i+D — March/April 2019

Creating Cannabis Culture

The Licensing Game

Designers as Retailers

i+D

Designed to Sell

LUUM

Before there were computers,
we programmed our looms.

The *Woven Logic Collection*, designed by Suzanne Tick, celebrates the binary art of weaving, mixing complex digital sequences to deliver a fresh analog experience.

Experience the *Woven Logic Collection*
luumtextiles.com

STILL COLLECTION
DESIGNED BY RICHARD FRINIER

BROWN JORDAN

CHICAGO COSTA MESA DALLAS LOS ANGELES MIAMI SAN FRANCISCO SCOTTSDALE

Brownjordan.com/LearnMore

FEATURED LIGHTING
Demna DEM-002, Bellair BEI-006, Malloy MAY-260, Ellen EEN-002, Mccrory MRY-100, Lorenzo LZR-001, Hannity HNI-001, Gabrial GAB-001, Candler CDL-001, Lulu LUL-002, Edmund EDM-002

Lighting your way.

Discover a new go-to resource for lighting. Our 800+ chandeliers, pendants, lanterns, wall sconces and lamps cover a range of styles, price points and sizes. All are ready to ship within 24 hours.

HIGH POINT MARKET | SHOWPLACE 4100 | OPEN 8AM-8PM | EARLY ACCESS - FRIDAY, APRIL 5

ACCENT FURNITURE BEDDING LIGHTING PILLOWS RUGS THROWS WALL DECOR | SURYA.COM

SURYA

WE'RE INTRODUCING SOMETHING
A LITTLE DIFFERENT THIS SEASON.

les petite seats

IN STOCK & SPECIAL ORDER UPHOLSTERY | TABLES & STORAGE | LIGHTING | RUGS | BED LINENS | ACCESSORIES | WALL ART | WINDOW TREATMENTS

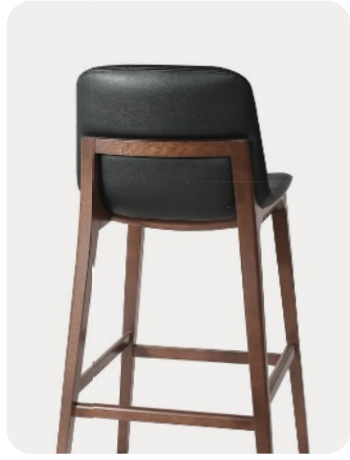
AND THE MOST INDULGENT DREAM MATTRESSES

Mitchell Gold
+Bob Williams 30 | *to-the*-TRADE

THIRTY YEARS OF DESIGN AND INNOVATION

800.789.5401 | MGBWHOME.COM

FONTANA SERIES



ISA INTERNATIONAL

1976 - 2019

March/April 2019

VOLUME 3/NUMBER 2
The magazine of the American Society of Interior Designers and the Interior Designers of Canada

Image: Eric Laignel

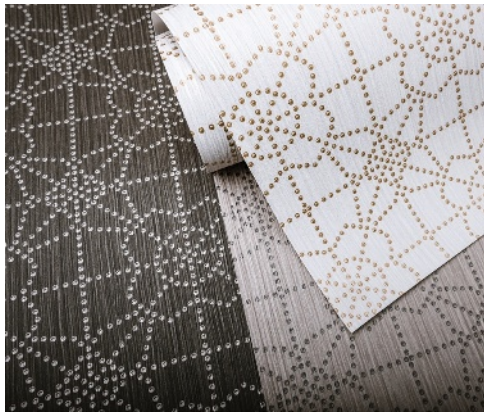


Image: Stacy Garcia Commercial

Image: Chad Keffer


Let's go all out. Together.
Interior designers, architects and home stagers—enjoy the perks of our Design Trade Program, including an exclusive discount at Crate and Barrel and CB2. Sign up today at crateandbarrel.com/DesignTradeProgram.
Crate&Barrel
CB2
DESIGN TRADE PROGRAM
Crate&Barrel

March/April 2019

COVER IMAGE:
Ken Hayden

42

ICONIC PROFILE: STEVEN CLEM

This industry thought leader and mentor to emerging professionals brings inspirational vision and leadership to every project and person he encounters.

BY AMBROSE CLANCY

Image: Ken Hayden

Image: Danilo Agutoli

44

TALKING SHOP

Interior designer-cum-shop keeper: Adding a retail aspect to one's design business can be a challenging but exciting way to expand, as these designers can attest.

BY CARA GIBBS

Departments

ON THE COVER
Finds from around the globe come together at The Grand Tour, designer Caroline Rafferty's shop in Palm Beach, Florida.

POUR LA VERSION FRANÇAISE DE CE NUMÉRO, VISITEZ

http://digitaledition.iplusdmag.com/iplusdmagazine/march_april_2019_french

NEW

TRADE PROGRAM

The Container Store®

containerstore.com/trade-program

Exclusive everyday discounts across our entire line of custom closets and organization products.

i+D

i+D (ISSN: 2575-7628 [print]; 2575-7636 [online]) Volume 3, Number 2, March/April 2019. Published bimonthly in January/February, March/April, May/June, July/August, September/October, and November/December by Stamats Communications, Inc., 615 Fifth Street SE, Cedar Rapids, Iowa 52401. Receipt of *i+D* is a benefit of membership in ASID and Interior Designers of Canada (IDC). A portion of each ASID member's annual dues, amounting to $2.42, goes toward the member's *i+D* subscription. Editorial Offices: 1152 15th Street NW, Suite 910, Washington, D.C. 20005. Periodicals postage paid at Washington, D.C., and additional mailing offices. POSTMASTER: Send address changes to *i+D*, c/o ASID Customer Service, 1152 15th Street NW, Suite 910, Washington, D.C. 20005.

All new, *exclusive membership benefits program*
for the Interior Design Professional

HF Design Pro

Hooker Furniture / Hooker Upholstery / Bradington-Young / Sam Moore / MARQ

We cordially invite you to visit with us at Hooker Furniture.

IHFC C1058 • hookerfurniture.com

SALES EXPERIENCE

Randy Fiser, CEO, ASID, and Tony Brenders, CEO, IDC. (Image: Lindsay Cephas)

We've all been there. That one remarkable retail experience so immersive and inspiring we tell everyone we know about it. We want them to see what we've seen; to feel what we've felt. We want them to share in the experience. Credit for that feeling typically goes to the brand itself; at least when the designers have done their jobs, it does. But, the *real* retail experience is in a designer's imperceptible interpretation of how a brand should make us *feel*.

In this issue of *i+D*, we examine design's role in the retail adventures that have replaced the simple idea of running out to the store to pick up a specific item. We talk with designers who help brands transform their bricks-and-mortar locations into unforgettable destinations ("The (New) Retail Experience," p. 30), and we check in on one of New York's latest retail accomplishments—one that offers trade benefits to interior designers and architects ("Engaging Exhibition," p. 18). We also examine the complexities of the opportunity-rich segment of cannabis dispensary design ("A Growing Opportunity," p. 36). As a designer, perhaps you have considered opening a shop of your own ("Talking Shop," p. 44), or contemplated expanding your brand via licensed or private-label goods ("What's in a Name?," p. 22). We ask the questions that will help you make informed decisions.

As online shopping shows no signs of slowing down, a designer's tactile expression of a brand in a physical location and form is, perhaps, more pertinent—and influential—than ever before. Whether it's a shop of your own or a flagship location for a global brand, the experience you design will send customers home with much more than mere purchases; it will leave a lasting, infectious impression that helps guide a brand to new heights. ●

Randy W. Fiser
ASID CEO

Tony Brenders
IDC CEO

Hillary Petrie, Stephanie Beamer and Crystal Ellis
Designers of the DWR Morrison Storage Collection
www.dwr.com

Patrons of 1stdibs Gallery can shop, touch, see, and be inspired by antique and vintage treasures and new and custom creations from 50 exhibitors from across the globe.
(Image: 1stdibs Gallery)

ENGAGING EXHIBITION

AMONG THE LATEST ADDITIONS TO THE ART AND DESIGN HAVEN OF NEW YORK'S CHELSEA NEIGHBORHOOD IS 1STDIBS GALLERY, A 45,000-SQUARE-FOOT RETAIL EXPERIENCE, WHICH PRESENTS MORE THAN 50 FURNISHINGS EXHIBITORS WHOSE OFFERINGS SPAN FROM ANTIQUES TO CONTEMPORARY PIECES. THE BRICKS-AND-MORTAR LOCATION MARKS A NEW RETAIL CHAPTER FOR THE ONLINE MARKETPLACE THAT WAS FOUNDED NEARLY TWO DECADES AGO TO BRING THE PARIS FLEA MARKETS TO THE DIGITAL WORLD.

Architecture firm Davies Toews transformed the cavernous space in the historic Terminal Stores building into an inviting design emporium with dedicated exhibition spaces carved out for the 1stdibs exhibitors. The individual company spaces are interwoven with decorative installations that will rotate throughout the year to showcase creative work from around the globe. Among the special exhibits on view for the opening were an installation of busts and pedestals by Los Angeles-based interior design studio The Archers, a custom-designed lighting installation presented by Italian lighting company FLOS, and a living room vignette designed by Brooklyn interior design studio Chango & Co. The revolving installations will serve to enhance the exhibition-like experience of 1stdibs Gallery.

Also included within the design of the Gallery are meeting spaces available for exhibitors and designers to confer with clients. Events, including panels, lectures, and other educational opportunities for the design community, will be hosted throughout the year.

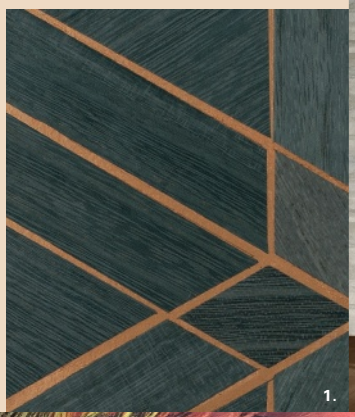
The addition of 1stdibs Gallery is among the ways the company, which offers a design trade benefits program to interior designers and architects, is working to elevate the traditional shopping experience. Other offerings include digital experiences, which allow customers to view items online before visiting the Gallery, as well as the ability to use a smartphone in-store to scan items, see more information, save, share, and purchase. Online, 1stdibs offers goods to include furniture, fine art, and jewelry from more than 600 cities around the world. ●

The full-block 19th-century Terminal Stores complex, originally designed by engineer/naval architect George B. Mallory, houses 1stdibs Gallery, among other tenants.
(Image: Max Touhey)

Explore unique items with clients and benefit from dedicated spaces designed for impromptu meetings and decision-making.
(Image: 1stdibs Gallery)

Creative installations mix with selling spaces to elevate the Gallery experience.
(Image: 1stdibs Gallery)

WELL COVERED



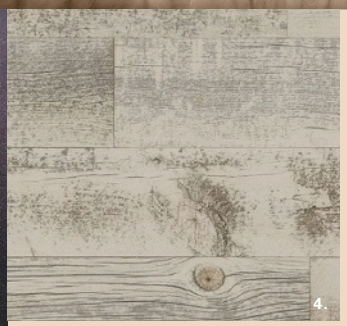


Image 1: Innovations/Image 2: Élitis/Image 3: W STUDIO/Image 4: Stikwood

A BLANK WALL CAN BE A GATEWAY TO OPPORTUNITY FOR DESIGNERS, BUT DECIDING JUST HOW TO TREAT THAT CLEAN SLATE IS NO SIMPLE TASK. Considering the space in question, factors like acoustics and durability can meet with everything from fire codes to budgets to aesthetics and more. For the companies that design and manufacture such solutions, the trick is to offer a look that has visual impact and meets as many tactical needs as possible.

At recent trade shows and events, the potential of a simple blank wall has received a lot of attention, with companies combining interesting materials and dramatic designs with added-value qualities like sound absorption and easy applications. Such transformational options can elevate both residential and commercial locations and leave a lasting impression on those who encounter the space. ●

1. INNOVATIONS. Facet by Innovations in Wallcoverings, Inc. is a natural wood veneer on a foil and non-woven backing. The creative material coupling offers the appeal of texture and depth to a surface. This wallcovering is available in multiple colorways and, despite its wood component, can be rolled for ease of shipment. Facet also comes with a Class A fire rating, upping its appeal for commercial and hospitality settings.

2. ÉLITIS. When a bewitching accent wall is called for, Élitis has the answer in its Panoramiques line of mural-like wallcoverings. The ability to transport the viewer to another place and time can create great influence in hospitality and commercial settings and eliminates the need—and the expense—of a custom-painted mural. Looking to enchant guests with sensations of Paris, a lush garden, or the Orient? Or, for a more art-centric, painterly, or graphic design? Élitis has your project's theme covered.

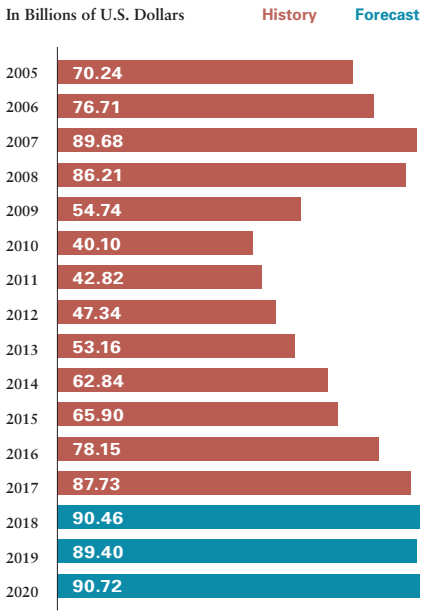
3. W STUDIO. Known for its history in the carpet category, W STUDIO has expanded its reach, while keeping to what it knows best. A new group of carpets from the company—W DREAM—is holding its own as wall hangings, with the added bonus of providing some acoustical benefits. Already, the company has seen the highly decorative, art-like pieces installed in restaurants to muffle ambient noise and provide colorful backdrops for dining spaces.

4. STIKWOOD. Sourcing from wood that would otherwise be wasted, Stikwood is a line of peel-and-stick reclaimed and sustainable wood planking. The brainchild of the husband and wife team of Jerry and Laura McCall, a master woodworker and an artist, respectively, all the reclaimed product is responsibly sourced and Forest Stewardship Council (FSC) certified. Standard wood finishes, as well as a line of printed wood planks, are available for residential and commercial use.

Design by the Numbers

RETAIL BEHAVIOR

Retail Construction Spending



Adapted from 2019 ASID Outlook and State of Interior Design
Data Source: U.S. Census Bureau (History); Markstein Advisors (Forecast)

Design and construction in the retail sector are among the categories investigated by the American Society of Interior Designers (ASID) in the *2019 ASID Outlook and State of Interior Design*. Overall, the report looks at varied influences—economics, demographics, and technology among them—and their effect on the current and future state of interior design.

Despite traditionally positive factors, like a rise in employment and expansion in residential construction, the report finds year-to-date spending on retail construction in the United States through October 2018 was up only 3.6 percent compared to the same period in 2017. This number indicates a significant slowdown in growth, especially when compared to previous years. According to the report, from 2012 through 2017, spending in this area increased by at least 10 percent each year, save for 2015, when the increase was 5 percent.

Among the retail behavior noted in the report is construction's continued focus on renovation, as opposed to new projects. While some malls are replacing large anchor stores with businesses anticipated to draw more foot traffic, like restaurants, grocery stores, and entertainment venues, adaptable reuse projects are investigating the potential transformation of empty mall space into residential units. At the same time, consumer shopping preferences have led formerly internet-only retailers to experiment with bricks-and-mortar locations (see "Engaging Exhibition," p. 18).

While some renovation activity is expected to continue, the outlook is for retail construction spending to be down to flat in nominal dollars in 2019 and 2020. This would translate to lower investment in real (inflation-adjusted) terms.

The complete report examines key issues in the U.S. economy; the state of residential, commercial, and institutional construction; and trends and disruptors in the interior design industry overall. It also provides insight into the future of the profession, which includes practice trends by space type and a business outlook for 2019 and beyond.

The *2019 ASID Outlook and State of Interior Design* is available for free to ASID members or for purchase at **www.asid.org/resources/resources/view/resource-center/221.** ●

Tilebar brings a Stacy Garcia vision to life with Pintuck tile, a small scale triangular pattern that adds depth and dimension to a space.
(Image: Stacy Garcia)

WHAT'S IN A NAME?

BY JESSICA GOLDBOGEN HARLAN

What designers need to know before licensing their brand

INTERIOR DESIGNERS MAY NOT ALWAYS ENTER THE FIELD HOPING TO BECOME A HOUSEHOLD NAME. STILL, THERE ARE VARIED WAYS THEY CAN SHARE THEIR AESTHETIC WITH A BROAD AUDIENCE, AND LICENSING IS KEY AMONG THEM. WITH AN ORIGINAL POINT OF VIEW, THE RIGHT MANUFACTURER PARTNER, AND A CAREFULLY MANAGED PLAN, DESIGNERS CAN TRULY WIDEN THEIR REACH AND RENOWN, AND SEE THEIR PRODUCT IDEAS BROUGHT TO FRUITION.

Licensing, however, is not an endeavor to be undertaken lightly, caution industry experts and designers who've taken the plunge. And, the first thing to know, says Kate Verner, founder of Kate Verner + Associates (KV+A), is this: "Licensing is not a get-rich scheme. It's an exercise in brand building."

Verner is not an agent, but a creative strategist for her clients, mainly designers and manufacturers. A former product designer who helped open the iconic home furnishings store Moss and who also partnered with designer Clodagh to develop custom products and licensed collections when the concept was still in its infancy, Verner assists designers with their business strategies and product development by helping target and manage opportunities for their intellectual property. "In today's world, especially at the higher end, you can't get a deal unless you show something to start with," explains Verner. "And, it's really important that your ideas are unique to you, and that you own the rights to that point of view." After all, the benefit to the manufacturer of licensing a designer is to get a different perspective or voice than the company's own in-house design team.

A designer doesn't necessarily need to be nationally recognized in order to snag a licensing deal. More important is they have their own original intellectual property, whether it's a notebook full of product sketches or a custom light fixture they had made for a project.

More specifically, says Keith Granet, "I don't recommend [licensing] to designers if you don't have the ability to have a mass appeal and to be very relatable to a larger audience." And, if you can't generate enough ideas to spin your license into an entire collection, "your chances for success are very slim." Granet's company, Granet & Associates, specializes in management consulting for designers, and also serves as an agent and project manager, from concept to sales, for designers wishing to delve into the world of licensing. The company's first deal was orchestrating the Barbara Barry Collection for Baker, a license that is said to be the most successful line in the furniture company's history.

Of course, having a recognizable name doesn't hurt. Canadian interior designer Sarah Richardson was well-known enough from her television shows to be approached often by companies wanting to license her name for product collections, but she kept hesitating when the opportunity didn't seem right.

The first collection that she finally did, however, was the perfect fit: a fabric line with Kravet. The fabric house already was familiar with her work as she was a regular customer for her design clients, so the collaboration felt natural. Says Richardson, "Textiles are such a huge part of my work, this was the collection that I would have done even if I didn't get paid for it!" Today, Richardson has five licensed programs, including two paper collections, a textile collection, a wallpaper collection, and a soon-to-launch furniture collection that includes upholstery, case goods, rugs, and throws.

Designer Laura Kirar offers her aesthetic through a line with Arteriors Home, among other manufacturing partners.
(Image: Agent 485)

Kate Verner, Kate Verner + Associates
(Image: KV+A)

Keith Granet, Granet & Associates
(Image: Granet & Associates)

Getting the Deal

Finding the right manufacturer with which to partner is paramount in starting a successful licensing program. Granet says one good entry point would be working with a manufacturer with whom the designer already has a relationship, whether it's a company they buy from regularly or that has produced some custom pieces for them.

Meanwhile, designer Stacy Garcia notes, "I look for manufacturers who are best in their product category, but also have a need for the Stacy Garcia aesthetic." The best manufacturing partnerships, she says, are ones where communication is key and both parties are able to challenge each other with new ideas and techniques.

It's wise for a designer to seek out a professional, whether it's a manager, an agent, or an attorney, to thoroughly review the contract and make sure the terms are favorable. Some red flags might include provisions in which a designer signs away the rights to their design; no specified plan for marketing or advertising; or no opportunity for the designer to approve samples before they go into production.

Once the contract is signed, many designers might be surprised at how long the product-development process takes. It's not uncommon for it to take 12 to 24 months before the product comes on the market, and another two quarters before royalties are paid. "Most designers don't realize they are starting a new business," explains Verner.

Indeed, it's not just offering up your name and then waiting for the royalty checks to come rolling in. According to Verner, the designer is typically responsible for design direction and concepting, approvals, and sign-offs—and, when the product hits the market, events and marketing. To avoid interruption of the rest of a designer's day-to-day business, it's ideal to delegate a staff member to act as point person to field the inevitable questions coming from the factory or the manufacturing team.

This sort of involvement is often key to whether a collection is a hit or a flop. "The success I have seen is when the designer is really engaged in the process, at all the initial meetings, bringing ideas to the table," says Granet. "If it doesn't go anywhere, it's probably because they turned over the design and someone else made it, but the designer doesn't care where it goes or who sells it."

When the product is finally introduced, the work doesn't stop there. Granet usually recommends to his clients to offer at least three to five in-person appearances in different cities, and more if they're able. "Your name is on it, you should be engaged with it," he advises.

And, with the long lead time, often a designer is already starting to work on the next license before the first even hits the market. "We try to go to market with more than one collection," says Granet. "The goal is to have an entire world of that designer. It's a lot of work, but you also create the brand that way." Fortunately, subsequent licensing deals are often easier to procure than the first one, as manufacturers have confidence in a name that's already been signed.

Remember, not all licensing deals have a happy ending. Richardson was chosen by Target Canada to develop a collection that would be showcased in 24 linear feet at every location across the country. They were at the final stage of approvals when the retailer pulled the plug on its Canadian stores. She's also had experiences where she's invested a lot of work into a licensed collection only to have the manufacturer suddenly go under.

Stacy Garcia, Stacy Garcia, Inc. and LebaTex, Inc. (Image: Stacy Garcia)

Licensing vs. Private Label

Another product-development avenue that designers can consider is private label. With private label, designers hire a manufacturer to produce a product line they develop themselves. In such a situation, the designer funds the production costs and also has to manage and fund the shipping, marketing, distribution, and all other aspects. Because designers are creating the line themselves, they have complete control over all aspects of the product and its development.

There are pros and cons to both licensing and private label. With private label, the designer will earn a much higher cut of the sales than on a licensed collection where they receive only a small percentage of sales. But, with a licensing agreement, the manufacturing partner is undertaking all the expense of product development, marketing, and distribution. They're also using their prowess, industry contacts, and expertise to turn that designer's sketches into a real product displayed in a showroom.

In addition to her licensed collections, Richardson has done the private-label route and agrees that there are advantages and disadvantages to each path. With private label, "you get a bigger piece of the pie when you sell it, but there's also a lot to consider," she says. "As a small business, I have a lot on my plate. So, for me, the upside of a licensing partnership is that everybody can do what they do best. What I do best is design homes and think about products I'd like to [see] introduced, as opposed to thinking about logistics, manufacturing, compliances, shipping, and so on."

Designer Stacy Garcia, meanwhile, used private label as a way to parlay her brand into a licensing entity. A former in-house textile designer (and a one-time intern at Ralph Lauren, where she first learned about the world of licensing and knew she wanted to be a part of it), Garcia pitched her designs to numerous textile companies with no success. She finally sunk her life savings into producing her own collection, eventually starting her own company, LebaTex, Inc., which primarily produced hospitality and commercial products. Her own collections took off, opening doors to offer up the Stacy Garcia brand to licensing partnerships. She currently has 23 active licensed partners and is now expanding into residential. She also has founded several business enterprises, including Stacy Garcia, Inc.

> *"The success I have seen is when the designer is really engaged in the process, at all the initial meetings, bringing ideas to the table. ...Your name is on it, you should be engaged with it."*
>
> **—KEITH GRANET,**
> GRANET & ASSOCIATES

Stacy Garcia Commercial has worked with York Contract to design a wide range of commercial wallcoverings available to the corporate, healthcare, and hospitality markets.
(Image: Stacy Garcia)

Interior designers may have various ultimate goals in mind with developing a licensing program. For some, it's a matter of another revenue stream. For others, it's to build a brand. These experts note that developing a licensed collection isn't likely to lead to more interior design clients, but the licensing programs can snowball; in fact, developing a portfolio of licenses is much more beneficial than simply having one at a time. For Richardson, the satisfaction comes with creating interesting products that speak to the needs of a global audience.

Whatever the end game, one thing is readily apparent, according to Richardson: There's no point in developing products that people don't want or need. It's become a bit of a mantra for her as she expands her own licensing program. And, she often thinks of a quote about design she once read, the origin long forgotten: "I'm just not sure the world will be a better place if there's a fork with my name on it." ●

JESSICA GOLDBOGEN HARLAN
has written about the home furnishings industry for more than 20 years, and her work has appeared in HFN, Town & Country, Stylus, *TastingTable.com,* AmericasMart *magazine, and Yahoo! A culinary-school graduate, she also is the author of nine cookbooks, including* Ramen to the Rescue, Mason Jar Lunches, *and* The Little Book of Takoyaki.

Contributors

Retail is a part of everyday life, so it's appropriate that *i+D* should focus an issue on the topic and its influence on both interior designers and consumers. Our authors in this edition also offer up their own retail perspectives and experiences, as well as the insight they gained when researching their March/April articles, in the following close-ups.

1. Cara Gibbs, *Talking Shop*
"I'm always excited to peruse a designer's own retail space—I think, like a showhouse often proves to be, a retail outpost can be a true example of the designer's unbridled creative perspective," says Cara. Fortunately, she was able to expand that experience when writing her article on designers as retailers (p. 44) and will "give my feet lots of love and care ahead of time" as she prepares for a season of upcoming retail-like venues: trade shows. As a consumer, though, she believes each retail environment plays a leading role in her overall experience. "At the end of the day, I think we're all intrigued by the lifestyle we're being shown and how it could parlay into our own," she declares. What Cara really loved about her assignment was "how forthcoming each designer was with the trials and tribulations that hit them as they embarked upon the vulnerable position of opening their own retail locations. They gave honest commentary on the process and it was a pleasure to work with each of them."

2. Brian Libby, *A Growing Opportunity*
In addition to working on a book, called *In Search of Portland*, which chronicles the architectural and arts/culture history in his Oregon hometown, Brian found the design backdrop of cannabis dispensaries in his article, "A Growing Opportunity" (p. 36), particularly interesting due to the variety of customers. "Even within this specific type of retail, some dispensaries are patronized by medical caregivers, while others cater to recreational users. Knowing your audience is key to designing for them," he shares. When he visits other retail venues, Brian finds "it's more of a science: Designers and clients study customer behavior patterns to learn how to put the product in the best possible light (figuratively and literally speaking). As a customer, what's most important to me is a streamlined process that has me waiting in line as little as possible."

3. Jessica Goldbogen Harlan, *What's in a Name?*
When Jessica was researching her assignment on licensing (p. 22), she was surprised to discover the similarities between the topic and her own publishing experience as a cookbook author. "There are so many parallels, from the importance of having a unique idea or perspective to the need to build your brand by not just stopping at one license (or book) and, instead, signing multiple agreements. When I see licensed products, I have often wondered how involved the licensors are in the design of the products that bear their names. As one of them told me, 'my name is all I've got,' so, of course, she was going to ensure that the products are a good reflection of her brand." With respect to retail experiences, what most appeals to Jessica in their design, as well as her customer viewpoint? She replies, "My favorite type of stores are ones that have a comfortable, inviting atmosphere and offer a wide range of merchandise, from affordable items like fancy soaps or little dishes on up. When I visit a store I love, even if I'm not in the market for a big-ticket item like a sofa, …I want to be able to browse and then leave with a little piece of that world."

4. Ambrose Clancy, *ICONic Profile: Steven Clem*
Once again, Ambrose's latest installment of the "ICONic Profile" series (p. 42) provides an up-close-and-personal look at its subject. "Steve [Clem] has a laconic, soft style of conversation, which is a perfect counterpart to his passion and commitment to his beliefs, and makes those virtues important and engaging," says Ambrose. "I liked his idea that informality in commercial spaces can only go so far, and the world won't be a better place with 'coffee bars everywhere.'" Ambrose's experience with retail outings is something to which we all can relate. "What's most important to me as a retail customer is to be treated respectfully and cordially, rather than as a person who has asked a foolish question or is interrupting a conversation between two sales people discussing where they're going for drinks after work," he states. And, although his latest (grudging) retail venture is to find a new car, Ambrose is happy that all forms of bricks-and-mortar stores continue to exist. "No matter the design, despite the scorched earth strategy of online marketing—making it sound like paradise is never having to leave your couch—I'm especially happy seeing venerable independent bookstores holding the line and hanging on, with new ones springing up."

5. Jesse Bratter, *The (New) Retail Experience*
"The focus of my article, 'The (New) Retail Experience' (p. 30), is what I look for most in a retail store as a customer: experiential shopping," says Jesse. "Retail therapy is a real thing if you ask me and, when I enter a store, I'm looking for it to be an escape. I'm looking to make discoveries and to connect to the stories behind the goods in that shop." She was intrigued by the notion that retail design should dive deeper than aesthetics alone to embody the entire essence of a brand. "What John Bricker of Gensler said really resonated with me, she adds: 'Humans, because of their digital life, need a place be alongside others, together or alone—a place to touch, taste, and smell. It's a great time for a brand to be that connector.'" ●

Image 1: Patrick Cline/Image 2: Valarie Smith/Image 3: Erin Brauer/Image 4: Kirk Condyles/Image 5: Charles Dundee-Shaw

SINGLE SOURCE. TOTAL SOLUTION.

New construction or renovation, hospitality, healthcare, retail, education or corporate, MDC has you covered. Browse our expansive portfolio today.

mdcwall.com 800.621.4006

MDC

BOHO - LEN-TEX

TRICKLE DOWN - DESIGN GALLERY

PALIDISH - GENON CONTRACT

VITROMEX®

MY PLACE, MY WORLD

STONE collection

Catalan series

Vitromex USA, Inc.
18402 US Highway 281 N., Suite 230
San Antonio, TX 78259
Customer Service (800) 848-4146

www.vitromex.com

VITROMEX®

MY PLACE, MY WORLD

SLATE collection

Volkan series

Vitromex USA, Inc.
18402 US Highway 281 N., Suite 230
San Antonio, TX 78259
Customer Service (800) 848-4146

www.vitromex.com

By Jesse Bratter

The (Ne Retail Exp

In this digital age, with so much at consumers' literal fingertips, bricks-and-mortar retail stores are embracing one mantra within the scope of their design plan: Experience is everything

"Permanent Space. Evolving Inspiration." is the mantra at Cadillac House, where the automobile maker's brand is showcased, as well as what's new and next in the arts, culture, fashion, and culinary worlds.
(Image: Eric Laignel)

w) erience

Robin Standefer and Stephen Alesch, principals and founders of Roman and Williams Buildings and Interiors in New York, are known for creating memorable environments. The Victorian and lighthouse-inspired house in the film *Practical Magic*; the layered, yet back-to-basics Parisian restaurant and bar in SoHo: Le Coucou; and The Stage and Octavius Bar in Milan, awash with details that recall a luxurious yacht, to name just a few. Add to that hotels—like Greydon House in Nantucket, Massachusetts, or the Ace Hotel and Freehand chains—that reimagine the concept of hospitality and speak to the local narrative, as well, and the concept is clear: Whether film sets or restaurants or residential homes, there always is a sense of drama folded into their environments, always a well-told story. So, it's only natural that when Standefer and Alesch would venture into retail design, the stores would evoke the same theatrics—underscoring the notion that retail design is not just about creating an environment alone, but, rather, creating an environment that embodies the very essence of a brand.

"We are 'theatrical' in the sense that we like to amplify things so that the messaging is impossible to overlook," the design duo says. "Our film career lasted over a decade, and in that industry it's imperative that design fits into the story, into the script. It is never *design*, which would be distracting, and would only be used as a sign of some sort of corruption. Design in our normal everyday world fits into this same meme—it's mostly a method of showing off or calling attention to oneself—and we prefer a silkier method of *isness* of things. In filmmaking, this method was essential to not lose an audience, and a good director was always on the lookout for premeditated peacocking of a design move. We still operate at that level and only pull out the design weapons when it's absolutely decided upon by everyone involved."

Creating such an interactive impression—where the design is so intertwined into the viewer's experience that they might not be able to decipher it—has been their approach in several retail spaces, including Goop Lab in Los Angeles and Cole Haan in New York. Their own retail space, Roman and Williams Guild New York, a 7,000-square-foot flagship store in SoHo that houses their furniture, lighting, and accessories creations (as well as collections by artisans from around the world), is no exception and was designed to delight the senses. And, because cooking and gardening are passions they both share and the ingredients that make their home feel like a home, the store also houses a café, La Mercerie, and a flower shop. "We discarded everything we learned and everything we were told regarding retail," they explain. "It was very, very challenging to just go by instinct and not follow the paths that are so well-established. In a nutshell, the paths everyone told us to follow were to make the assumption that the customer is unintelligent and uneducated. We do not think this is the case. As with many industries, disruption occurs because the user and the creator are both absolutely educated and know what they want. Opening the Guild has been the most challenging, but absolutely most rewarding, thing we have ever done as designers. The Guild for us is our absolute pure environment of objects, music, food, and friends/staff. It is an act of love."

Volumes of Influence

A vision for the experience also was the soul of the design of Whitmore Rare Books in Pasadena, California, realized by Ana Henton of Ana Henton Designs in Los Angeles. In a store that pays homage to literary greats, telling a story through design was paramount. "When it comes to retail design, I like to work by first creating a narrative for the project, and with Whitmore Rare Books, the narrative had to do with history and legacy with a nod to contemporary," Henton says. "It's all about creating an atmosphere that is true to the vision of the brand. On each project, you spend a lot of time with the clients and learn what the passion and purpose is behind the business. Once you know that, you just need to create the space where everyone who visits can feel that passion."

That passion here, of course, is books. And, first editions at that. So, Henton looked to the nostalgia and romanticism of bookstores in Paris and London, infusing the store with rich mahogany and intricate molding, and peppering it with local influences like California craftsmen hardware and fabric patterns. She also restored some of the historic glass on the storefront itself. But, like in all other retail, the books themselves aren't enough to entice consumers. Aside from ensuring the design would express the company culture, Henton also set out to create activation areas that would accommodate lectures, readings, and signings. "As a designer, knowing the potential planned activities helps create an environment to support them," Henton notes. "At Whitmore Rare Books, we wanted a space that would encourage both quiet contemplation over a book or a group discussion. To do this, we kept all the books along the perimeter and created seating areas inside the rest of the space instead of adding more shelving." Extra-special editions, information on book making, and monitors showing book passages, quotes, and author videos also are shown in the window displays. That way, curious passersby can share in the owner's passion for books without even stepping inside.

> *"It was very, very challenging to just go by instinct...The paths everyone told us to follow were to make the assumption that the customer is unintelligent and uneducated. We do not think this is the case."*
>
> **—ROBIN STANDEFER AND STEPHEN ALESCH,**
> ROMAN AND WILLIAMS BUILDINGS AND INTERIORS

1. According to its creators, Roman and Williams Guild New York "gathers everything we make and everything we love." (Image: RW Guild)

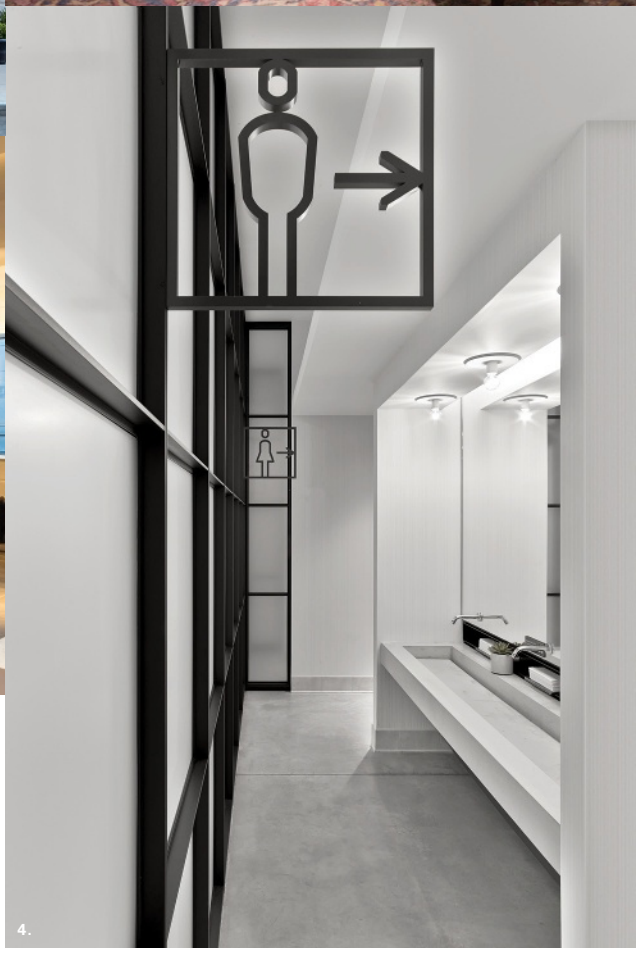
2. and 3. Conceived as a world-class destination for both seasoned and newbie collectors, Whitmore Rare Books totally immerses its customers in both the books and related activities. (Images: Whitmore Rare Books)

4. Roman and Williams created memorable environments for film, hospitality, retail, and residential before embarking on their own retail adventure. (Image: Fredrika Stjarne)

1.

2.

3.



4.

1. Cadillac House in New York has become a gathering place for the neighborhood.
(Image: Gensler)

2. and 3. CORE Architects designs retail locations that offer points of connection to a brand that online shopping simply cannot achieve, incorporating local elements that lead to community pride and interaction.
(Image 2: Jimmy Hamelin/
Image 3: CORE Architects)

4. A sense of discovery and community even carries through to communal sinks at Cadillac House.
(Image: Eric Laignel)

Next-Door Connections

In bringing a client's vision to life, Gabriela Estrada and the team at CORE Architects in Toronto understand that each brand is different and unique, and all require individual guidance to help them achieve their retail experience. With an assorted list of retail projects under their belts that have multiple locations—Lacoste, Porsche, Adidas, Club Monaco, and La Senza (where the firm served as architect of record), to name a few—maintaining that brand individuality, while remaining cohesive across sites, is a key focus. "CORE understands that each brand has invested a great deal in order to establish its presence and to remain relevant in today's retail society, and, as such, understands the importance of keeping their brand experience cohesive amongst all their different locations," Estrada says. "With that said, it is important for each retailer location to stand out in its own way, allowing [it] to connect to its surrounding neighborhood. Brands like to achieve this by incorporating local elements into their store designs that reflect on the surrounding culture, allowing for a sense of consumer pride and connection."

And, that connection is most welcome in today's digital world. Estrada urges that, even though consumers have the luxury of shopping at their fingertips whenever they so desire, there's a certain *je ne sais quoi* that can't be achieved through a cell phone. "Retailers are constantly redesigning their stores with the consumer in mind, allowing for key areas in which the consumer can interact with the space through technology, spatial design, or creative zones," Estrada explains. "These elements help to remind the consumer of the brand's presence, further encouraging them to shop in-store."

> *"For success, brands need to step away from the old model of real estate as just transaction to a model of experience, memory-making, and transaction."*
>
> **—JOHN BRICKER,** GENSLER

Ahead of the Curve

Human needs and experience also are paramount when architecture and design firm Gensler creates retail spaces. Its philosophy follows that the power of design can transform organizations and improve people's lives, and the Gensler team takes a multidisciplinary approach that examines a brand from all perspectives.

The firm's experiential approach is vibrantly evident in its New York project Cadillac House. Step inside the SoHo store and studio and you'll be hard-pressed to determine whether you're in a car dealership, coffee shop, art gallery, or creative incubator. The sensory journey they've conjured includes classic Cadillacs, sure, but also a café and coffee bar, pop-up goods from local designers, contemporary art exhibitions, and collaboration spaces and conversation areas.

"Cadillac was at a crucial place with its brand and realized it needed to shift its emphasis from your grandfather's car to the attitude of making Cadillac 'cool' again," says John Bricker, principal and creative director of Gensler. "The Cadillac House is the embodiment of all things design, art, fashion, and film. It has become a destination for a diverse audience. They get between 400 and 600 people a day that may come to visit the retail lab, the gallery, [or] have a cup of coffee and hang out. The local community has embraced the location as part of their day as a place to meet. It has had a tremendous halo effect for exposing the brand to a younger audience."

It's where retail has headed. With the onslaught of online retail websites and the growing importance of experiential living for younger generations, bricks-and-mortar locations need to give customers a reason to come in beyond simply shopping. When you want to sell even a car—something you'd want to see and touch and test drive—the car itself is no longer enough. "For success, brands need to step away from the old model of real estate as just transaction to a model of experience, memory-making, and transaction," Bricker states. "It's time to get off the couch. Humans, because of their digital life, need a place be alongside others, together or alone—a place to touch, taste, and smell. It's a great time for a brand to be that connector." ●

JESSE BRATTER
is a freelance writer, editor, and stylist based in New York. She is the co-founder of In The Pursuit and STORY *magazine, and contributes to* Modern Luxury, 1stdibs, Quest, *and Meredith publications, including* Beautiful Kitchens & Baths, Mediterranean Homes & Lifestyles, *and* Country French. *Formerly, she was an editor for* Luxe Interiors + Design *and* Florida Design Magazine.

By Brian Libby

A Growi Oppo

Cannabis dispensaries offer a new frontier for retail designers, as well as a regulatory obstacle course

It's not often that an entire retail industry in North America begins from scratch. But, since the legalization of marijuana in a number of U.S. states, be it solely for medicinal purposes or for recreational use as well, dispensaries have begun to open all over the nation. And, with Canada recently becoming the second nation to fully legalize recreational use of the substance, the trend is only blossoming further.

The design of these establishments draws from generations of knowledge about retail design, but dispensaries come with their own challenges and opportunities. If design can overturn preconceived notions about heretofore illegal cannabis (a term the dispensary industry prefers), it can help to create a new retail segment while exploring collaborations between interior design, branding, and packaging.

The first dispensaries began to appear with California's 1996 legalization of the once-banned drug for medical use—initially not as retail establishments, but as collectives formed to share and distribute home-grown product. Today, 33 U.S. states have legalized medicinal use, which, in many cases, is now beginning to include retail dispensaries. This has particularly accelerated since legalization of recreational cannabis began in 2012 with Colorado and Washington, then followed by Alaska and Oregon in 2014. Today, 10 states and the District of Columbia allow recreational use. And, the proliferation of recreational-use states has prompted dispensary construction, not just in those locations, but in the more plentiful medical-only states as well. More than ever, the stigma is disappearing along with the illegality, with cannabis companies now willing to invest in design to reach broader audiences and demographics.

"We are currently witnessing a seismic shift in the design of dispensaries," says Jeben Berg, chief creative officer for Venice, California-based Composite Agency LLC, a branding consultancy that works exclusively with the cannabis industry. "We've moved from the oftentimes makeshift beginnings that many of the medical cannabis providers worked from to warm inviting spaces that create a sense of welcome and community, complete with the modern retail attributes we have come to expect from stores like Apple or Microsoft."

ng rtunity

Upon entering its light-filled store in Portland, Oregon, Serra cannabis products—flowers, edibles, topicals, concentrates, accessories, etc.—are on immediate display.
(Image: JHL Design)

Know the Laws

This is a rapidly changing industry, where a host of security-oriented limitations on the retail experience may give way to more relaxed conditions a year or two later or in a different jurisdiction, particularly in the United States. Designing for flexibility is especially important for this industry. "These spaces will grow and incorporate to larger degrees the flourish of interior design considerations, but they also must serve the immediate need to operate," Berg explains. Yet, given the many stereotypes and stigmas that remain about cannabis because of its long prohibition, design has an outsized role in changing perceptions and creating new audiences. Cannabis dispensaries can assume any number of stylistic inspirations, making them an opportunity for creativity and out-of-the-box thinking. Yet, designers also are finding the diverse demographics of buyers respond to design cues differently.

As always in retail design, knowing your customer is key. With dispensaries, however, knowing the ins and outs of varying state and local regulations becomes particularly important. "A lot of states are pulling language for retail operation from other successful adult-use programs like Colorado, Oregon, and California," says Jeffrey D. Welsh of Frontera Law Group, a Venice, California-based firm, which advises cannabis-industry clients. "Each state or locality has specific state rules for retail operation that you have to be mindful of. But, we are well past the tipping point of adult-use cannabis legislation in the United States."

A welcoming setting at Surterra Wellness features areas where customers can discuss their product needs informally with a staff member.
(Image: Chad Keffer)

Know the Customers

If there's one guiding principle for dispensary designers, it's to understand the client's customers. That was essential to Toronto firm figure3's design for the Surterra Wellness dispensary chain's first franchise, in Tampa, Florida. "What really excited us was to take a product with all these negative connotations attached to it and revisit the experience and the touch points," explains Mardi Najafi, figure3's retail design director, "to change the perception."

By studying Surterra's customers, the designers saved their client from sending the wrong message. Initially, the company wanted to ape the look of a high-end skin care product store. But, focus groups among Surterra's clientele, mostly middle-aged caregivers obtaining medical cannabis for loved ones with chronic ailments, unveiled a negative reaction to that style.

"They told us, 'This looks like a space where pharmacists would go and buy their drugs,' Najafi recalls. "We realized we should not lead with science. It triggered the wrong elements." Instead, figure3 designers organized client responses into a series of topic areas they called frames, both negative and positive. Positive frames for medical cannabis centered around nature and compassion. "We heard from them, 'It comes from nature and that can't be bad,'" the designer remembers. "It was providing compassion and love, much like food does. That was the eureka moment for our design team. We realized it shouldn't look like a skin care store or a pharmacy. It should trigger the food experience."

In addition to insisting on fully transparent floor-to-ceiling glass in the front of the store to implicitly assure customers these cannabis sales were taking place in the open, without illicitness or shame, figure3's design tried to make Surterra feel like a home. Upon entering, customers reach what looks like a kitchen island, where they talk informally with a staff member about what they need and engage with the product. One can then continue into more private rooms with comfortable seating where further consultations take place with more privacy. On the other side of the space is a more traditional display area and register that's designed to subtly suggest a garden, with a trellis-like form anchoring presentations of lotions and tinctures (a focus here rather than loose-leaf cannabis flower), as well as grassy-toned carpet and naturally stained wood walls. Even the lighting is meant to mimic natural sunlight. "It's akin to plucking the product from the garden," Najafi says.

The dispensary has not only been a hit with customers, but it has helped convince higher-end malls and developments to allow cannabis-based retailers. According to the designer, "It changed the perception of everyone in the community."

Meanwhile, Najafi's Toronto firm increasingly is turning its attention to Canada, where recreational cannabis is now legal, from Vancouver in the west to Nova Scotia in the east. "Sales will be handled slightly differently in each province and territory, resulting in a mix of private, licensed, and government-run retail outlets across the country," Najafi explains. "Rules and regulations are quite strict. But, it is still to be seen how store design may influence legislation, as with our Surterra example. We are currently in talks with some major players in Canada and the U.S. who are planning to open stores in the near future."

Know the Industry

Though the emerging cannabis retail market brings new opportunities to interior designers, it also can bring design opportunity for those in the cannabis industry. Take Megan Stone, founder of Tempe, Arizona's High Road Design Studio.

In 2010, Stone was a medical cannabis patient with a marketing degree who was offered a job with her local dispensary. Asked to oversee a minor remodel, she was surprised by how much impact just a few coats of paint and new display cases could make. "That's when I started wondering: Why shouldn't these businesses be nicer?" Stone went back to school for an interior design degree, and decided to make dispensaries her sole focus. "By the time I finished school in early 2013, Colorado and Washington had just passed their legalization bills. I had no intention of becoming a business owner. But, I quickly realized nobody was making the connection between dispensaries and design. I thought, 'Hmm, this could be my million-dollar idea.'"

Part of Stone's million-dollar idea was to expand her idea-making ability: to bring on a brand strategist and graphic designer to complement her interior design. "Given that so much of design is about visual communication, I really found early on that a graphic designer was almost as important to me and my projects [as] my CAD production. With retail stores, branding is absolutely paramount to the success of our design. We can offer a full suite of services, starting with naming and visual identity creation, store design and planning, branding and graphics; and, even after they open, we now have monthly retainers with several clients whose brands we've incarnated, and they keep us on retainer to keep that brand alive and active."

High Road Design Studio has completed a host of projects around the country, including Maitri Medicinals in Uniontown, Pennsylvania, which took inspiration from the peacock, chosen as the company's spirit animal. The colorful design adds whimsy, while Stone's design also takes inspiration from the historic building Maitri calls home, with intricate millwork, sculpted wall panels, and Art Deco-inspired glass pendant lights.

At Maitri Medicinals, High Road Design Studio was inspired by the company's spirit animal: a peacock. (Image: Richard Cadan)

"Quality Drugs" appears in bright neon inside a lush green wall at Serra stores, an homage to both the past apothecary aesthetic and the Italian-derived company name, meaning "greenhouse."
(Image: Krista Jahnke)

The company's most personal design may be for the dispensary that Stone is opening this spring in Palm Desert, California. "It will be unlike any dispensary I've walked into before," she says, emphasizing its openness. "We're basked in light. Two full walls are windows, looking south to the Santa Rosa mountain range. Our showroom will have the ability to cater to novices with one-on-one consultations and demonstrations of accessories and product, but it will also be able to serve people who want to get in and get out quickly." Preparing for the store's opening has been humbling, she adds. "It really renewed my respect for what my clients go through and what it takes to get into this business. By the time we've opened, my partner will have been working towards this for four years. It's a lot of research and attorney fees and consultations."

Even so, Stone is excited about the future, in which she sees big changes for the recreational cannabis market. "The exciting thing on the West Coast is cannabis lounges are beginning to come to fruition. West Hollywood last month issued licenses for the first time, and they're permitting dispensaries to provide space where you can consume in public." With on-site usage will come new regulations, particularly in relation to exhausting smoke. Even so, Stone says, "That's where I really think this industry will eventually go."

"What really excited us was to take a product with all these negative connotations attached to it and revisit the experience and the touch points to change the perception."

—MARDI NAJAFI, FIGURE3

Keep It Fresh

Though dispensaries must meet regulatory and code requirements, and though customer demographics may drive much of a design approach, there is something to be said for eye-catching design as attractor—just like any retail space.

For Serra, a new chain of dispensaries in Portland, Oregon, Holly Freres and Liz Morgan of local interiors firm JHL Design wanted a blend of whimsy and naturality. So, in addition to custom hanging lights shaped like smoke rings, the designers created a living wall of plants to help emphasize what Freres calls "this lush aesthetic." In front of the plant wall is a neon sign that reads "Quality Drugs," a company slogan. "They really wanted a social-media moment their customers could create, to keep their brand really strong," Freres explains. "The word, Serra, means 'greenhouse' in Italian. So, that really was an important part of stepping into the space."

Even so, Morgan says clients like Serra also are continually changing their dispensaries to meet changing rules and product offerings. "They're getting more feedback about what people want and what brings in revenue. I think a lot of money has flooded into this market, with a lot of people new to retail and new to [cannabis]. They're learning what works. And, I think we're also seeing a place for these brands to become lifestyle brands." ●

BRIAN LIBBY
is a journalist, photographer, and award-winning filmmaker. His articles have appeared in The New York Times, The Wall Street Journal, The Atlantic, *and* Architectural Digest.

NeoCon

What's next
is what's here

June 10–12
Chicago

The world's leading
platform for
commercial design

neocon.com

Keynote Presentation
Ilse Crawford, *Creative Director and Founder, Studioilse, London*

→ Tuesday, June 11
→ 8:00 am
→ Registration required.
Register at NeoCon.com

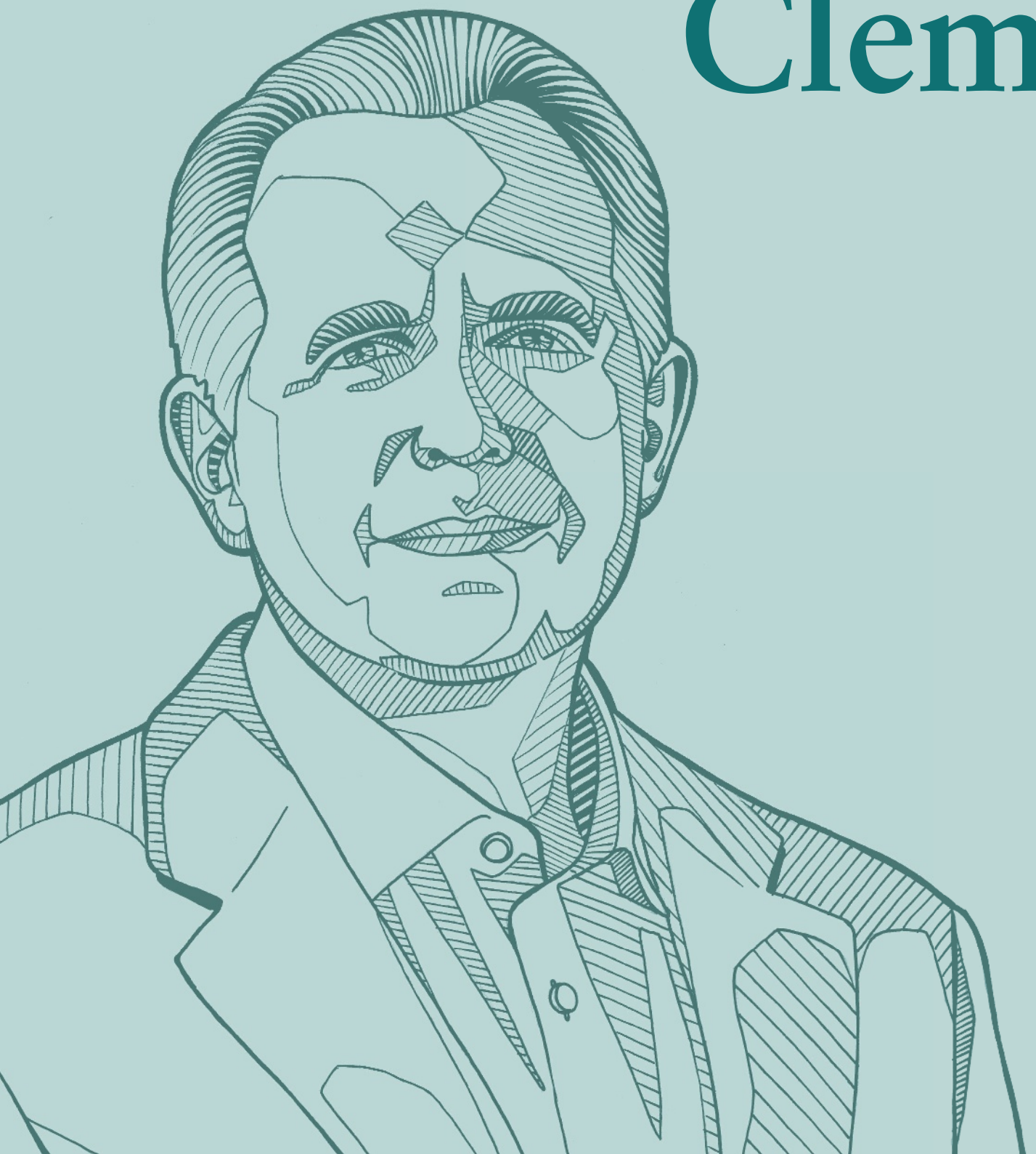
→ Presented by:

AMERICAN SOCIETY OF INTERIOR DESIGNERS

PRODUCED BY
theMART
A VORNADO PROPERTY

ICONic Profile

Steven Clem



In a career that spans more than four decades, architect and designer Steven Clem has put his unique imprint on everything from municipal aquariums to the massive United Parcel Service headquarters. He's equally comfortable designing showrooms, as well as arts centers and the College Football Hall of Fame in his hometown of Atlanta.

A principal with tvsdesign, where he's spent his entire career, Clem was born in Alaska and, at an early age, his family moved to the South. He went to high school in Atlanta and has never left, although he travels the world for his work. He took a degree in architecture from the Georgia Institute of Technology and a masters in architecture from the University of Illinois at Urbana-Champaign. A Fellow of The American Institute of Architects, he has won more than 100 design awards. When he was named the American Society of Interior Designers' (ASID's) Designer of Distinction in 2017, ASID CEO Randy Fiser said, "Steven Clem is a true visionary who designs without ego and whose accomplishments inspire and teach us how design can make a significant, positive difference in the world."

He lives with his wife Susan Clem, who is a designer with Hendrick Inc., an Atlanta-based firm.

i+D *spoke with him from his Atlanta office.*

i+D: The Bureau of Labor Statistics says the average person changes jobs more than 10 times over the course of a career. You've been with tvsdesign for more than 40 years. Are you doing something right or wrong?
Clem: Obviously, a matter of opinion. I've been with the same company, but in a way I changed jobs. I did architecture for 12 years before I moved to interior architecture-slash-interior design. Before I made the move, a principal of the company told me I was going to have to take the NCIDQ. I said, "I don't have to, I'm an architect." He said, "No, you have to. It's about gaining respect. It tells designers you're one of them, and you respect what they do."

i+D: What was your first job?
Clem: I had a variety of summer jobs in high school, one was working in a grocery store. In college, I worked at the airport here, loading and unloading aircraft, doing all kinds of work. It was phenomenal.

i+D: Lessons learned?
Clem: Work has to be fun. Can you imagine being 20-years-old and parking planes? I was the guy with wands directing pilots. There was more power and fear in those moments than I've ever had. It was cool.

i+D: What do you always have with you?
Clem: A pen. Today, I have a Paper Mate Flair. And, a stylus for my iPad.

i+D: You're known for using impromptu sketches at the genesis of projects with clients, especially international ones.
Clem: If you want to control someone's attention, draw in front of them. You're doing something that most people can't do. And, if you can merge their thoughts with yours, they quickly realize, "Wow, I'm pretty brilliant after all."

i+D: An example?
Clem: I was doing a large aquarium project in China and trying to communicate through multiple translators—Chinese, Korean, and English—and it was frustrating. I took control of the meeting by illustrating my thoughts with theirs, and immediately everyone stopped and was on board. The client went out and brought other people to the room and said, "This is what we were talking about."

i+D: You're known for a commitment to mentoring young people. What's the most common perception they have about the profession that's wrong?
Clem: Understanding the effort and commitment that's required. And, that creativity is something hard to schedule, that it can't be in a managed time slot. Creativity will pop up in the middle of the night or on weekends.

i+D: What was the first thing you built?
Clem: I must have been about 10 in Jacksonville, Florida. My father got some telephone poles and wooden containers from a shipping terminal and the two of us orchestrated that into a storage garage. I pulled more nails out of more damn boards. That was the beginning of building things, and I've been building things ever since.

i+D: There's a trend in design to make commercial places look like anything but what they are, such as banks that look like cafés. How do you balance a comfort zone of knowing the use of a space you walk into and changing perceptions?
Clem: It's a trend that's highly responsive to the current generation of workers, where everything is informal. In some cases, it's a case of purposeful confusion, an attempt to dissolve boundaries and create a kind of social hangout.

i+D: Does it work?
Clem: I think it will backfire at some point. I was looking at [some recent] design awards. It didn't matter if it was hospitality, commercial, a hospital, or a public space: They all had adopted the same language, creating a lack of differentiation, not honoring the capabilities and function of what a space should be. You can make a coffee bar everywhere, but it's important to have purposeful direction and a change of style and refinement, versus causal.

i+D: Morning or night person?
Clem: Oh, morning. I'm living in a world now where I'm in active communication with the other side of the world. I get pings throughout the night from WhatsApp. After I walk the dogs at 5:30, I'm engaged. It's early and it's fast. It's my best time.

i+D: What's your sport?
Clem: We go to Alaska every summer and we're on a trout stream. It would be pretty silly not to be able to fish.

i+D: What's the difference between designing aquariums and the UPS headquarters? Besides keeping one dry and one wet.
Clem: (Laughing) A major difference. But, the similarities are there in everything. To concentrate on the function, purpose, and the person who will use the space. I've enjoyed doing large-volume spaces, and bringing them down to the smallest handcrafted detail. Things that you touch.

i+D: What makes you laugh?
Clem: My friends.

i+D: What frightens you?
Clem: How do I stop this process? I've conditioned myself for a long time to stimulating my interest and passion in what I do. I throw myself into it. It's going to be hard to stop when retirement comes.

i+D: Are you a collector?
Clem: Susan and I collect art and crafts; it's one of the fond aspects of our travels. We're having new carpet in our house tomorrow, and, as a result, we have to move more crap (laughing)—crap and crafts—all over the house. Early on, we bought small things, which is what we could afford. And, over time, small things became more expensive. So, we have treasures.

i+D: When you look up from your desk, what do you see?
Clem: I'm looking out my window now, a 270-degree view, and I see something unique. Atlanta probably has more green trees than anywhere in the country, an urban forest. I can locate my neighborhood, but see only the canopy of native trees. ●

AMBROSE CLANCY
is the editor of the Shelter Island Reporter *and a novelist, nonfiction author, and journalist. His work has appeared in* GQ, The Washington Post, *and* Los Angeles Times.

Image: Danilo Agutoli

Talking Shop

By Cara Gibbs

Four designers weigh in on the trials, tribulations, and pure creative excitement that go hand-in-hand with a journey into the world of retail

Perhaps there are no better arbiters than those who outfit interiors regularly (and often under high-stress, deadline-driven circumstances) to throw their hats into the retail ring, which may explain the influx of interior designers opting to add shop keep to their list of running job titles. Extending their design prowess outside of their clients' homes and into more fixed domains, interior designers are aiming to set up retail enterprises that flaunt their pure and uncompromised aesthetic. But, there's more to retail success than perfect placement and fully stocked shelves. We tapped four interior designers—some in the throes of just getting started; others who have been established for years—to peek into their recipe for retail success.

In Palm Beach, Florida, The Grand Tour offers an ever-changing trove of vintage and contemporary finds from around the world.
(Image: Ken Hayden)

Why Bother?

When it comes to why these ambitious designers decided to deliberately add to their workload, each has a unique stance on the subject. For avid collector and globetrotting designer Caroline Rafferty, her recently launched Palm Beach, Florida, shop, The Grand Tour, pays homage to her wanderlust spirit inherited from her mother, Julie Fisher Cummings (who also happens to be her business partner in the shop), and her grandmother. "I wanted to create a place for all of our discoveries to live—where we could bring finds from all around the world and introduce them to Palm Beach," explains the designer, continuing, "my grandmother, Dearie, has been our muse all along, as she was the matriarch of our family and our guidepost for design, wanderlust, and curiosity."

Far from the dotted-luxury coastline of Palm Beach, designer Chrissy Cottrell, the Vancouver, British Columbia, Canada, proprietor of Curated Home by Chrissy & Co, founded her shop out of necessity. "All too often, the retail market is comprised with retail primary and design secondary. I wanted to up the ante and bring something special to the table, [to] elevate the retail experience from being a place where you go to buy a sofa and a piece of art to a respite that can help you curate all the right pieces for your home," she explains. Cottrell launched Curated Home to fill a gap in the luxury marketplace, while presenting a wow factor to the client experience.

In contrast, Annapolis, Maryland, designer Gina Fitzsimmons opened the doors to her shop, Details of Design, for the sake of brevity. "I opened Details of Design in 1991 to have accessories, lamps, art, and accent furnishings available for completing a client's project," she notes. "I usually know when I will be needing navy blue lamps, so I make sure that I have them in stock. It saves a lot of running around just before install day!"

And, for the dynamic duo that comprises Ann Arbor, Michigan, interiors firm CLOTH & KIND, it was a natural extension and opportunity to show off their tastes and finds. "It's nothing if not a labor of true love, designed to inspire everyone from a pillow buyer to a full-service interior design client," muse the designers, who also have offices in Athens, Georgia.

> *"[Our shop is] nothing if not a labor of true love, designed to inspire everyone from a pillow buyer to a full-service interior design client."*
>
> **—KRISTA NYE NICHOLAS AND TAMI RAMSAY,** CLOTH & KIND

Where To?

With intentions set and a game plan in place, it becomes time to turn attentions toward the more tangible: bricks and mortar. Like picking the perfect partner or finding your dream house, the process is anything but a straight path. The owners of CLOTH & KIND passed on several locations due to lack of natural light, unappealing ceiling heights, or for one reason or another relating to a facility's bones. Ultimately, they settled on a new and previously untouched space, which was a beautiful blank canvas—that's where the real fun began. "We had a total blast designing our retail space from soup to nuts, starting with the architectural plans all the way through to the tiniest of details in the final design," expresses Krista Nye Nicholas.

Rafferty echoes the sentiment, stating, "Finding the right location was paramount. It's different [in Palm Beach] than in New York because it's not about foot traffic; here, everyone is driving around. We found the perfect place in The Royal Poinciana Plaza because it is a destination that people drive to and the plaza is experiencing a renaissance, attracting longtime Palm Beachers as well as the next generation."

What's the Problem?

As the paint dries and light fixtures nestle into their mountings, the shape of a shop begins to take form. But, certainly, not without challenges and questions of execution. Fitzsimmons admits that the internet continues to create hurdles for her business. She combats the immeasurability of the internet by becoming a mainstay in the community. She explains, "The initial challenge was to create a design store that would service our design firm, Fitzsimmons Design, and also be available to the public. Our store is now a destination in Annapolis for many clients tackling their own projects, as well as serving as a great source for new clients interested in working with us."

Cottrell, on the other hand, encountered another set of complications. "Some of the largest challenges we face are logistical and bureaucratic," she states. "Tariffs, duties, and shipping [are] not something that you automatically know how to account for—especially with constantly changing policies and fluctuating rates."

For the CLOTH & KIND team, who just recently opened their retail doors, the learning curve is in full swing. "We're very much in the midst of our infancy—still learning to crawl, so to speak," shares Partner Tami Ramsay. "We've mastered the inventory management and POS [point of sale] systems and are now building out our CRM [customer relationship management] tool, which will allow us to maintain and continually grow the right audience for each line of our business of which the shop is just one part."

In Palm Beach, the issues lie more with decision-making and space allotment, as Rafferty expounds. "We have found many things we love, spanning across many different styles and periods, so our biggest challenges are fitting them all into the store in a cohesive way, editing them down so the store still feels curated, and making sure we're constantly rotating our inventory, offering fresh products, and staying on the cutting-edge." Rafferty also hints at an occupational hazard: "[I've] become so personally attached to all of the pieces, so something I didn't expect is that I've been having major separation anxiety when anything sells and leaves the store."

Curated Home by Chrissy & Co features several exclusive lines, including a private collection of furniture and custom area rugs designed by Chrissy Cottrell.
(Image: Chrissy & Co)

How Does It Feel?

Though challenges are aplenty and, in some respects, unending, it's the creation of experience that drives each of these designers to continue down the retail path. "My space reflects the marriage of Old World and new: total sophistication with a touch of whimsy. Because, at the end of the day, just as my philosophy is to create spaces that echo who my clients are, my shop had to capture the essence of who I am—not just as a designer, but as a modern woman in business who has a passion for craftsmanship with a contemporary twist," professes Cottrell of her storefront.

Fitzsimmons balances the fine line of staying on brand with client demand, "Our Coastal aesthetic is expressed in the materials, textures, artwork, and accessories. We try very hard to avoid the cliché nautical pieces."

Taking on a *more is more* position, Rafferty's The Grand Tour echoes the sentiment, while offering a little something for everyone. "My interiors are usually very layered, and I like to incorporate colorful, interesting pieces and art that tell a story and feel collected. The store follows the same concept," she explains. "There's also a mix of high and low—we have items from $15 to $15,000."

Explaining their own philosophy, Nicholas and Ramsay note, "As is our deepest wish for all CLOTH & KIND-designed spaces, our shop conveys a sense of history and heart, of story and substance. To us, it feels like home."

Gina Fitzsimmons (left) and Megan Trachtman, Fitzsimmons Design Associates, Inc. and Details of Design.
(Image: Wing Lian)

And the Pay-Off Is?

Perhaps the question, surpassing the romance of the experience and creative inclination, is the impact on the designer's bottom line. Has a retail arm positively influenced their businesses? For this group, the answer is a resounding yes. "We're ecstatic to have expanded this way," shares Rafferty. "It's added exposure for us as an interior design firm and allowed us to build community. We're enjoying building on our relationships and getting to better know the makers and vendors we've admired and worked with on a different scale for so long now. The store amplifies [my] and my firm's design voice and really allows us to both focus and expand at the same time. And, it gives us an opportunity to explore product that we would love to spec, but don't always get the chance to."

Echoing this enthusiasm, CLOTH & KIND's Ramsay advises, "Opening the shop has most definitely had a positive effect on our interior design business. It gives people a chance to experience our design work firsthand and has resulted in many more inquiries from homeowners that would like to work with [us.]" Nicholas agrees, adding, "That said, we would strongly caution designers from opening a shop *solely* for the purpose of attracting new clients. It's a sweet little fringe benefit, but not one that outweighs the time, money, and energy required to run a retail shop."

All things considered, these designers don't intend to stray from the retail component of their businesses anytime soon. The extra effort, it would seem, has been well worth it. ●

CARA GIBBS
is a freelance design and lifestyle writer, editor, and stylist residing in Manhattan. Formerly the principal style editor at Luxe Interiors + Design, *she now is a regular contributor to* Architectural Digest, Apartment Therapy, House Beautiful, Wallpaper, *and* The Wall Street Journal, *among other publications. She also is the co-founder of the artisan marketplace, In The Pursuit, that aims to marry content with commerce.*

Resources and Advertisers

RESOURCES

Section **Page**

Design Pulse: New York — 18

1stdibs
www.1stdibs.com

1stdibs Gallery
www.1stdibs.com/info/gallery/

Chango & Co.
www.chango.co

Davies Toews
www.daviestoews.com

FLOS
www.flos.com

The Archers
www.team-archers.com

Materials: Well Covered — 20

Élitis
www.elitis.fr/en

Forest Stewardship Council (FSC)
https://us.fsc.org/en-us

Innovations in Wallcoverings, Inc.
www.innovationsusa.com

Stikwood
www.stikwood.com

W STUDIO
www.wstudio.ca

Design by the Numbers: Retail Behavior — 21

2019 ASID Outlook and State of Interior Design
www.asid.org/resources/resources/view/resource-center/221

American Society of Interior Designers (ASID)
www.asid.org

Markstein Advisors-Econsult Solutions Inc.
www.econsultsolutions.com

U.S. Census Bureau
www.census.gov

Business of Design: What's in a Name? — 22

Arteriors Home
www.arteriorshome.com

Baker
www.bakerfurniture.com

Granet & Associates
www.granet.net

Kate Verner + Associates (KV+A)
www.kvanyc.com

Kravet
www.kravet.com

Laura Kirar Design
www.laurakirar.com/studio

LebaTex, Inc.
www.lebatex.com

Sarah Richardson Design
www.sarahrichardsondesign.com

Stacy Garcia, Inc.
www.stacygarcia.com

Tilebar
www.tilebar.com

York Contract
www.yorkwall.com/contract

The (New) Retail Experience — 30

Ace Hotel
www.acehotel.com

Adidas
www.adidas.com

Ana Henton Designs
www.linkedin.com/in/ana-henton-91806b8

Cadillac House
www.cadillac.com/world-of-cadillac/cadillac-house

Club Monaco
www.clubmonaco.com

Cole Haan
www.colehaan.com

CORE Architects
www.corearchitects.com

Freehand
www.freehandhotels.com

Gensler
www.gensler.com

Goop Lab
www.goop.com

Greydon House
www.greydonhouse.com

La Senza
www.lasenza.com

Lacoste
www.lacoste.com

Le Coucou
www.lecoucou.com

Porsche
www.porsche.com

Roman and Williams Buildings and Interiors in New York
www.romanandwilliams.com

Roman and Williams Guild and La Mercerie
www.rwguild.com

The Stage, Replay The Stage, and Octavius Bar
www.replaythestage.com/en

Whitmore Rare Books
www.whitmorerarebooks.com

A Growing Opportunity — 36

Composite Agency, LLC
www.compositeagency.com

figure3
www.figure3.com

Frontera Law Group-Frontera Entertainment
www.fronteraentertainment.com/menu-1

High Road Design Studio
www.highroadstudio.com

JHL Design
www.jhldesign.com

Maitri Medicinals
www.maitrimedicinals.com

Serra
https://shopserra.com

Surterra Wellness
www.surterra.com

ICONic Profile: Steven Clem — 42

American Society of Interior Designers (ASID)
www.asid.org

Bureau of Labor Statistics, U.S. Department of Labor
www.bls.gov

College Football Hall of Fame
www.cfbhall.com

Georgia Institute of Technology
www.gatech.edu

Hendrick Inc.
www.hendrickinc.com

NCIDQ-Council for Interior Design Qualification (CIDQ)
www.cidq.org

The American Institute of Architects
www.aia.org

tvsdesign
www.tvsdesign.com

United Parcel Service
www.ups.com/us/en

University of Illinois at Urbana-Champaign
www.illinois.edu

WhatsApp
www.whatsapp.com

Living by Design: Talking Shop — 44

Caroline Rafferty Interiors
www.carolinerafferty.com

Chrissy & Co
www.chrissyco.com

CLOTH & KIND
www.clothandkind.com

Curated Home by Chrissy & Co
www.chrissyco.com/curated-home

Details of Design
www.detailsannapolis.com

Fitzsimmons Design Associates Inc.
www.fitzsimmonsdesign.com

The Grand Tour
www.grandtourhome.com

The Royal Poinciana Plaza
www.theroyalpoincianaplaza.com

Up Next: Proactive Development — 50

Madison Marquette
www.madisonmarquette.com

ADVERTISERS

Advertiser/Website **Page**

PROFESSIONALS FEATURED IN THIS ISSUE

Stephen Alesch,
Roman and Williams Buildings and Interiors and Roman and Williams Guild

Barbara Barry,
barbarabarry.com

Jeben Berg,
Composite Agency, LLC

John Bricker,
Gensler

Steven Clem, FAIA, ASID, IIDA,
tvsdesign

Susan Clem,
Henrick Inc.

Clodagh,
Clodagh Design

Chrissy Cottrell,
Chrissy & Co and Curated Home by Chrissy & Co

Julie Fisher Cummings,
The Grand Tour

Gabriela Estrada, OAA, LEED AP ID+C,
CORE Architects

Randy Fiser, Hon. FASID,
American Society of Interior Designers (ASID)

Gina Fitzsimmons, ASID, NCIDQ,
Fitzsimmons Design Associates Inc. and Details of Design

Holly Freres,
JHL Design

Stacy Garcia,
LebaTex, Inc. and Stacy Garcia, Inc.

Keith Granet,
Granet & Associates and Studio Designer

Ana Henton,
Ana Henton Designs

Laura Kirar,
Laura Kirar Design

Liz Morgan,
JHL Design

Mardi Najafi, ACIDO, IDSA,
figure3

Krista Nye Nicholas,
CLOTH & KIND

Caroline Rafferty,
Caroline Rafferty Interiors and The Grand Tour

Tami Ramsay,
CLOTH & KIND

Sarah Richardson,
Sarah Richardson Design

Robin Standefer,
Roman and Williams Buildings and Interiors and Roman and Williams Guild

Megan Stone,
High Road Design Studio

Megan Trachtman, Allied ASID,
Fitzsimmons Design Associates Inc. and Details of Design

Kate Verner,
Kate Verner + Associates (KV+A)

Jeffrey D. Welsh,
Frontera Law Group

idc... DESIGNSYMPOSIUM

SAVE THE DATE

SEPTEMBER 12 & 13
Vancouver, B.C., Canada

INTERIOR DESIGNERS OF CANADA

Design Symposium 2019

Design Thinking: Exploring Human Connections

2019 KEYNOTES

Chris Downey, AIA
Architect
Architecture for the Blind

Janet Echelman
Visual Artist

Paul Krismer
Founder and
Chief Happiness Officer
Happiness Experts Company

Join IDC in Vancouver this September as we dive deeper into design thinking and explore the human connections to rapidly-changing technology, environment and nature, and sustainability and wellness.

Visit ***idcdesignsymposium.ca*** to:

- Secure your hotel & flight at a discounted rate
- Submit your project for a Value of Design Award
- Learn more about our speakers and programs
- Purchase early bird tickets
- Stay up to date on news and announcements

InteriorDesignersofCanada
IDCanadaTweets

877.443.4425 • tf
info@idcanada.org • e

Sponsored by

Knoll

Benjamin Moore

Presented by

idc interior designers of canada
designers d'intérieur du canada

PROACTIVE DEVELOPMENT

There are many moving parts to the revitalization of a blighted neighborhood or the birth of an entirely new one. Government entities, real estate developers, and design professionals of every ilk play a role in the uprising of livable, workable, enjoyable districts that can become centers of community activity and engagement and pave the way for further positive development. However, creating such epicenters of good is not simply a question of building a structure and moving on; rather, it is an ongoing exercise in understanding and satisfying need, coping with challenges, and—sometimes—remaining an invested party once the build-out is complete to ensure plans for continued neighborhood improvement are not abandoned.

The next issue of *i+D* will dig into commercial design endeavors, to include the designer/developer relationship, as well as the future of office space and alternative workspaces, and the collective role these varied professionals play in building successful communities. ●

Madison Marquette's La Brea project involves approximately 90,000 square feet located on the west side of La Brea Avenue, between 1st and 2nd Streets, in Los Angeles. It is an urban adaptive reuse development project that will transform an entire city block into a shopping and dining destination.
(Image: Carlos R. Hernandez)


MAMAGREEN
Hospitality . Commercial . Residential
312-877-5155
info@mamagreen.com
ww w.mamagreen.com

EMTEK®

ASSA ABLOY