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Photographer: BUCKLEY GRAY YEOMAN (BGY)

Lecture

## THE FUTURE OF RETAIL STORE DESIGN - IN DIGITAL AGE

1 October 2024





## THE FUTURE OF RETAIL STORE DESIGN – IN A DIGITAL AGE

วันที่ 1 ตุลาคม พ.ศ. 2567 ณ คณะสถาปัตยกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ผู้เข้าร่วมเสวนา: PAUL WHITE FROM BUCKLEY GRAY YEOMAN (BGY)



บีจีวาย (BGY) เป็นสตูดิโอสถาปัตยกรรมและสถาปัตยกรรมภายในที่อยู่ในซอร์ดิทซ์ ที่กรุงลอนดอน โดยเน้นการออกแบบที่รวมการใช้งานระหว่างภายนอก ภายใน และพื้นที่เปลี่ยนผ่านเข้าด้วยกันอย่างเป็นองค์รวม สตูดิโอแห่งนี้มีทีมงานนักออกแบบถึง 150 คน ซึ่งผลงานที่หลากหลายของสตูดิโอนี้สะท้อนถึงความมุ่งมั่นในการสร้างสรรค์นวัตกรรมทางการออกแบบ ทำให้บีจีวายได้รับการจัดอันดับอยู่ในกลุ่มบริษัทสถาปัตยกรรมชั้นนำ 100 อันดับแรกของโลกและเป็นอันดับต้นๆ ของสหราชอาณาจักร โครงการของบีจีวายครอบคลุมงานสถาปัตยกรรม การวางผังแม่บท และการปรับปรุงอาคารใหม่ให้สอดคล้องกับสิ่งแวดล้อม เช่น อาคารสำนักงานสูง 23 ชั้นในไฮเลเกตและโครงการปรับปรุงอาคารด้วยไม้ที่ยั่งยืนในแคนารีวอร์ฟ สตูดิโอแห่งนี้ออกแบบโครงการแต่ละโครงการเพื่อตอบสนองความต้องการเฉพาะของลูกค้า ผ่านการตีความ และค้นหารูปแบบที่เป็นเอกลักษณ์เฉพาะตัว โครงการสำคัญของบีจีวายรวมถึงการฟื้นฟูพื้นที่ค้าปลีกสำหรับแบรนด์เฟรด เพอร์รี่ (Fred Perry) และการออกแบบคลับสำหรับสมาชิกเฉพาะในออฟฟิศของสตูดิโอ ซึ่งช่วยสร้างบรรยากาศที่เอื้อให้ลูกค้าและผู้ร่วมงานสามารถสัมผัสประสบการณ์ที่สมจริงและเต็มอิ่ม



Fred Perry HQ, London โดย BGY  
ภาพจากการบรรยายของ Paul White

การนำเสนอในครั้งนี้กล่าวถึงแนวโน้มสำคัญ 10 ประการในด้านการออกแบบร้านค้าปลีก ซึ่งเป็นปัจจัยสำคัญต่อการพัฒนาและเปลี่ยนแปลงร้านค้าในยุคดิจิทัล หนึ่งในแนวโน้มหลักคือการสร้างประสบการณ์ในร้านที่เชิญชวนให้ลูกค้าเข้ามามีส่วนร่วมเกินกว่าการซื้อขายสินค้า ตัวอย่างเช่น ร้านค้าที่เน้นการมีส่วนร่วมของชุมชนอย่าง Lululemon และการสร้างบทเรียนผ่านการใช้ผลิตภัณฑ์แบบมีส่วนร่วมของ Apple พื้นที่แบบหลายชั้นช่วยสร้างความผูกพันทางอารมณ์โดยมอบบริการและประสบการณ์ที่แตกต่างให้กับลูกค้า การค้าปลีกได้เริ่มผสมผสานกับการศึกษาและนวัตกรรมการดิจิทัล เช่น การใช้เทคโนโลยีความจริงเสริม (augmented reality) “กระจกวิเศษ” และพีเจอาร์ที่มีปฏิสัมพันธ์กับลูกค้า แบรนด์อย่าง Fred Perry และ Toast เน้นการสื่อสารวัฒนธรรมและความยั่งยืนอย่างลึกซึ้ง ขณะที่พื้นที่ที่สามารถปรับเปลี่ยนได้ช่วยให้ร้านค้าสามารถเป็นทั้ง แกลเลอรีหรือศูนย์กลางการค้าปลีกสำหรับการจัดกิจกรรมหลากหลาย แนวโน้มนี้เน้นย้ำถึงความสำคัญของการกระตุ้นแบรนด์ (brand activation) มากกว่าการจัดแสดงสินค้าอย่างเดียว โดยการสร้างสภาพแวดล้อมที่ดึงดูดให้ลูกค้ารู้สึกมีส่วนร่วมและสร้างความสัมพันธ์ที่ยั่งยืน



วิธีสร้างประสบการณ์ลูกค้าร้านค้าปลีก

ภาพจากการบรรยายของ Paul White

ตั้งแต่ปี 2009 บีจิวายได้ร่วมมือกับ Fred Perry เริ่มจากสำนักงานในโคเวนทาร์เด้น (Covent Garden) ซึ่งพวกเขาได้ออกแบบแบรนด์อย่างละเอียดอ่อนโดยใช้สัญลักษณ์โบลเวลอันเป็นเอกลักษณ์ของ Fred Perry โดยไม่มีป้ายบอกอย่างชัดเจน การออกแบบที่เรียบง่ายนี้ได้กลายเป็นแนวทางสำคัญที่นำมาใช้ในการออกแบบพื้นที่ค้าปลีกแห่งแรกของ Fred Perry ในเวลาต่อมา

บีจิวายมุ่งเน้นที่จะเข้าใจถึงความสัมพันธ์อันลึกซึ้งของ Fred Perry กับดนตรี วัฒนธรรมย่อย และชุมชน เพื่อนำองค์ประกอบเหล่านี้มาใส่ในแต่ละร้านพร้อมทั้งวางแนวทางสำหรับขนาดของแบรนด์ โครงการที่บีจิวายออกแบบให้กับ Fred Perry รวมถึงร้านค้าในไวท์ซิตี (White City) เฮนเรียตตาสตรีท (Henrietta Street) และกรุงเทพมหานคร ในแต่ละสถานที่ได้มีการเพิ่มเอกลักษณ์เฉพาะตัวเข้าไป เช่น การฉายลวดลายในรูปแบบ แอนาโมริฟิในไวท์ซิตี ซึ่งสร้างประสบการณ์เชิงลึกและมีมิติ หรือการออกแบบที่ยืดหยุ่นและมีหลายระดับในเฮนเรียตตาสตรีท ที่รวมการจัดแสดงประวัติศาสตร์ ดนตรี และพื้นที่สำหรับชุมชน ในแต่ละร้าน บีจิวายปรับใช้วัสดุและการออกแบบให้เหมาะสมกับสถานที่ เช่น การติดตั้งโบลเวลด้วยเหล็กหรือการตกแต่งด้วยผนังที่ทำจากกระดุม สร้างอัตลักษณ์ที่เป็นเอกลักษณ์แต่สอดคล้องกันจากร้านค้า Fred Perry ทั่วโลก การออกแบบของบีจิวายเน้นเรื่องราวของ Fred Perry และเชิญชวนให้เกิดการมีส่วนร่วมของลูกค้า โดยผสมผสานการออกแบบเฉพาะสถานที่ที่มีความสัมพันธ์กับชุมชนหลากหลาย

ตัวอย่างเช่น ในกรุงเทพฯ บีจิวายได้ใช้วัสดุที่หรูหราเพื่อให้สอดคล้องกับบริบทระดับสูง แต่ยังคงรักษาความเป็นเอกลักษณ์ของแบรนด์ไว้ โครงการทั้งหมดนี้มีจุดมุ่งหมายในการสร้างพื้นที่ที่ลูกค้ารู้สึกได้ถึงมรดกของ Fred Perry และสร้างความผูกพันกับแบรนด์ผ่านการออกแบบ





Fred Perry,  
Munich

Fred Perry, EM Quartier,  
Bangkok

Fred Perry, Central Embassy Mall,  
Bangkok

Fred Perry, EM Quartier,  
Bangkok

BUCKLEY GRAY YEOMAN

Fred Perry individual stories โดย BGY

ภาพจากการบรรยายของ Paul White

ร้านบูติกแฟล็กชิปสำหรับ Grace Han เป็นร้านค้าปลีกหลักที่ตั้งอยู่ในเขตเซเชล ประเทศอังกฤษ ตัวร้านตั้งอยู่บนชั้นล่างและชั้นใต้ดินของทาวนเฮาส์ในลอนดอนแบบดั้งเดิม เริ่มแรกมีการจัดแสดงกระเป๋าถือเพียงสี่ใบเท่านั้น แต่ได้รับการออกแบบโดยคำนึงถึงการขยายตัวของแบรนด์ในอนาคต การออกแบบสถาปัตยกรรมภายในเน้นการไหลลื่นของพื้นที่อย่างกลมกลืน ผสมผสานองค์ประกอบการออกแบบดั้งเดิมเข้ากับความซับซ้อนสมัยใหม่เพื่อยกระดับภาพลักษณ์ความหรูหราของแบรนด์ วัสดุที่ใช้ เช่น หินอ่อน การตกแต่งผนังอย่างประณีต และการเคลือบผิวเหล็กด้วยผงสี ช่วยสร้างบรรยากาศที่หรูหราและงดงาม ชั้นใต้ดินออกแบบให้เป็นพื้นที่ที่สร้างบรรยากาศส่วนตัวและเป็นกันเองมากขึ้น เพื่อส่งเสริมการมีส่วนร่วมของลูกค้า ภาพถ่ายของร้านที่เสร็จสมบูรณ์เผยให้เห็นการออกแบบที่ช่วยนำทางลูกค้าให้เดินชมร้านได้อย่างเป็นธรรมชาติ โดยผสมผสานความหรูหราเข้ากับประสบการณ์การช้อปปิ้งที่ปรับแต่งให้ตรงตามความต้องการของผู้ใช้งาน



Grace Han Boutique โดย BGY

ภาพจากการบรรยายของ Paul White

Apparatus ตั้งอยู่ในเซนต์เมย์แฟร์ ได้รับการออกแบบเป็นพื้นที่สองชั้นเพื่อรองรับงานหลากหลายสาขา ที่รวมถึงการออกแบบคอมพิวเตอร์ เฟอร์นิเจอร์ และสินค้าชนิดต่างๆ ชั้นบนทำหน้าที่เป็นโชว์รูมที่มีความเคลื่อนไหว ตลอดเวลาสำหรับคอลเลกชันที่พัฒนาอย่างต่อเนื่อง เป็นพื้นที่ที่มีบรรยากาศส่วนตัวและสงบมากขึ้น หนึ่งในความท้าทายหลักของการออกแบบคือการสร้างโครงสร้างเพดานที่สามารถรองรับติดตั้งแขวนต่าง ปีกี่วายได้ ออกแบบเพดานในลักษณะของเกลเลอรี โดยใช้โครงเหล็กผสมกับวิธีการติดตั้งระบบไฟฟ้าสองสว่าง เพื่อให้สามารถปรับเปลี่ยนการจัดแสดงได้อย่างยืดหยุ่น โดยยังคงประโยชน์ในด้านการรับน้ำหนักโดยไม่ละทิ้งความงาม การวางแผนอย่างละเอียดช่วยให้จุดเชื่อมต่อแต่ละจุดแม่นยำ เพื่อสนับสนุนพื้นที่แสดงผลงานที่สงบและปรับเปลี่ยนได้ ส่วนชั้นล่างนำเสนอบรรยากาศที่เงียบขรึม เหมาะสำหรับการชื่นชมชิ้นงานศิลปะที่มีเอกลักษณ์ และงานฝีมือของ Apparatus ในบรรยากาศที่เงียบสงบ



Apparatus store โดย BGY  
ภาพจากการบรรยายของ Paul White

ความสำเร็จของธุรกิจค้าปลีกยุคใหม่ขึ้นอยู่กับ การสร้างพื้นที่ที่เน้นประสบการณ์แบบมีส่วนร่วมและ เชื่อมโยงกับชุมชน ซึ่งสามารถสร้างความประทับใจและมีความหมายกับลูกค้า โครงการของปีกี่วายเป็นตัวอย่ างที่ชัดเจนของแนวคิดนี้ โดยเรามุ่งมั่นในการสร้างสรรค์สภาพแวดล้อมที่สร้างแรงบันดาลใจ ชวนให้ประหลาดใจ และส่งเสริมความผูกพันที่ลึกซึ้งกับแบรนด์ ด้วยการให้ความสำคัญกับประสบการณ์ที่ช่วยให้ร้านค้าปลีก สามารถรักษาความสำคัญและความทรงจำในตลาดที่มีการแข่งขันและเปลี่ยนแปลงอยู่เสมอ

## THE FUTURE OF RETAIL STORE DESIGN – IN A DIGITAL AGE

1 October 2024 at the Faculty of Architecture Chulalongkorn University

PARTICIPANT: PAUL WHITE FROM BUCKLEY GRAY YEOMAN (BGY)



BGY is a Shoreditch-based multidisciplinary architectural studio, specializing in architecture and interior design with an integrated approach that unites exterior, interior, and transitional spaces. With a team of 150 professionals, the studio's diverse portfolio reflects its commitment to innovation, ranking it among the top 100 global architectural practices and top 25 in the UK. BGY's projects span architecture, master planning, and retrofitting, including a 23-story office tower in Holgate and sustainable timber retrofits in Canary Wharf. The firm tailors each project to client needs, avoiding a signature style. Key work includes the revitalization of retail spaces for Fred Perry and a private members' club in its office, fostering an immersive environment for clients and collaborators.





Fred Perry HQ, London by BGY.  
Image from Paul White's lecture

This presentation outlines ten transformative trends in retail design, crucial for the evolution of physical stores in an increasingly digital world. A primary trend is the creation of in-store experiences that encourage customer engagement beyond mere transactions, exemplified by Lululemon's community-centered stores and Apple's interactive tutorials. Multilayered spaces also foster emotional connections, providing customers with unique services and experiences. Retail is blending with education and digital innovation, as seen with augmented reality integrations, "magic mirror" technology, and interactive features. Brands like Fred Perry and Toast engage deeply with cultural heritage and sustainability, while adaptable spaces enable stores to host diverse events, acting as galleries or retail hubs. This evolution emphasizes the importance of brand activation over simple product display, with immersive environments that establish lasting customer connections.



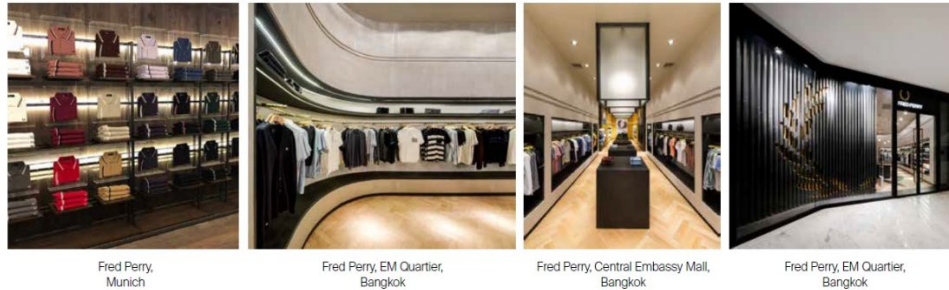


In store experience.  
Image from Paul White's lecture

Since 2009, BGY have collaborated with Fred Perry, beginning with their Covent Garden office, where they designed a subtle brand presence using their iconic laurel emblem without explicit signage. This understated design established our approach, which later shaped Fred Perry's first retail space. By understanding Fred Perry's deep connection to music, subculture, and community, we infused each store with their legacy while looking toward the brand's future.

The projects include stores in White City, Henrietta Street, and Bangkok. Each location features unique design elements, like the anamorphic projection of the laurel in White City, which creates a dynamic, layered experience, or Henrietta Street's flexible, multi-level layout, which incorporates historical displays, music, and community spaces. At each store, we adapted materials and design according to the site, from steel laurel installations to walls of buttons, creating a personalized yet cohesive identity across Fred Perry's global locations.

The designs highlight Fred Perry's narrative and invite interaction, evolving from photo-realistic renderings to site-specific elements that resonate with diverse communities. In Bangkok, for example, we emphasized luxurious materials to suit a high-end context, while staying true to the brand's authentic aesthetic. Across projects, we crafted spaces where customers feel immersed in Fred Perry's heritage, fostering deeper connections through design.



Fred Perry,  
Munich

Fred Perry, EM Quartier,  
Bangkok

Fred Perry, Central Embassy Mall,  
Bangkok

Fred Perry, EM Quartier,  
Bangkok

BUCKLEY GRAY YEOMAN

Fred Perry individual stories by BGY.  
Image from Paul White's lecture

A flagship boutique for Grace Han is primary retail located in Kensington and Chelsea. The boutique, located on the ground and basement levels of a traditional London townhouse, initially showcased just four handbags but was designed with future brand expansion in mind. The interior architecture emphasizes a seamless spatial flow, balancing traditional design elements with modern sophistication to elevate the brand's luxury image. Luxury materials such as marble, refined rendered finishes, and steel powder coatings create an elegant ambiance. The basement level offers a more intimate, personalized shopping environment, enhancing customer engagement. Finished photos reveal a cohesive design that leads customers naturally through the boutique, blending grandeur with personalized retail experiences.



Grace Han Boutique by BGY.  
Image from Paul White's lecture



Apparatus, located in Mayfair, was designed a two-level space to adapt to their multidisciplinary work in lighting, furniture, and objects. The ground floor functions as a dynamic showroom for their evolving collection, while the lower level offers a more intimate, reflective setting. One of our primary design challenges was creating a ceiling structure that could support various suspended fittings. BGY crafted a gallery-like ceiling with steel bridges and cast copper detailing to enable flexibility for changing displays, ensuring load-bearing functionality without compromising aesthetics. Detailed planning ensured that every junction was precise, supporting a serene, adaptable display space. The lower level presents a more subdued atmosphere, ideal for engaging with Apparatus's unique, artisanal pieces in a quieter, contemplative environment.



Apparatus store by BGY.  
Image from Paul White's lecture

In conclusion, modern retail success hinges on creating immersive, community-centered spaces that resonate with customers. BGY's projects exemplify this, as we craft environments that inspire, surprise, and foster deep brand connections. By prioritizing experience, we help retailers remain relevant and memorable in a competitive, ever-evolving market.

## Special Talk Transcription.

Topic: The Future of Retail Store Design – In a Digital Age by Paul White

From BUCKLEY GRAY YEOMAN (BGY)

Records File: Decoding 241001\_Paul White lecture.m4a

Audio/Video Duration: 00:59:56

Date transcribed: 1 October 2024

Time	Audio
00:00	Thank you for inviting me back to give another talk. I have two presentations today. The first is quite short and will provide an overview of our practice, so you can get a sense of what we do. After that, we'll dive deeper into retail design and the challenges we face as designers in that sector.
00:30	<p>Let me begin with a brief introduction to our practice, This Is Us. We're an architectural studio based in Shoreditch. While we are architects, we also work as interior architects, and we balance both disciplines across all our projects. Our design approach is seamless, integrating the exterior, the interior, and everything in between. We do not distinguish between the boundaries of architecture and interior architecture; instead, we push those boundaries to create unified, cohesive designs.</p> <p>Currently, we have about 150 people working across a variety of sectors. From the start, we decided not to specialize in one area—we wanted to work on diverse projects because we believe that variety strengthens both our business and our designs. Today, we are ranked among the top 100 architectural practices in the world, and in the top 25 in the UK.</p>



These are our main sectors: workplace, residential, hotels, schools, and retail. We have three main offices—our headquarters in London, another in Bristol in the southwest of the UK, and an office in Madrid, Spain.

Although we talk about architecture and design, we also see ourselves as agents of opportunity. We aim to find the unexpected and bring joy to the spaces we create, making the people who use them feel good. Our work is sensitive, authentic, and unapologetically honest in its design. We like to think we operate just on the right side of unconventional—there's convention, and then there's us, slightly to the right of it.

We do architecture, master planning, and individual buildings. Here, for example, is a large-scale master plan we designed in central London. We also work on new-build office projects and student accommodations, like this 23-story tower in Holgate. Retrofitting is another major part of our practice, and we had the chance to speak about this the last time I was here. Retrofitting involves adapting existing buildings for future generations, ensuring a seamless integration between the exterior architecture and interior spaces.

Here's an example of a retrofitting project in central London. We delivered this office building, adapting its design to meet modern standards while respecting its original structure. Each of our projects is unique, tailored to the client's brief and the aspirations of the location. The one thing you won't find in our work is a signature style—our designs are as varied as the clients and sites we work with.

This project, which I spoke about during my last visit, is another retrofit in Canary Wharf, London. It includes a striking light feature that runs throughout the

	<p>building like a ribbon. This is one of our most sustainable projects, made entirely out of timber construction. It's currently up for an award in Singapore, so fingers crossed for that!</p> <p>We've worked on a wide range of projects, from listed buildings turned into galleries to school developments, as well as interior architecture. Now, let's shift to retail design, which is the reason I'm here today.</p> <p>One of our most exciting collaborations is with Fred Perry, starting with their central London office. This partnership has taken us all over the world as their global designers, transforming retail spaces and workplaces alike. In the UK, the post-pandemic era has made it challenging to encourage people back into physical workplaces, so designing spaces that invite and engage people is more important than ever.</p> <p>Let me now walk you through some of our interior design projects, giving you a sense of the flavour and approach we take in this sector. Before we dive into our main retail project, I want to highlight one unconventional endeavour of ours—we opened a private members' club within our office. This space has hosted some amazing parties and events, serving as a showcase for our work and giving people an authentic sense of what it's like to collaborate with us.</p>
06:00	<p>Let me now walk you through some of our interior design projects, giving you a sense of the flavor and approach we take in this sector. Before we dive into our main retail project, I want to highlight one unconventional endeavor of ours—we opened a private members' club within our office. This space has hosted some amazing parties and events, serving as a showcase for our work and giving people an authentic sense of what it's like to collaborate with us.</p>



Now, let's move on to the next presentation, where we'll focus on retail design. I'm excited to share our thoughts on how retail design is evolving in response to current trends. We live in unprecedented times. Throughout my career, I've witnessed significant changes in high streets and shopping malls, as well as the design of physical stores. The single most important factor driving this change is, of course, our smartphones. We shop with them, we manage our lives through them, and this has profoundly affected what people expect from physical stores.

As students, you've grown up with digital retail as a norm. While this might seem natural to you, it's created new challenges for retailers who operate in physical spaces. My presentation will address future trends and the issues we're grappling with as designers. We'll also explore solutions—how we believe physical stores can remain relevant in the digital age. Hopefully, this will give you some insight into how we can bring fun and excitement back into shopping.

In the past decade, we've seen the rapid growth of online retail. A report from 2019 predicted that by 2028, over half of all retail transactions would take place online. By 2022, we were already seeing this shift happening faster than anticipated. The rise of online shopping, accelerated by the pandemic, has left physical stores struggling to remain relevant.

We've also experienced economic pressures, such as the cost-of-living crisis and inflation, which are making consumers more cost-conscious. However, people still crave experiences and value from their shopping trips, and physical retailers must adapt to provide both convenience and a meaningful in-store experience.

To maintain relevance, we believe customer experience is more important than ever. Shoppers

	<p>want both the convenience of online shopping and the personal connection that comes from visiting a physical store. Brands must create spaces that go beyond selling products—they need to offer experiences that resonate with customers and connect them to the brand.</p>
11:27	<p>In my presentation, I'll outline ten key trends that are emerging in retail design. These trends are shaping the future of physical retail, helping stores stay relevant in an increasingly digital world. Let's begin by discussing the importance of in-store experiences. Forward-thinking retailers are focusing on creating experiences that give people a reason to visit their stores beyond just purchasing products. A great example of this is Lululemon, whose stores are designed to engage with the community before even opening.</p> <p>And, of course, we all know how well Apple has perfected the art of retail. They're launching "how-to" moments to help customers better understand the technology they buy, ensuring they get the most out of their purchases. The stores are designed to create a seamless experience for this. Consider the idea of multilayered spaces—this means the retailer is focusing on creating emotional connections between the customer and the brand, aiming to surprise, inspire, excite, and educate, all while building brand loyalty. This particular retailer sells sportswear for cyclists, a group that is passionate not only about the clothing but also about their cycling lifestyle.</p> <p>When customers visit, they don't just buy shorts and a T-shirt; they experience a whole package, from maintenance to technology and knowledge. These are the elements people invest in, beyond just the clothing. We've done similar things with other brands,</p>

like Eric, where we introduced moments for customers to have coffee with specialists or meet the people who work in that environment, fostering a sense of ownership in the store. What we're seeing is a convergence of physical retail and education.

For instance, one brand is using augmented reality and digital technology to enrich the retail experience, in partnership with Farfetch and a "magic mirror" system. They're offering something more than just products—it's an interactive and progressive shopping experience. This type of integration between digital and physical retail spaces is becoming more common, with brands diversifying to stay relevant by hosting events, brand collaborations, music performances, and even lectures in their stores.

We're also seeing retailers like Fred Perry, who have a rich history rooted in culture, creating spaces that not only showcase products but tell the story of the brand. Fred Perry, for example, has its origins with the tennis star of the same name, who won Wimbledon in the 1930s. The brand has evolved from sportswear in the 1950s and 60s to being associated with subcultures in the 1970s and 80s. They are now bringing this legacy to new generations, engaging the community in meaningful ways.

Another great example is Toast, a boutique retailer in Thailand focused heavily on sustainability. They incorporate sustainability into their clothing lines and engage customers by promoting lifestyles that reflect these values. Flexibility is key—stores need to be adaptable. For instance, a space might be used for corporate events one day and as a retail store the next. The ability to change the layout and curate the space allows for multiple uses.

Research has shown that many people use physical stores almost like galleries. They come in to see and



	<p>feel the products before purchasing them online. This idea of a retail gallery is perfectly embodied by brands like Apparatus, a high-end furniture and lighting retailer. They focus on creating spaces that offer both product and experience—customers can see the furniture in person but also have it delivered the next day if they choose.</p> <p>Retail is moving beyond just selling products; it's about brand activation. A lazy design approach would just display the logo and hope customers buy in, but true brand engagement requires more. We've worked with brands to create experiences that fully immerse customers in the brand's identity, like Fred Perry's weekend events where customers can have professional photos taken in their Fred Perry gear, further strengthening their connection to the brand.</p> <p>In summary, retail is no longer just about transactions—it's about creating experiences, fostering connections, and staying flexible. Whether through digital integration or physical store adaptations, retailers are finding new ways to engage their customers and keep them coming back.</p>
21:30	<p>Now, let me briefly discuss the projects we've worked on, starting with Fred Perry. We began our collaboration in 2009, designing their offices in Covent Garden. The project started small, with a tiny reception area on the ground floor. Fred Perry didn't want to advertise their name outside the office, as it wasn't a retail space, so we created a design that incorporated their iconic laurel without explicitly stating the brand name. This design evolved into a recognizable part of their identity, and from there, we were invited to design their first retail shop.</p> <p>We worked to truly understand the Fred Perry brand and how to translate that into a physical space. Their</p>

history and strong digital presence are crucial elements. They engage with their community through music and subculture, and this is deeply embedded in their brand DNA. The design of their spaces reflects that—combining the past, present, and future of the brand.

This holistic approach is what makes our work with Fred Perry, and similar brands, so successful. We don't just design spaces; we help create experiences that resonate with their customers and communities. When people wear Fred Perry, it's all about them celebrating the brand—ordinary fans who love Fred Perry. It's called "Thank You" because it's a tribute to people who don't fit into society's molds, who don't follow the rules, but who are passionate about the brand. For some, their love for Fred Perry is so deep that they even get tattoos to show their loyalty. That was the foundation of our research.

Then we learned a very important lesson during our first presentation to the client. This is the client, John Flynn, on the right. During the presentation, we were explaining where the T-shirts would go, where the belts would be placed, and how the shoes would be displayed. Suddenly, John stopped us and said, "Talk to me about fashion retail. You don't even know the language. It's not T-shirts and belts—it's polo shirts and accessories. Go away, learn the language, and then come back and tell me what you're going to do with my store."

That was a huge lesson for us. As creatives and designers, we often think we can do everything, but every industry has its own rules and language. You need to understand that language before you can communicate effectively. Only then can you break the rules. This was an important lesson, and it helped us grow. We went on to design over 15 Fred Perry stores

worldwide, including White City in London and Central Embassy.

White City was a fairly conventional space—8 meters wide by about 30 meters long. We approached the design in a clear and organized way. We placed all the back-of-house areas at the rear, the main shop in the middle, and created a "wow" factor at the front. Our goal was to design everything with a single piece of furniture—a central element that would display the collection of clothing in a controlled and artistic way. It was like creating a piece of art, and we chose materials that represented Fred Perry's story, like metal, concrete, and brass. Fans of the brand would recognize these details, like the exposed surfaces and the badges they wear.

We had a eureka moment when we thought of using anamorphic projection—a technique where, when viewed from a certain angle, the image appears perfectly aligned. You see this often in sports, where a sponsor's logo looks perfect from the camera angle, but from other angles, it's distorted. We decided to apply this concept to the Fred Perry laurel. When you enter the store, the laurel appears perfectly formed, taking up the entire space from front to back. But as you move through the store, you realize it's made up of different scales and layers, creating a dynamic and immersive experience. We built prototypes and models to ensure it worked, and then we implemented it.

We used regimented layouts, with central tables displaying individual pieces, and the laurel suspended from the ceiling to activate the brand at the front of the store. This referenced Fred Perry's tennis history, but with a modern twist. As you moved through the store, the laurel played with geometry and scale, creating an illusion that changed as you navigated the



space. We also incorporated a wall of 6,000 buttons as a decorative feature.

The next project was on Henrietta Street, a central London location. It was a larger space, with multiple levels, but it had a rather grim interior when we started. We approached it by dividing the space into three sections: the principal space, an engagement space, and a display area at the back. The concept involved creating a lighting feature that could showcase whatever Fred Perry wanted to highlight at the time, whether it was clothing, collaborations, or special exhibitions.

We introduced materials like timber, paneling, and exposed brickwork to add authenticity, and designed flexible furniture to allow the space to be reconfigured as needed. In the education space, we added a jukebox and displays of historical Fred Perry shirts, showing the evolution of the brand. The back area was a flexible space that could be transformed for different purposes as the brand evolved.

The Henrietta Street store was designed with flexibility in mind, using movable furniture and customizable spaces. The laurel at this location was created from steel fins, fractured to create a unique, dynamic design. We also introduced the Fred Perry soundtrack, with each store having its own music that reflected the community it served. For example, the music in the Bangkok store is different from what you'd hear in the London store, making each location feel personal and connected to its community.

We told the story of Fred Perry's iconic shirts from the 1950s and 60s, helping customers understand the history behind the contemporary products they were buying. In the basement, we created a gallery space where Fred Perry could showcase local artists or host

community events, giving them even more flexibility to engage with their audience.

Finally, we designed a store in a shopping mall with a straightforward layout—11.6 meters wide by 94 meters long. The concept was to deconstruct the laurel and turn it into a series of leaves that appeared to fall onto the floor, creating a sense of movement. This was our 10th Fred Perry store, so by this point, the brand trusted us to experiment with new ideas. We played with positive and negative space, using the negative space to create an enclosure for the shop, making the experience feel immersive and engaging from the moment you entered.

Each store had a different approach to materials, depending on its location. For example, the materials we used in the mall were different from those we used on the high street, ensuring that each store was unique while still reflecting Fred Perry's core identity. This store is not in Munich or London; it's in Bangkok. It sits next to high-end brands, which means it needs a different setting but still remain authentic to Fred Perry. We've used concrete, exposed aggregate, black-stained timber, and a bronze finish to reflect the essence of the brand. The detailing and development of the designs were refined to showcase the iconic laurel, even though it's distorted in some elements. Our design process included everything from highly photo-realistic renderings to conceptual drawings because it's essential to take the client through a creative journey, step by step.

Here are finished photos of the store exterior, giving you the first glimpse of the deconstructed laurel, which also serves as a hanging rail. We designed the space with the concept of a "box within a box," where you first encounter the glass exterior, and then we control how you see the interiors—whether it's polo

	<p>shirts or the laurel. Inside, we used tips of classic pieces like the iconic polo shirt and subtle laurel motifs that frame the store.</p>
39.28	<p>Now, moving on to two final projects that we're currently working on. The first is for a client named Grace Han, for whom we designed a boutique in Kensington and Chelsea. Her shop was her flagship, and when we opened, she only had four handbags to sell. The space was far larger than needed initially, but we knew the brand would grow. The building was a traditional London townhouse, with offices on the upper floors and the boutique on the ground and basement levels. Our approach was to create a flow, a sense of movement, where no space overshadowed the others. We referenced traditional design but with a contemporary twist, creating a luxury space that elevated her products.</p> <p>The materiality was all about luxury: marble, rendered finishes, and steel powder coatings. Moving down to the lower boutique, the experience became much more intimate, tailored to personal shopping and deeper engagement with the brand. Finished photos show how the space flows from the main entrance to the lower levels, giving a soft, personalized retail experience.</p>
47.17	<p>Finally, we worked on a store for Apparatus in Mayfair. Apparatus is a multidisciplinary design company, focusing on lighting, furniture, and objects. This was their first store outside America, and they needed a flexible space to showcase their ever-changing collection. Our concept was two levels—the ground floor acting as a public-facing showroom and the lower level offering a more subtle, intimate space for their products.</p>



	<p>One of the key challenges was designing a ceiling that could bear loads from different fittings that might need to be suspended. We created a serene, gallery-like ceiling that could accommodate changing displays without overwhelming the space. We used steel bridges and cast copper to incorporate services that allowed us to hang objects or fittings wherever needed. It required meticulous detailing to ensure that every junction and arrangement worked seamlessly. Here are some final photographs of the Mayfair store. The design allowed them to easily move and change displays, making the space flexible and adaptable to new collections. Moving downstairs, the tone shifts dramatically, creating a more subdued, reflective space for more intimate product displays.</p>
47:17	<p>To summarize, the best retailers use their physical spaces to create unique experiences. We've certainly tried to do this with Apparatus, and with your friend Harry, by building a connection with communities and getting them involved. We've also achieved this with Lululemon, which we are really pleased with as it demonstrates that the brand can make that connection.</p> <p>This multilayered approach to space offers the idea that customers are experiencing more than just what they see when they enter the store. The goal is to surprise and inspire through the retail experience, which we believe is incredibly important. To stay relevant and competitive, we are providing people with meaningful experiences. For example, Hemispheres offers a fantastic retail experience that leaves a lasting impression.</p> <p>Thank you very much.</p>
48:24	<p>Thank you so much for delivering an inspiring lecture. We will now move on to the Q&amp;A session.</p>

48:55	For my question, I like the word “Unconventional”. I think it is important for students and architects to consider this word. My question is when you got a brief from your clients. Does your client give you just a brief of the retail or you suggest another activity?
49:33	I think that’s how we provide insight. It might be surprising to hear that the brief we put together in Fred Perry was very mathematical. For example, it specifies the size of the unit needed and the required number of garments for women, men, and children in the store. I’m being sent for retail exploitation, and that’s it—there’s nothing beyond that. They look to us to initiate the conversation about other things they can or should do in that store. This doesn’t mean they lack ideas or opinions; in the past, they have expressed their preferences, stating what they like or dislike. However, the starting point is often quite mathematical in its presentation.
50:45	<p>I really appreciate that, and I like the term "unicorn." Yes, you have used the install concept. When you have to decide on those credit cards during that time, do you still use that concept, or do you consider community space in relation to shops in Bangkok?</p> <p>When some products from the West come to Thailand, they are often perceived as luxury brands. My thoughts on how to maintain community space</p>
51.34	I think designing in Thailand is unique. You're right that it is seen as a luxury brand, while in the UK, it is viewed as streetwear. The pricing in Thailand reflects that perspective, which influences the aesthetic of having stores here. We find ourselves next to high-end brands, and the challenge for us is to bring forth what we call authenticity. Can you be your authentic self? Can you be honest about what it is that you're trying to do without losing the essence of the brand? It’s

	<p>difficult to maintain that authenticity, especially if you're using marble and polished brass, which can be perceived as offensive. Yes, it's a good question, and we need to change our thinking within this international economy and its history.</p>
52:45	<p>Just follow-up questions about her friend Fred Perry's story in Thailand. That person is quite simple and may have a straightforward understanding of the narrative. This is quite a brand-new topic. I have something that might surprise you: without breaking the glass, the glass block creates a visual connection to the concept. I'm hoping to convey that through the design. Things like the area of the estimated islands or even the design of their polo shirts—if it doesn't differ from their collection—are all part of that concept. What we wanted to do was.</p>
53:31	<p>We didn't want to give away the experience of the store from the outside. We wanted to control how customers perceived it; they could see it was Fred Perry through glimpses of gold inside, but we wanted those elements to be revealed gradually. We aimed to create a sense of walking into the store and having a "wow" moment, rather than allowing customers to see everything from the outside without anything to entice them when they entered the space. It was a confident decision to approach it this way, creating a unique space within a space, if that makes sense. Personally, I love it—I think it's the best store we've done in Asia for sure. It works really well, and it also reflects the confidence from Fred Perry to let us experiment with the design. They are usually very precise about what we can do with the logo, but they allowed us some creative freedom.</p>
54:41	<p>So, what about the collections? Is there a difference between the London store and that store? They do</p>



	have a common collection across all the stores, but are there any unique elements that distinguish them?
54:44	They offer different sizes for different locations, and we have to consider where things are placed. For example, Western customers tend to be taller than Asian customers, which affects the economics of the design. You can walk into the London store and buy this T-shirt, or you can find the same item in Bangkok.
55:05	Thank you! I'd like to ask about the last story regarding the two floors. I find it quite interesting that they are designed in different styles. Is that because of the initial concept or design approach? Are there specific reasons for these design choices, or is it something more general?
56:01	I think with that store, the apparatus store, we had a sense of what their collection was like. We knew it was expensive, and we could see that, but we also anticipated they might introduce some large tables or similar elements. So, we needed to create a space that could accommodate that without making it feel dull. There had to be a course in the design, which is why the ceiling is so intricate. In the same way that we thought about how to engage people in this space, we aimed to create an inviting atmosphere. We considered how to design something impactful, even if there was nothing in the space initially. I think it turned out really well.
57:02	My last question is about your design process. When you start each project and refer to the artistic idea, do you select the artistic concept before receiving the brief, or do you visit the site first and choose the artistic idea later?
57:21	That's a good question. For the project we did in the lower space, it was a result of the scale we hadn't encountered before. As we developed the design, we

	<p>looked at it from that perspective, and we had a real opportunity to create something special. It was like a hand-in-glove fit; everything came together seamlessly.</p>
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	<p>We didn't just think about what would be in the store; we considered where the special moments would be. We conceptualized it in conjunction with the two elements working together. I think it might have started as a conventional loan package store, but then we realized there was something more to it.</p>
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	<p>There's a saying that imitation is the sincerest form of flattery. When I went to Tokyo recently, one of their proposals referred to a reception desk, and they used it in a very creative way. They incorporated it into their design, and I thought it was a clever use of space.</p>
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