchandising coordinates the different languages of communication and relation tools occurring in the store. In this sense, reference is made to the elements of corporate identity, interior design, in store communication, signage, product packaging, positioning and contents of in store and digital material and customer service system.

Starting from the identification of product ranges, the design of visual merchandising develops through a process characterized by three main stages: classification and merchandise aggregation, space organization, and display. One of the important factors for any person working in visual merchandising is awareness and knowledge, as well as fashion directions by knowledge of the social, political and economic Circumstances.

Chapter three: entitled Furniture Implementation examples on Retail Stores interior spaces: This deals with the following topics:

- 1- Analytical study of global retail spaces examples and the application of design Furniture.
- 2- Applied study of local retail example located in (Lake Yard commercial complex located in the village of Hacienda North Coast).