

currents





# CURRENTS

senior studio  
retail project

COLLEGE FOR CREATIVE STUDIES | FALL 2018

**brief + interests**

**concept + location**

**research**

**color + material**

**floor plans**

**renders**

DESIGN  
**CONTENT**



**"Create a retail  
environment  
for all  
generations  
to enjoy."**

*that's all I got.*

*I could pick any industry -  
any location -  
any product -*

DESIGN  
CONTENT

*"Physical retail isn't dead.  
Boring retail is."  
-Forbes*

I had to start with the question:  
What is retail design in today's age?

**experiential  
retail is the  
future**

Architecture and dance  
are both heavily influenced  
and affected by the human spirit

DESIGN  
INTERESTS

Dance was my first  
intimate interaction  
with space.

Dance helped me  
define movement  
through form  
and proportion -  
and to have an  
understanding of  
spatial relationships  
from a young age.  
Like designers and  
architects, dancers  
must understand  
proportion and  
scale to execute  
visual harmony to an  
observer. A dancer  
responds to their  
environment and  
seamlessly connects  
and contributes to  
the architecture.

Creating a space  
concentrated on  
movement was  
very dear to my  
heart - and fueled  
the concept for  
this project.





bang-olufsen.com

# PRODUCT

so I asked the question -

**what product  
+ experience naturally  
creates movement,  
that everyone  
can enjoy?**

Music is an activity that regardless of age, gender, socio-economic status, breakfast you ate that morning, anything... can enjoy.

**Generations connect through music.** You can listen to the same song today that resonated with your grandmother fifty years ago. Music brings a sense of calm and tranquility to the busy digital age we live in. **Human centered design is key.**

Products that create an experience like this are record players and headphones. **Listening to music is more of an experience** - especially if you are listening to a vinyl. It's an event. Taking out that dusted vinyl at your grandparent's and listening to the soft murmur of scratches that journey into a beautiful melody can take your attention away in a way that a Spotify app just can't. It seems you're in your own world when you place a pair of headphones on your head. You immerse in the music, move your hips slowly to the beat, and can disconnect from reality.

**And to me, that is a truly a beautiful experience in today's digital world.**

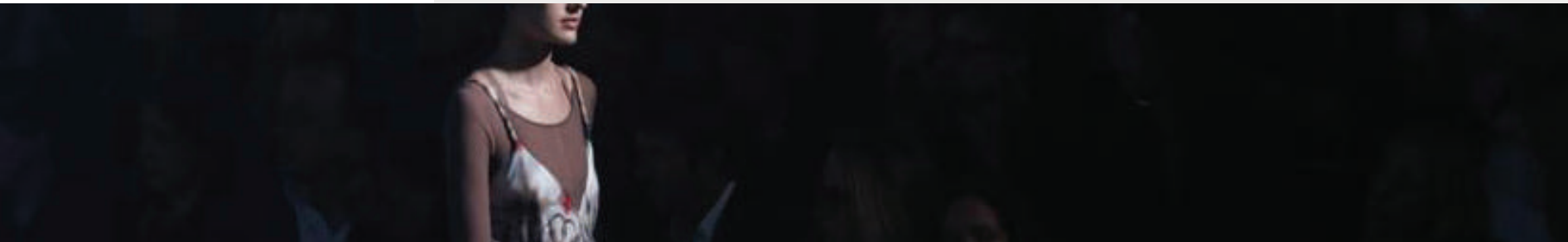
The space  
should  
respond to  
the user -

DESIGN  
CONCEPT

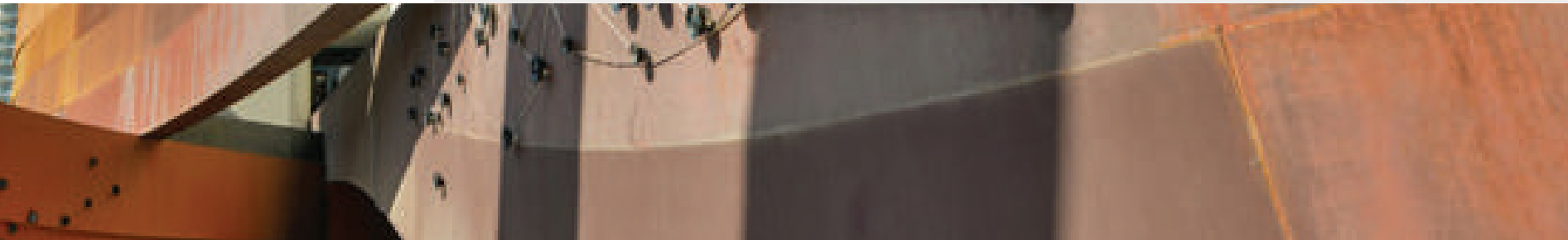
- as the user  
responds to  
the space.

The user can create their own narrative and therefore their own experience while journeying through this space. **Currents is a space that fluidly blends the body's response to sound with movement.** It is a retail **experience** that gives the user an emotional connection with the product and leaves them with a story to tell.

# KEY IDEAS



dior.com



dezeen.com



www.solvesundsbo.com

## 01.

### NOSTALGIA

Nostalgic elements that are playful, engaging, and integrated within the space. They help connect to the user, and make the environment more relatable and inviting to the user. Gracefully merging modern technology with abstracted vintage elements.

## 02.

### INTERACTION

Experience of using the products, not just the products being presented themselves. The user is completely immersed with the product and has an emotional attachment to it afterwards.

## 03.

### 360 SENSORY DESIGN

All senses are heightened when you are walking throughout the space. This is a full sensory buying experience for the user. Materials respond to your movement, to your change of pace, your heat. Sound is heightened when you are in the space. Scent is experienced.



# So I picked Detroit.

*Music is already a large part of the city's DNA.*

- + 1980s Detroit gave birth to techno
- + City's jazz festival in August is marketed as the largest free jazz festival in the world
- + Movement Festival

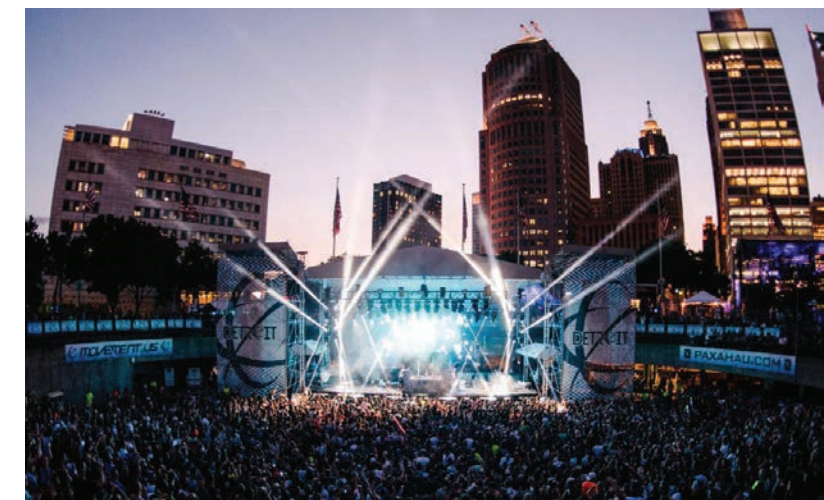
DESIGN  
LOCATION



loopnet.com



metrotimes.com



metrotimes.com



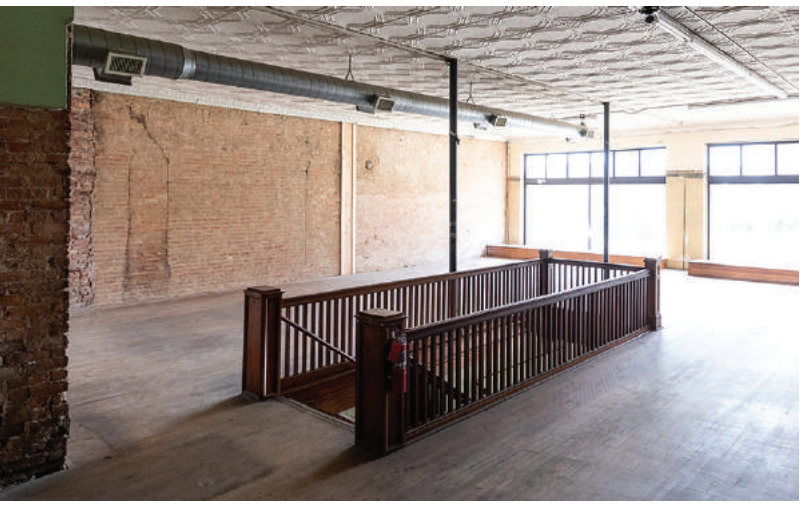
loopnet.com

# I picked an existing historical building.

*I journeyed to the city planning office and DPL for the floor plans, and failed. They don't exist for this building built in 1930. So, I went and field measured the building.*

- + Gross Leasable Area: 5,518 SF
- + Property Sub-type: Storefront
- + Apart of Detroit's New Center

DESIGN  
LOCATION



loopnet.com

6432 Woodward Ave Detroit, MI 48202



dezeen.com

## EXTERIOR CONCEPT

I thought about how the exterior could represent the concept just as well as the interior.

**what makes a user want  
to interact with the space  
in the first place? how can  
we invite them?**

I was really intrigued by the movement of kinetic architecture on facades.

The movement of the facade could be a recognizable symbol of movement for the brand from far away. This creates a visual to heighten the attraction to the building, in opposition to adjacent buildings. The facade is an interactive art installation that entices the user to come inside the space.

# Who is interacting with the space?

This space is designed for all to enjoy - these are some users that the space can foster too.

**Inclusivity is incredibly important in design. This space welcomes all individuals.**

## COMMUNITY USERS

### 1 Hearing - Impaired

Individuals with loss of sound hear music through vibrations.



*Haben Girma, first deaf-blind individual to graduate from Harvard Law School*

### 2 Artists

Detroit has a large artist population and a vibrant culture full of musicians. This is a space that could be a platform for artists to listen to new music and showcase their own.



*The White Stripes / Jack White is the founder of Third Man Records*

### 3 Influencers

There are many opportunities for photography and video within the space. Producing content to be shared on social media as marketing for the brand and the individual.



*Source: Digital Marketing Institute*

# COMPETITORS



# Luxury sound isn't foreign to Detroit.

*I looked inward to brand's within the community to see what they were doing and selling. There's a retail market, but not as many retail experiences.*

- + Third Man Recods, Cass Corridor
- + Shinola
- + John Varvatos

## LOCAL COMPETITORS



C20 TWO SPEED MANUAL TURNTABLE DECK

*Crosley - John Varvatos / Urban Outfitters*

\$509.95



THE RUNWELL TURNTABLE

*Shinola*

\$2,500



BOSE QC 35

*Bose*

\$300.00



THE CANFIELD ON-EAR

*Shinola*

\$350.00



BEATS SOLO3 WIRELESS ON-EAR

*Apple*

\$350.00



BEATS SOLO3 WIRELESS, THIRD MAN EDITION

*Third Man Records*

\$329.50



# Physical research -

The most impactful research I have dived into has been when I went myself in person and investigated. I went to multiple retail locations around Detroit, as well as exploring to Nashville and New York.

DESIGN  
RESEARCH

- not just a  
google search



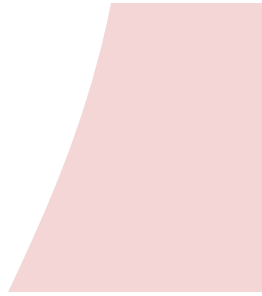
Mirage Detroit is a site-specific installation by artist Doug Aitken, set within the over hundred year old former State Savings Bank in Downtown Detroit. The installation opens October 10, 2018. This immersive, mirrored installation will reflect the entire space in which it is situated, activating this seminal historic building.

Walking through the streets of downtown Detroit, the viewer arrives at the stone façade where a set of stairs leads to an entryway. Opening the door leads into a vast interior space that spans nearly an entire block and is lined with classical columns. The center of the space is anchored with a century old bank vault.

# MIRAGE DOUG AITKEN



DESIGN  
RESEARCH





# THIRD MAN RECORDS



Detroit, MI +  
Nashville, TN



Third Man Records was originally founded by Jack White in Detroit, MI in 2001. In March of 2009 a physical location was established in Nashville, TN.

Third Man Records returned to Detroit in November 2015 with a second retail location, Third Man Records Cass Corridor — record store, novelties lounge, in-store performance stage, record booth, and vinyl record pressing plant, which can be witnessed in action through viewing windows in the store, pressing the very records available for purchase.

I visited the Third Man Records location in Detroit, which is right in the neighborhood where I live, as well as the original studio in Nashville!

# DUALITY II

JOACHIM SAUTER

artcom.de

"Duality" is a public art installation created for a office site in the center of Tokyo.

**Load cells under the glass tiles measure the exact position and force of each footstep, triggering corresponding virtual ripples on the LED panel.**

The chosen location for the installation was a walkway linking an underground station to the adjacent residential and office complexes. It is a place of transit bordered by a large water basin, a kind of artificial lake. This specific spatial situation provided the springboard for the concept.

The interplay of "solid" (path) and "liquid" (water) was expanded by virtual waves of light on the walkway and real waves in the water.



## CASE STUDY

# AERIAL ROPE SCULPTURE

JANET ECHELMEN

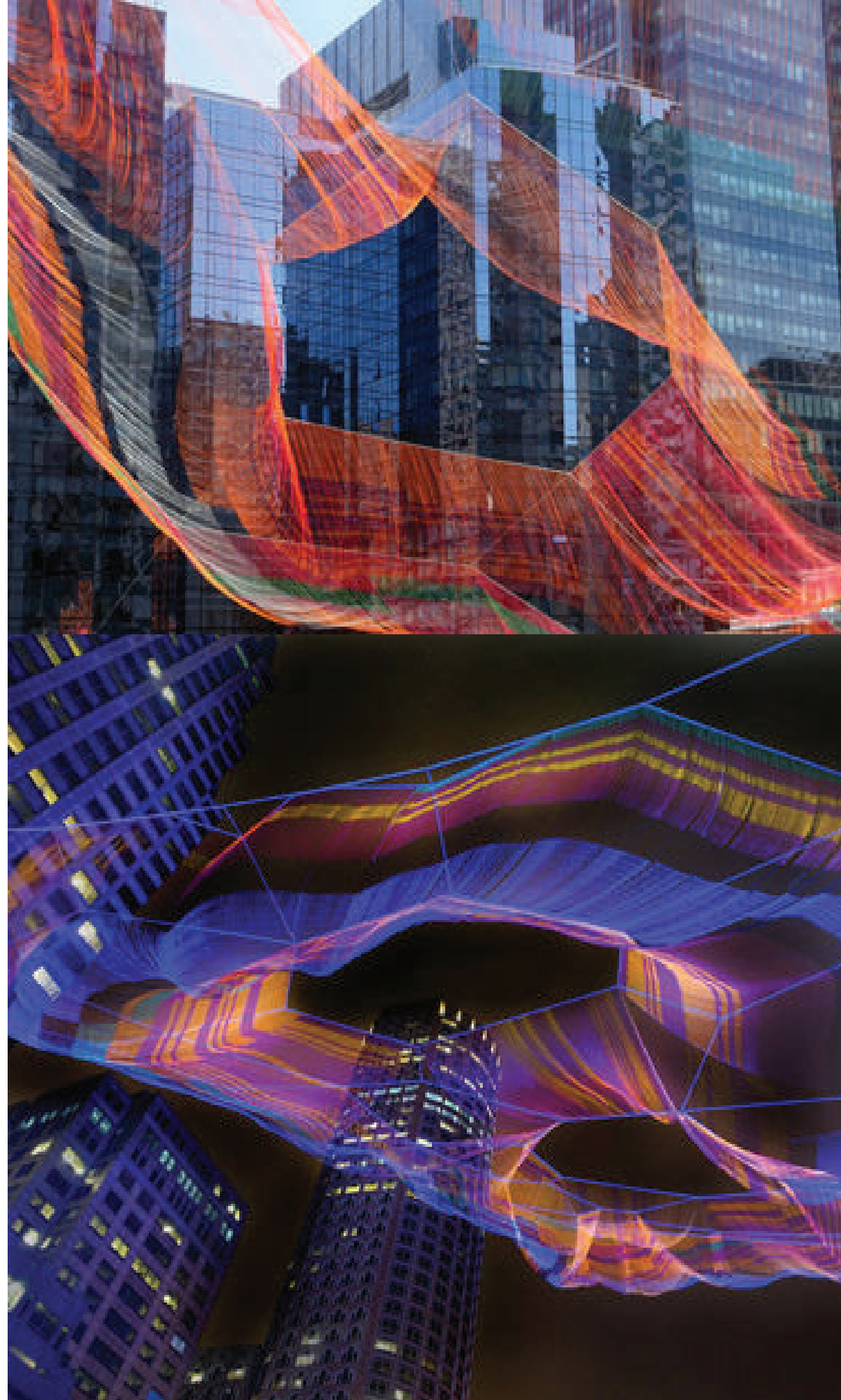
CASE  
STUDY



The installation, called *As If It Were Already Here*, consists of a web of polyester twine and polyethylene ropes, designed to sway gently in the wind.

Resembling a giant fishing net, the colorful sculpture hovers 365 feet (111 meters) above a portion of the Rose Kennedy Greenway, a series of public parks in the city's downtown area.

"Monumental in scale and strength yet delicate as lace, it fluidly responds to ever-changing wind and weather." "Sensors around the site register fiber movement and tension, and this data directs the color of light projected onto the sculpture's surface," said the studio.



# VISION II DAVID SPRIGGS

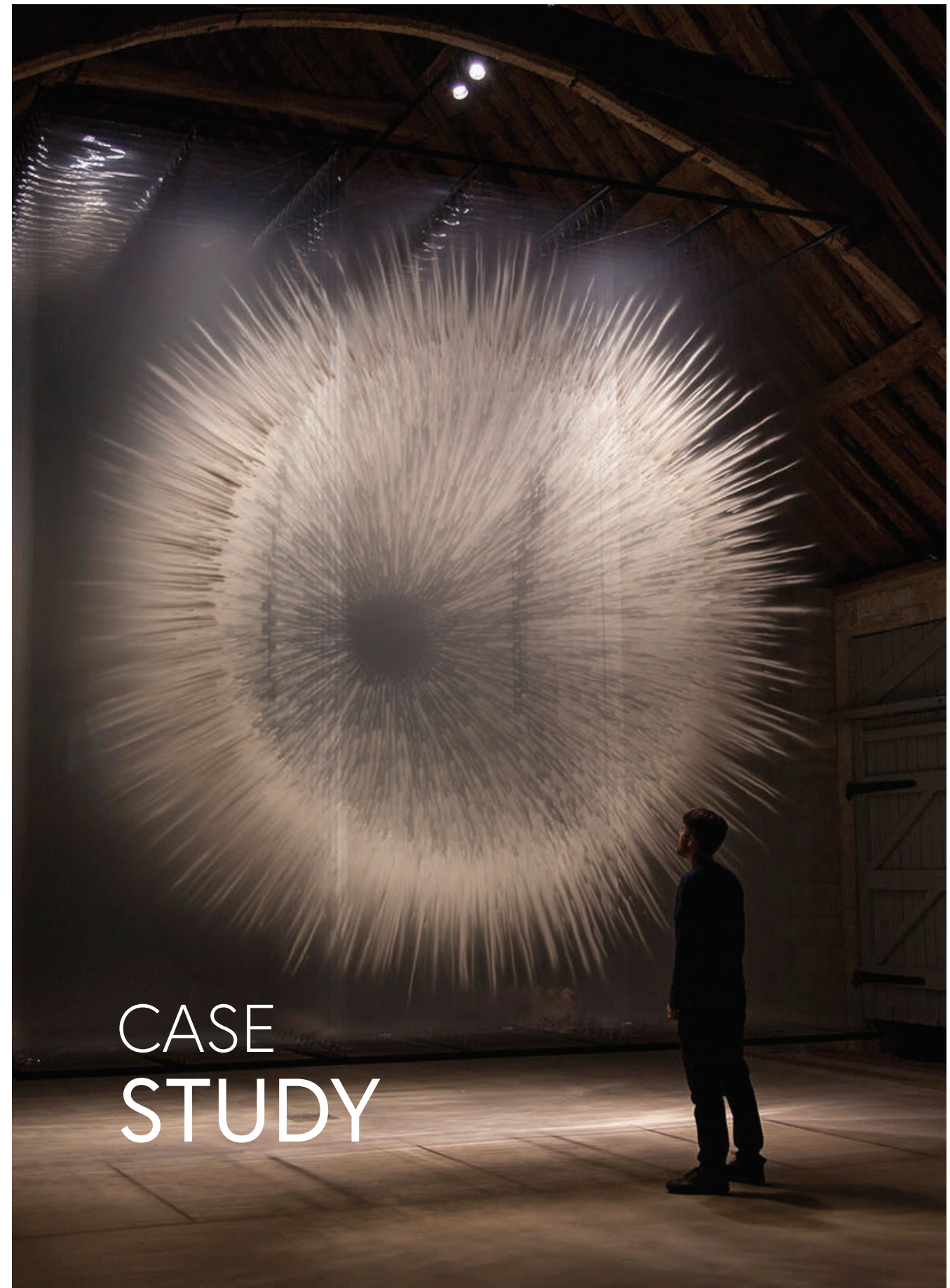
David Spriggs' Vision artwork series have a distinct focus on the senses. Accentuated by an affinity between its subject matter and the fragmentary nature of the medium, there is a tension created between form and emptiness.

Appearing both as an implosion and as an explosion depending on the one's perception, the viewer has the sense that he/she is observing a form in becoming, yet at the same time breaking down.

In changing viewpoints by navigating around the work, Vision is continually altered, breaking down at the sides so that the viewer can only see the edge planes of multiple sheets, begging the question: Is there in fact a form, or just individual images?



dauidspriggs.art



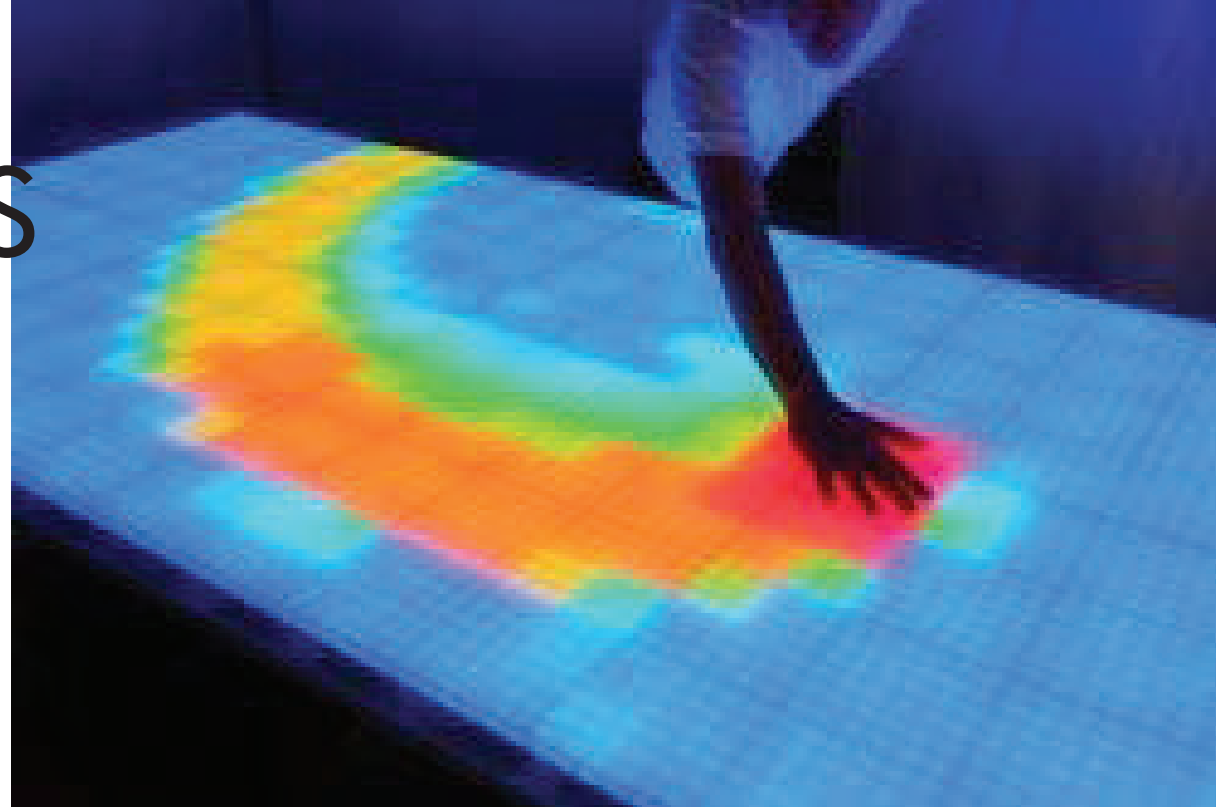
## CASE STUDY



# MUSEUM OF FEELINGS



NY, NEW YORK



"We created a space where visitors explored five responsive rooms on an unexpected, immersive journey. The scent-driven exhibit featured a massive walk-in kaleidoscope, individual halos of light, fragrance scented clouds, and a forest of tangible light. Every step of the way people interacted with each other and the installation to turn everyday emotions into live art.

The experience resolved into a brand space where attendees could revisit and interact with the featured Glade fragrances on bespoke architectural elements. As a parting gift, they created, shared, and took home MoodLens selfies that used biometrics to color-code their emotions.

# SONOS EDUCATION LAB



SOHO, New York

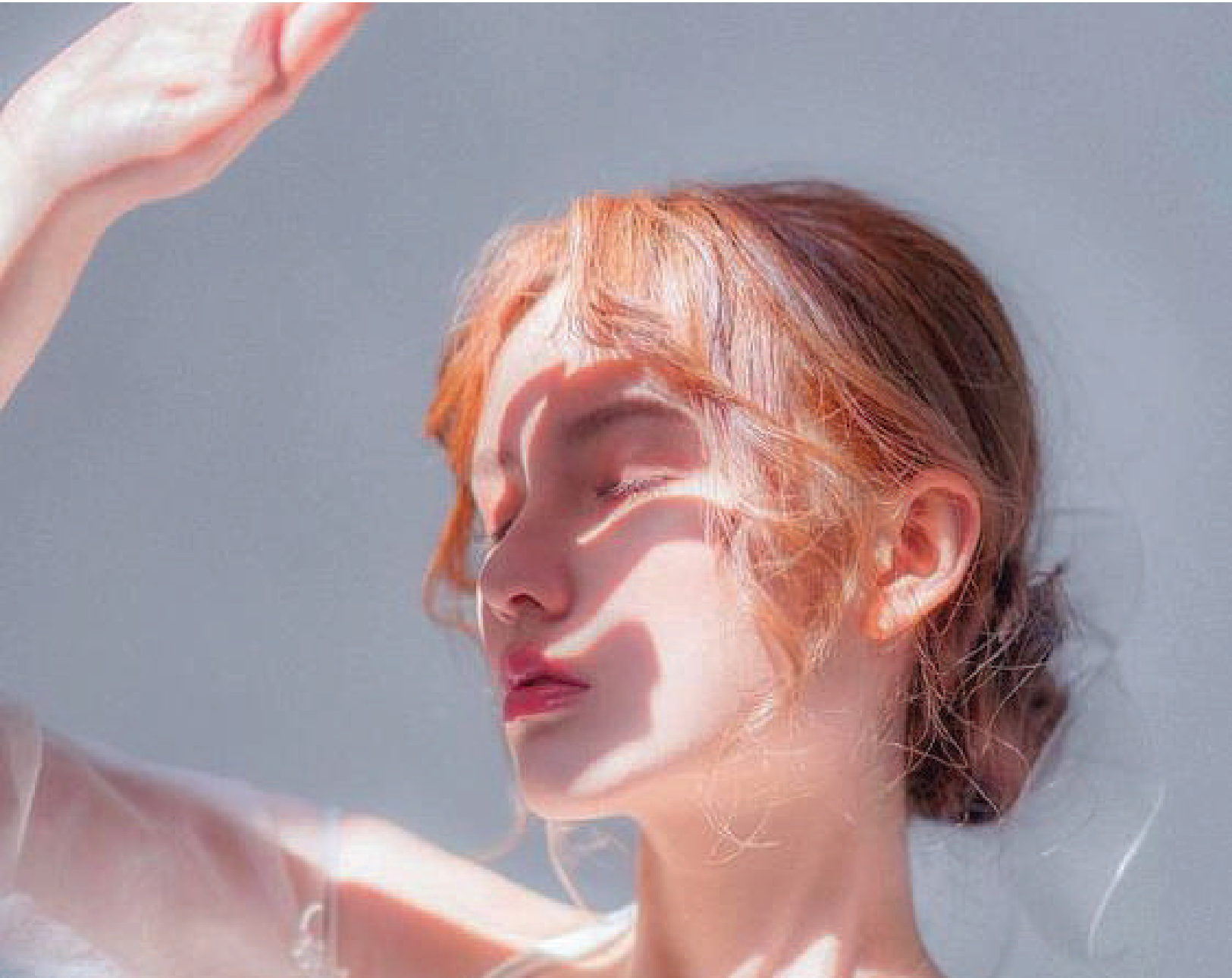


I was able to do my own research through observation when I went to the Sonos Store in New York, New York.

I interviewed one of the employees on customer interaction and sales. It was very interesting to see their different approach and feel to the way they present products.

"The best way for somebody to learn about Sonos is to experience it firsthand," says Joy Howard, Sonos's chief marketing officer.

101 Greene St,  
New York, NY



CREATING AN ENVIRONMENT THAT TELLS A STORY THROUGH



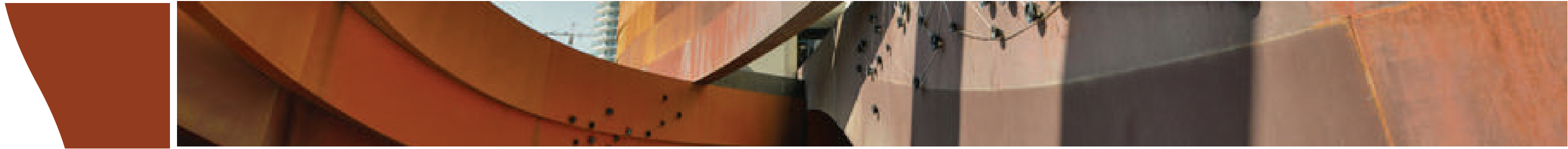
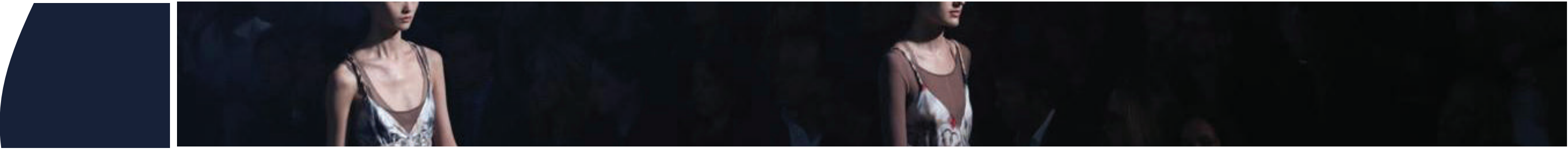
MOVEMENT



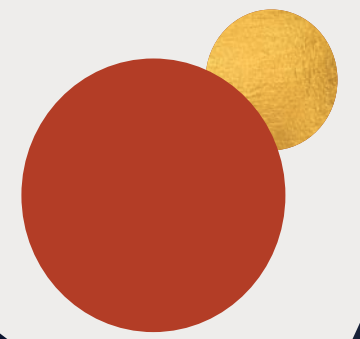
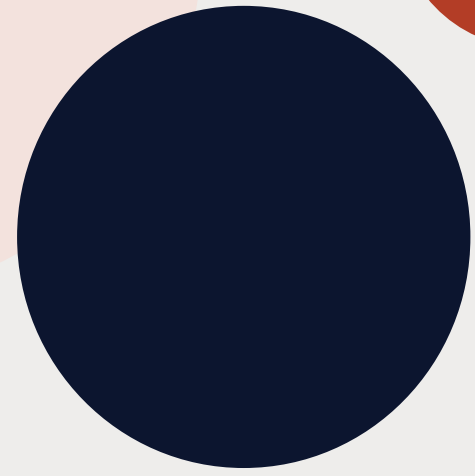
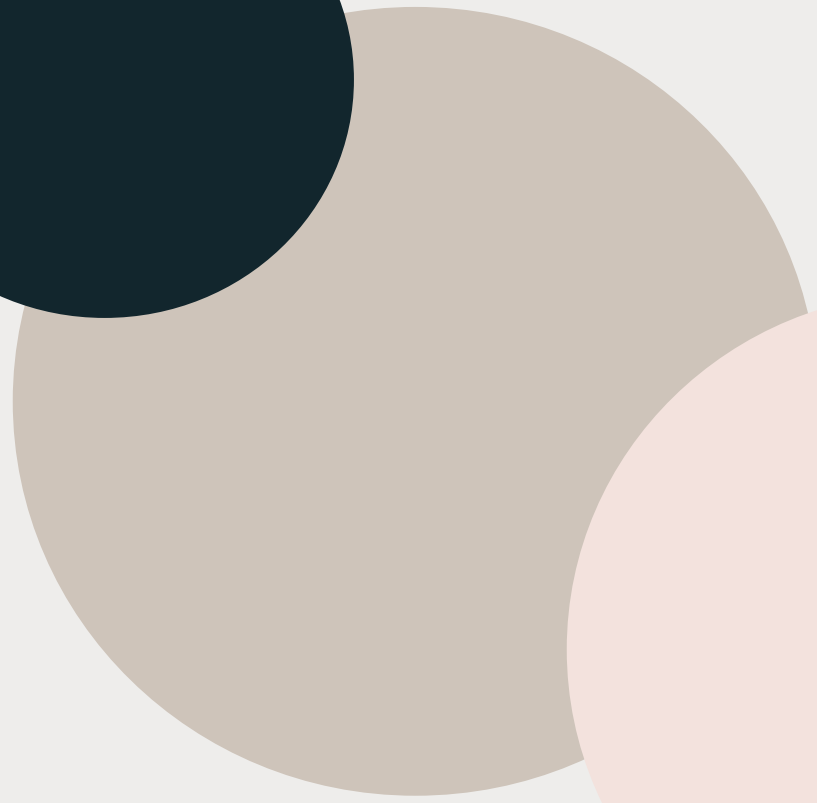
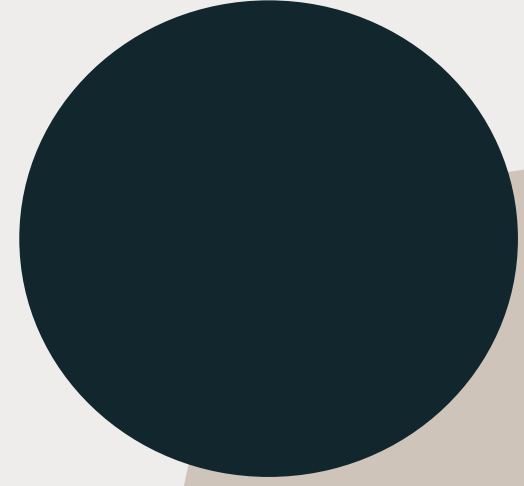
**BY WHAT  
CREATES IT**

**SOUND**





# COLOR THEORY



- creating a movement for the user's line of sight to be constantly dancing around the space.

High contrast between colors help to emphasize this stimulation. Therefore, accents of color and finishes that are active and bright, mixed with moody and muddled dark tones.

Textures emphasive coloration of fabrics and finishes while highlighting the movement property within the material itself.

# Color visually stimulates the eye -



Tactile, physical representations of fluid movement throughout the space.

Interacting with textiles through touch heightens the user's awareness of the physical elements of the space, as well as grounding them within the environment.

Progressive materials that respond to touch and sound help tell the story throughout the space - which the user narrates themselves.



# Materiality



Materiality of the space was represented by a collection of trays and objects that represented the user's interaction within the space.

The intent with materials were to induce touch and heighten senses within the space.

The white vinyl record player represents the listening booths within the space, and the interaction of touch within them. The plush and luxurious fur emulates a luxurious feeling and attraction to the booth.

Each material emulates movement within it's own form - and it's own way.

# Simulating movement

Leather shape reflects the curvature of the custom seating

2D Polymers reflect and change shape as they are layered in space



I accidentally dropped a marble sample on the floor - but fell in love with the mishapen and cracked result. Silk backs this form to showcase the organic nature of the fall, in contrast with it's clear cut structure

Unorthodox pieces, such as a ceramic sculpture tool, represent metal finishes



White silk lines each tray, with collection shown in reflective acrylic trays

# through solid form

# Under



# Construction



To work out the proportion and scale of the facade of the building, I created a model.

The model was built to scale. I used a laser cutter to cut each piece out, and then a glued each piece one by one. It was therapeutic to do late at night at the studio.

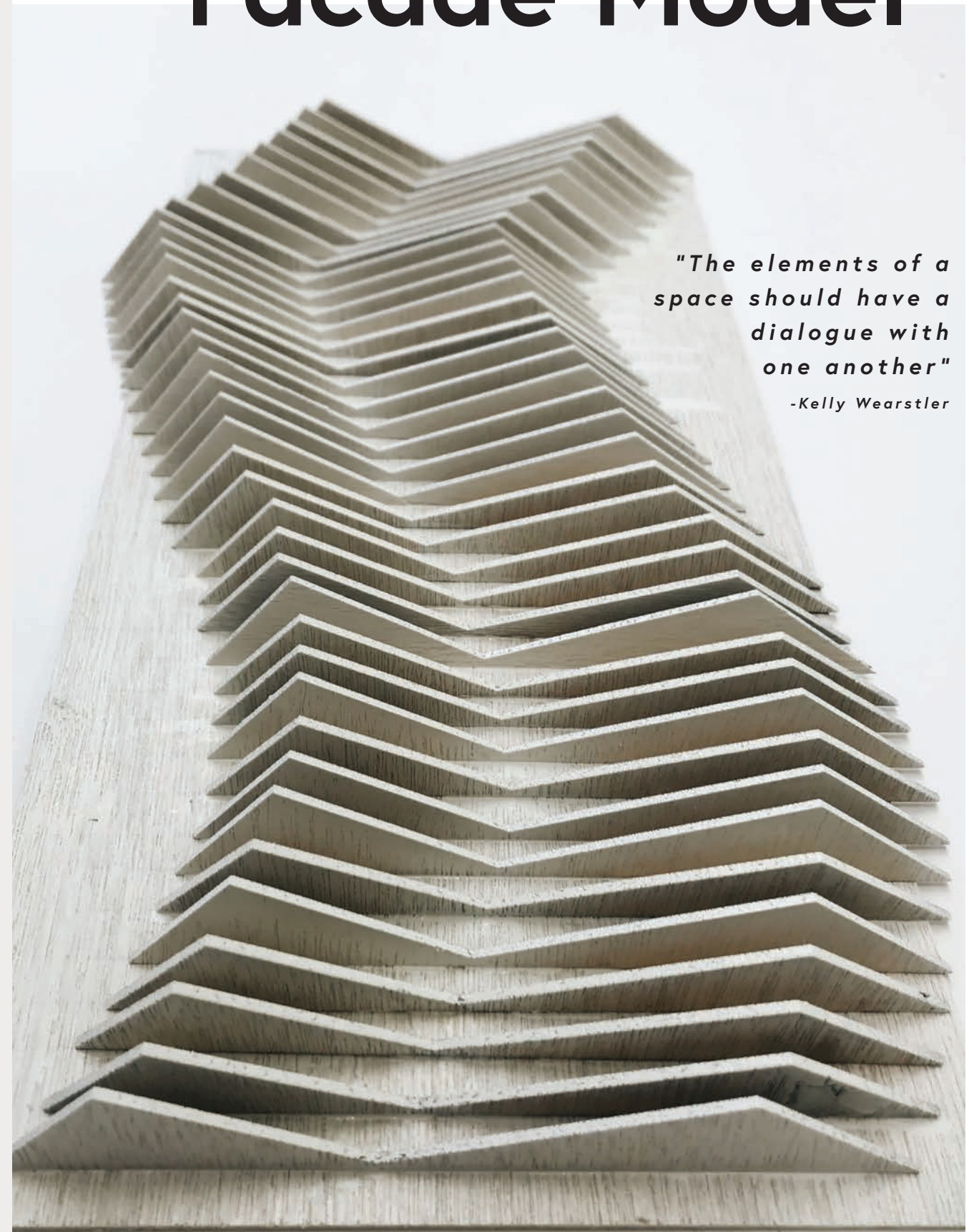
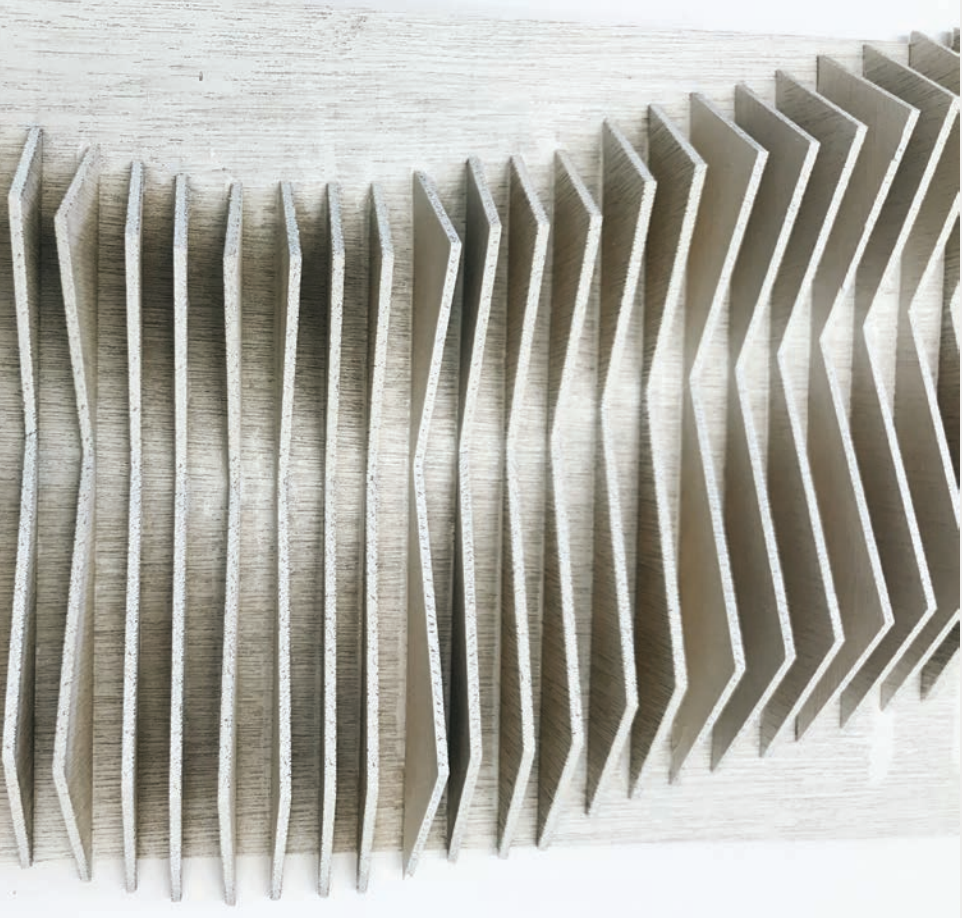
# Facade Model

The facade was the users first visual connection with the space, while the materials are the second physical touch with the space.

*"The elements of a space should have a dialogue with one another"*  
-Kelly Wearstler

The model served as a physical representation of the facade that I displayed adjacent to the material trays.

The pairing was a symbol of the coexistence and merging of interior materiality with the exterior facade of the building.





www.solvesundsbo.com

The relationship one has with the objects it places itself upon and makes home - and the act of doing so.

It's a dance itself.

Furniture not being stagnant objects, but approachable and comfortable beings

# FURNITURE







**Washington Corona Coffee Table**

*Knoll, David Adjaye 2013*

QTY: | Finish: Bronze



**Mercer Table**

*Knoll, Lucia Mercer 2018*

QTY: | Finish: Verdi Alpi Marble



**Topiary Lounge Chair**

*Knoll, Richard Schultz 1996*

QTY: | Finish: Choice White Paint Powder Coat



**Cross Check Chair**

*Knoll, Frank Gehry 1990*

QTY: | Finish: Clear Maple Wood



**Gimbal Highback Rocker**

*Hightower, Most Modest*

QTY: | Finish: Velvet



**Focus Screen**

*Hightower, Zilenzio*

QTY: | Finish: Felt

# LIGHTING

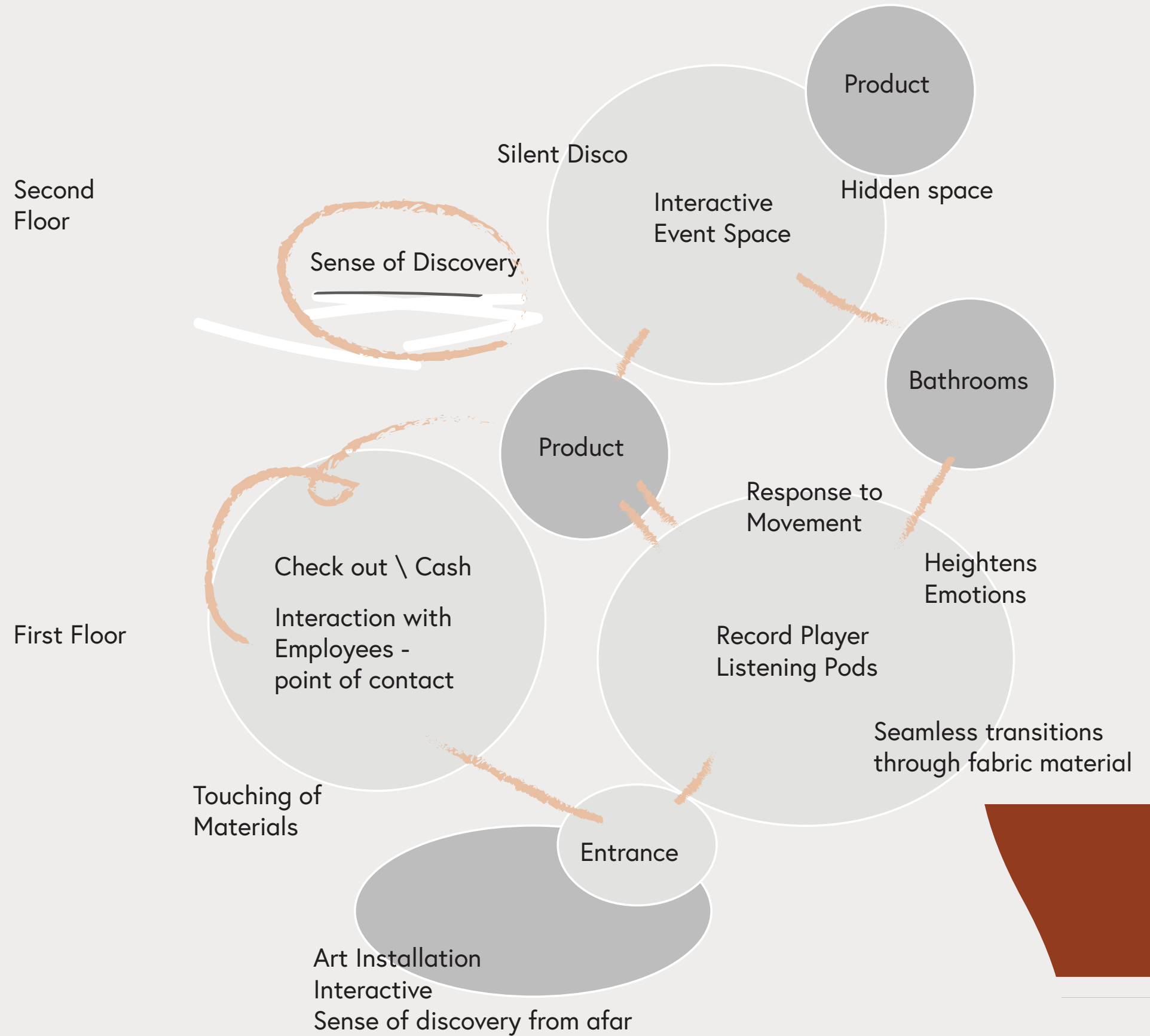
Light and space have a very intimate relationship - without one of them, the other cannot exist.

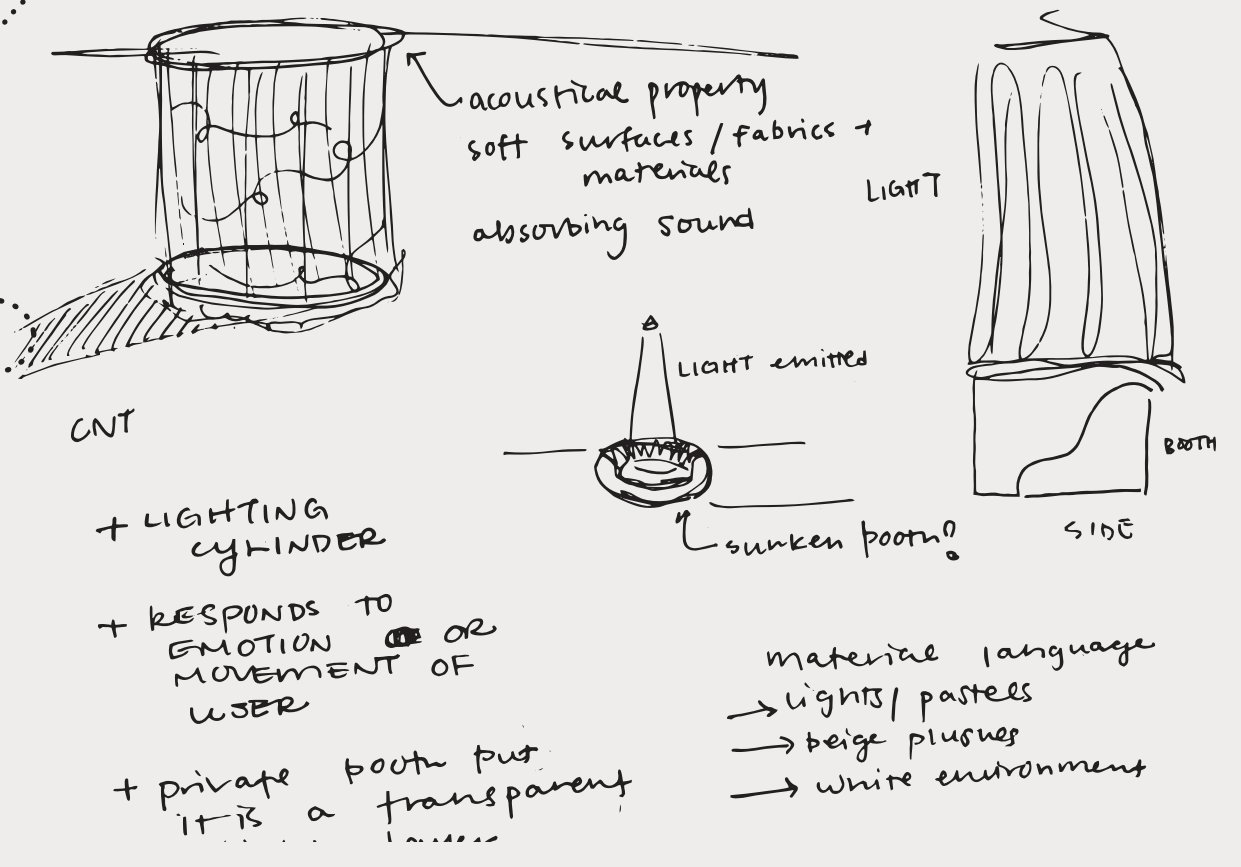
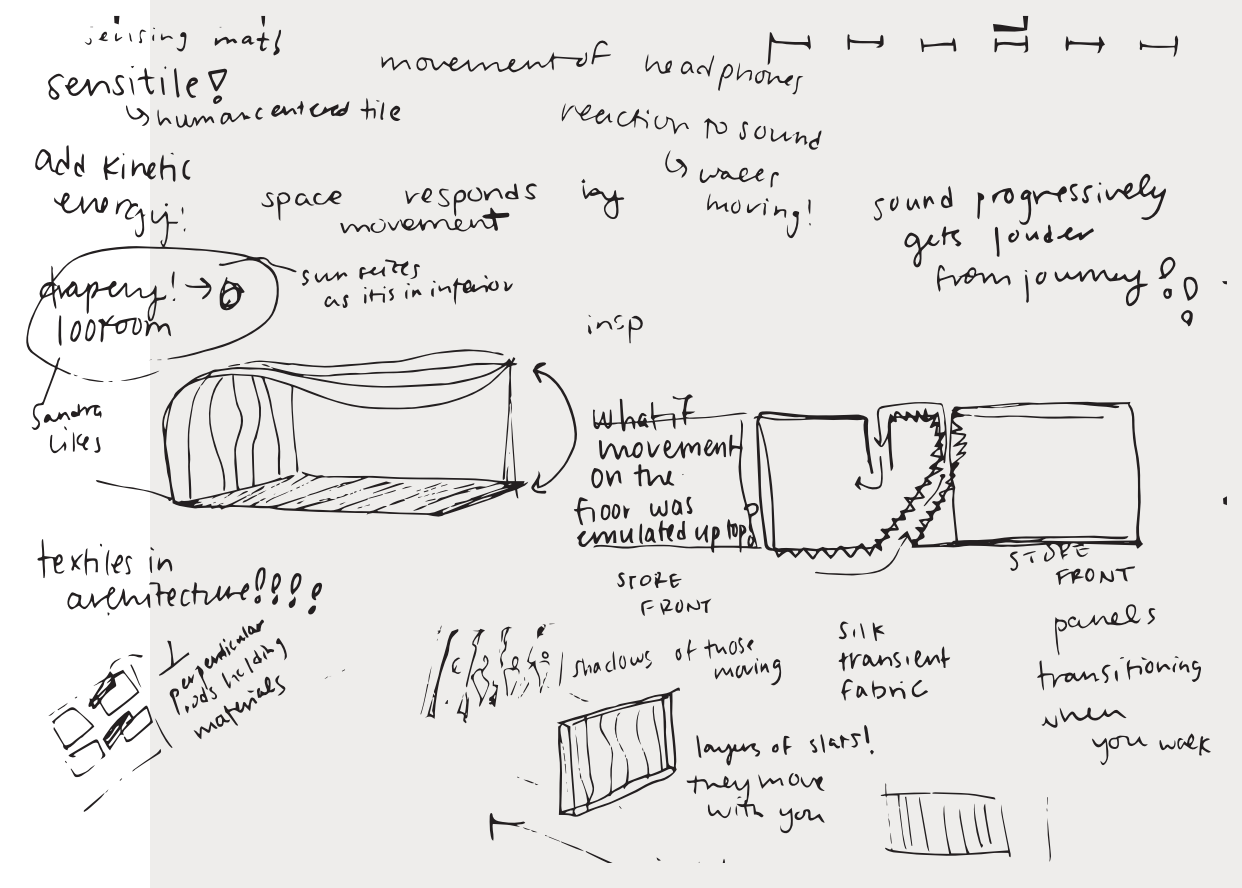
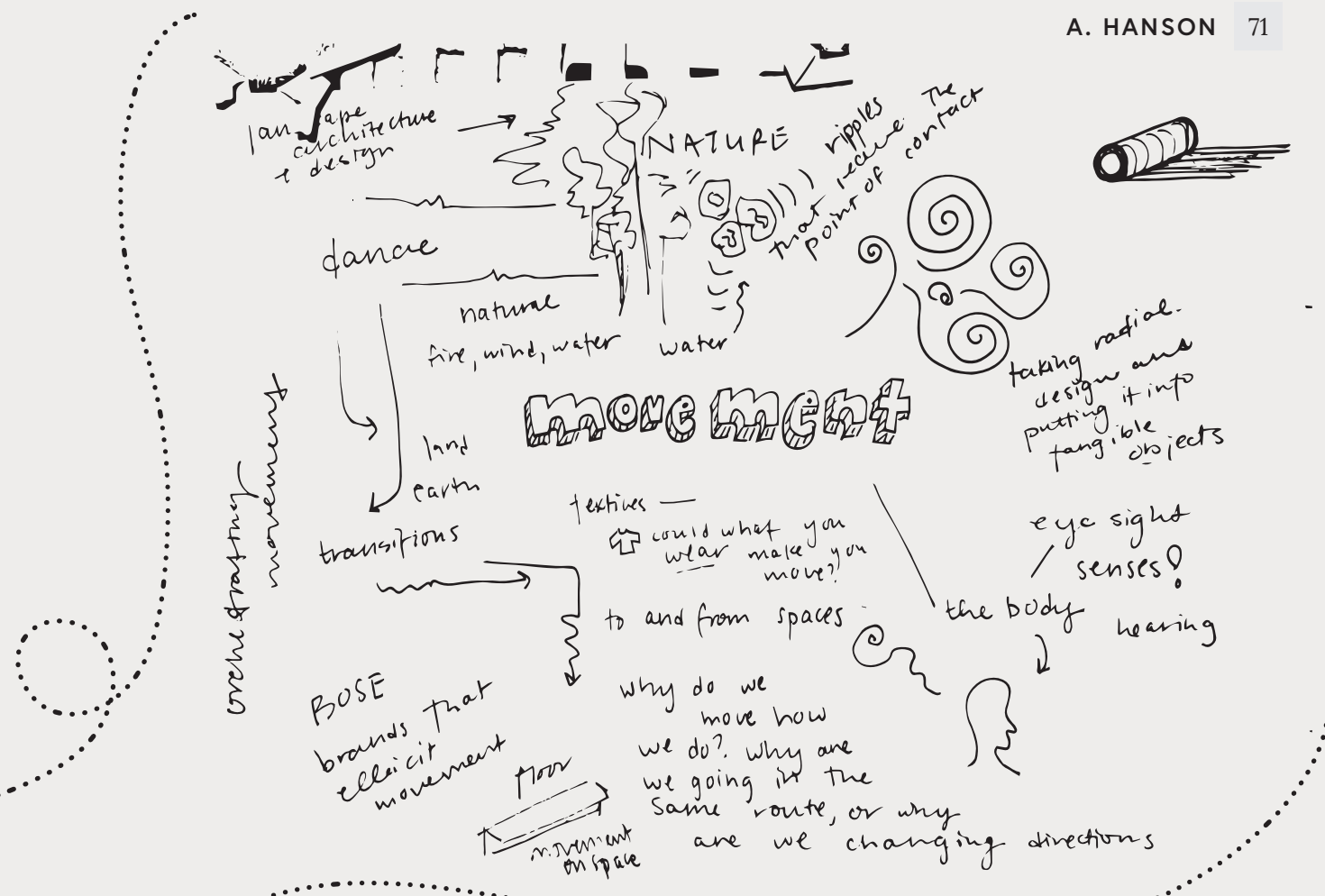
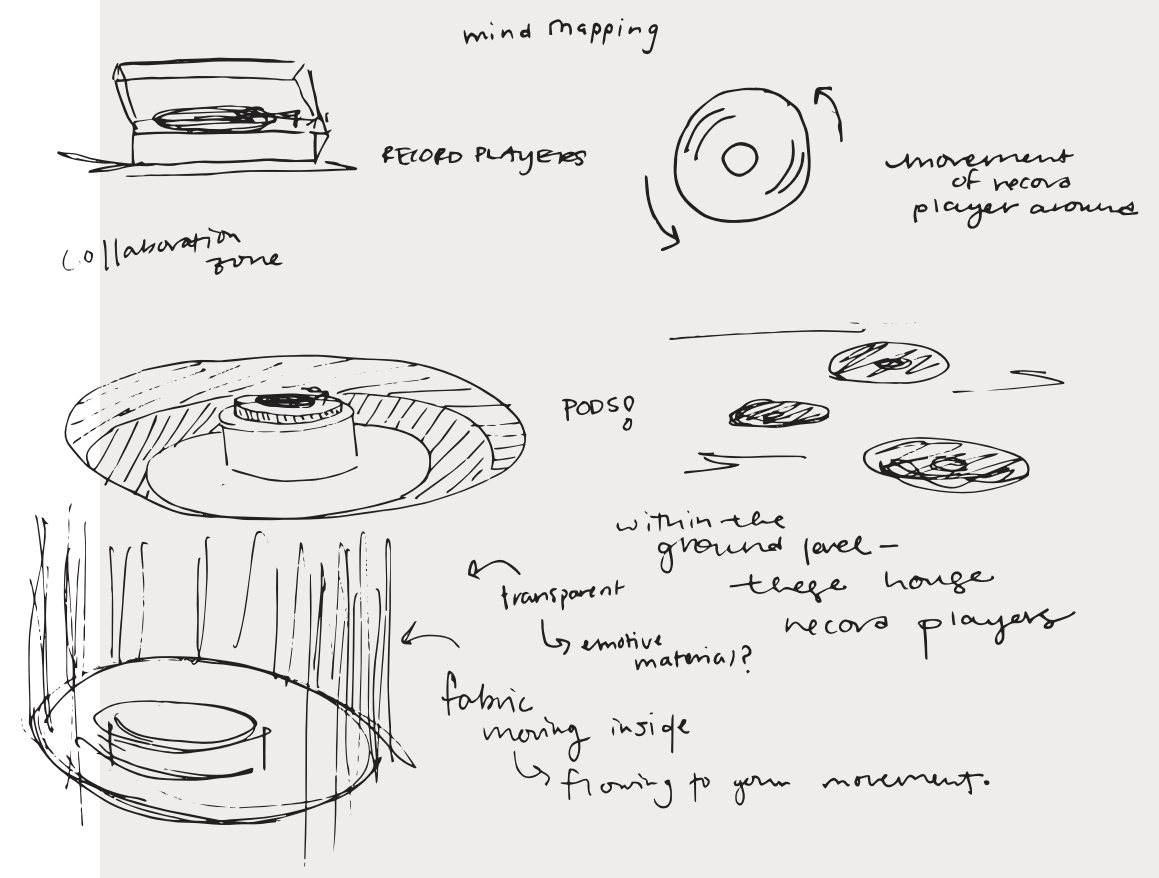
Highlighting areas visually through mixes of dramatic and ambiguous lighting create a harmonious and exciting interior that calms the user, while grabbing their attention at specific moments.



# ADJACENCY DIAGRAM

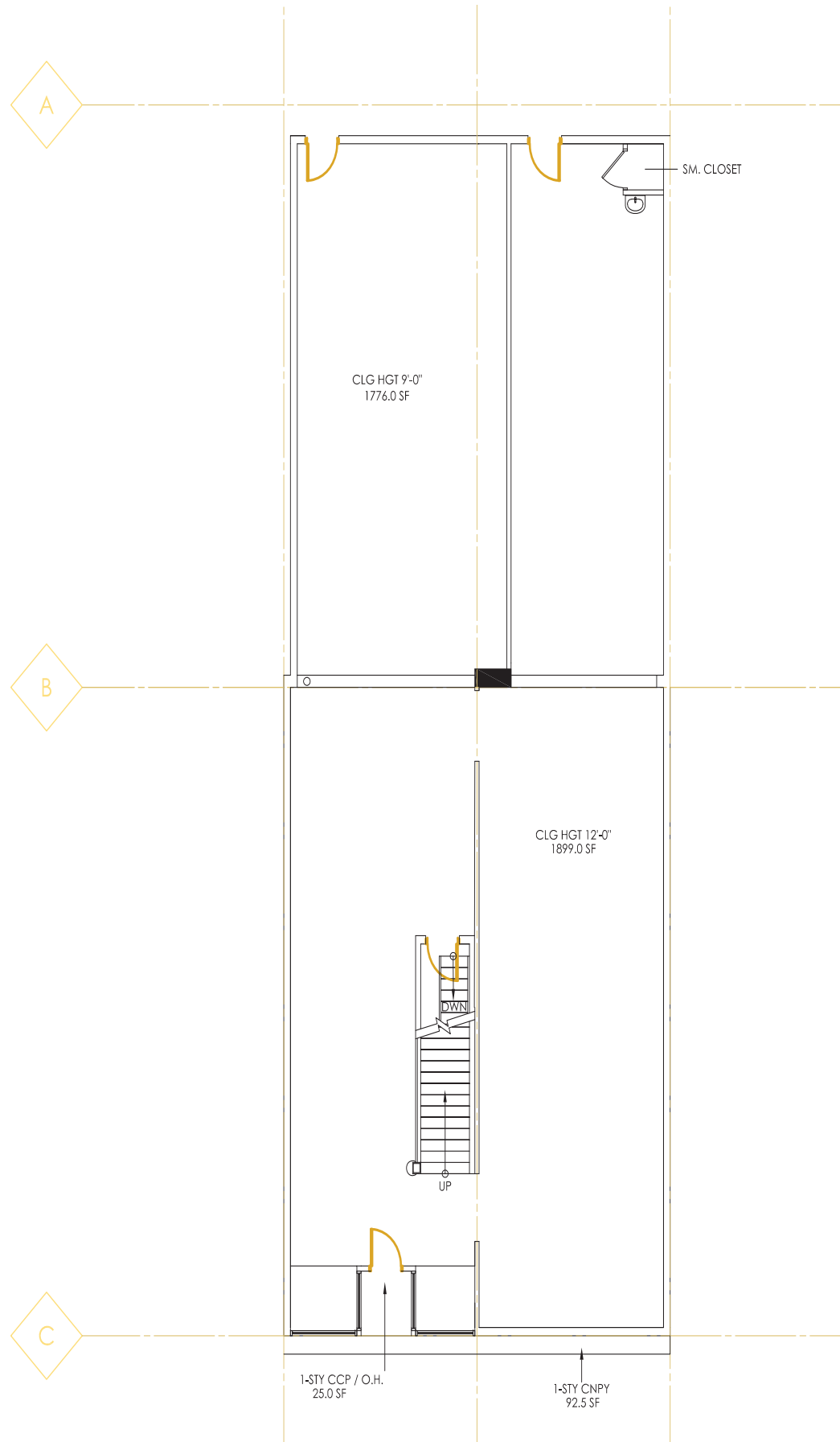
To study the relationships of each installation within the space, a bubble diagram helped me to make a plan of action for how I would create a holistic environment that made sense to the user intuitively.



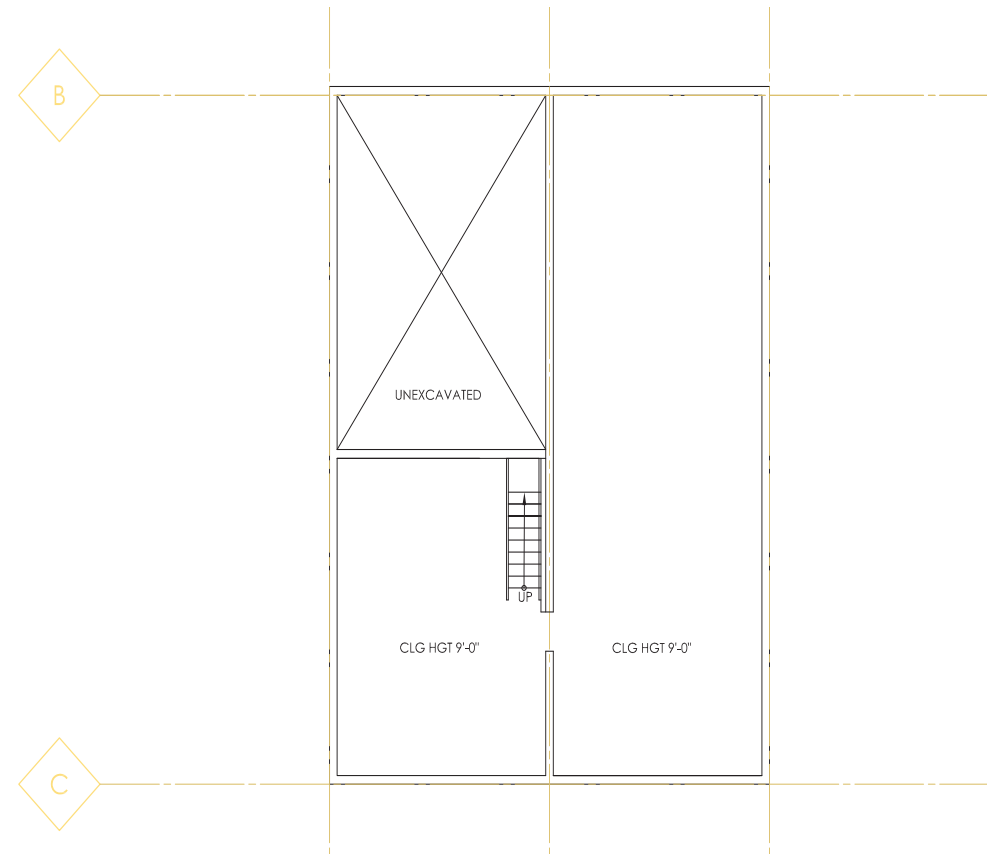


# SITE PLAN

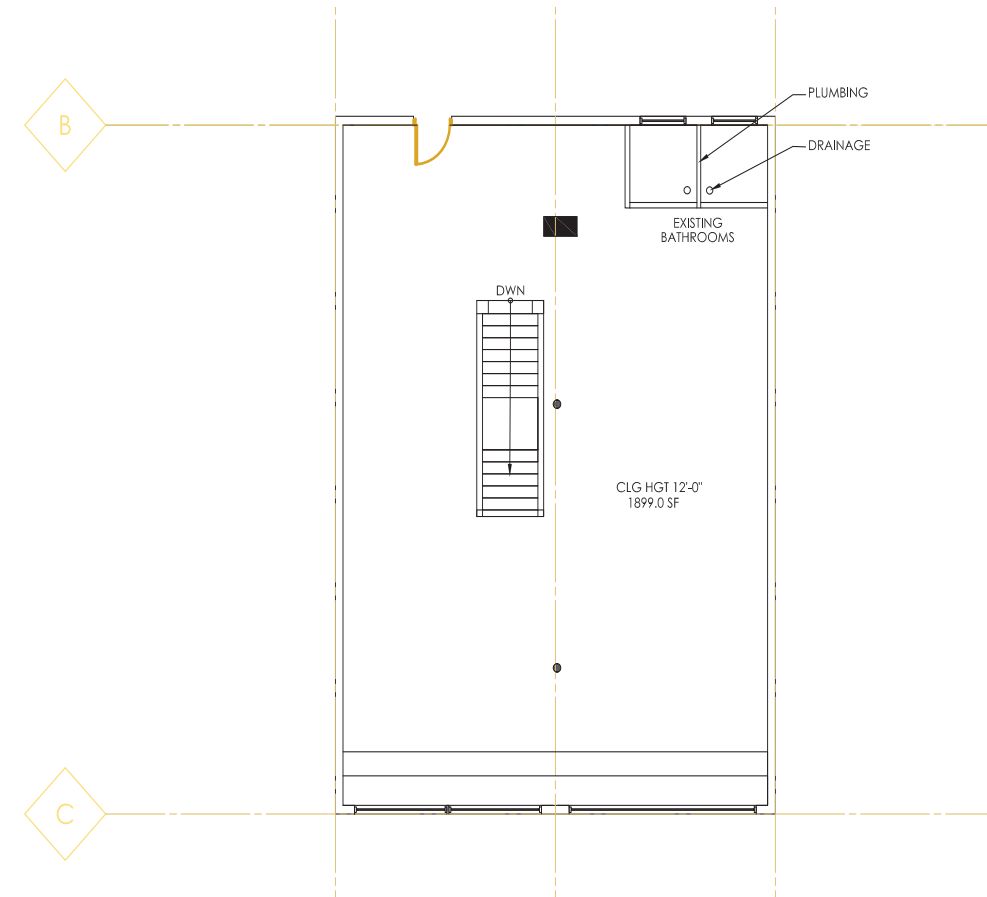
I field measured the building in New Center.



First Level Site Plan | NTS

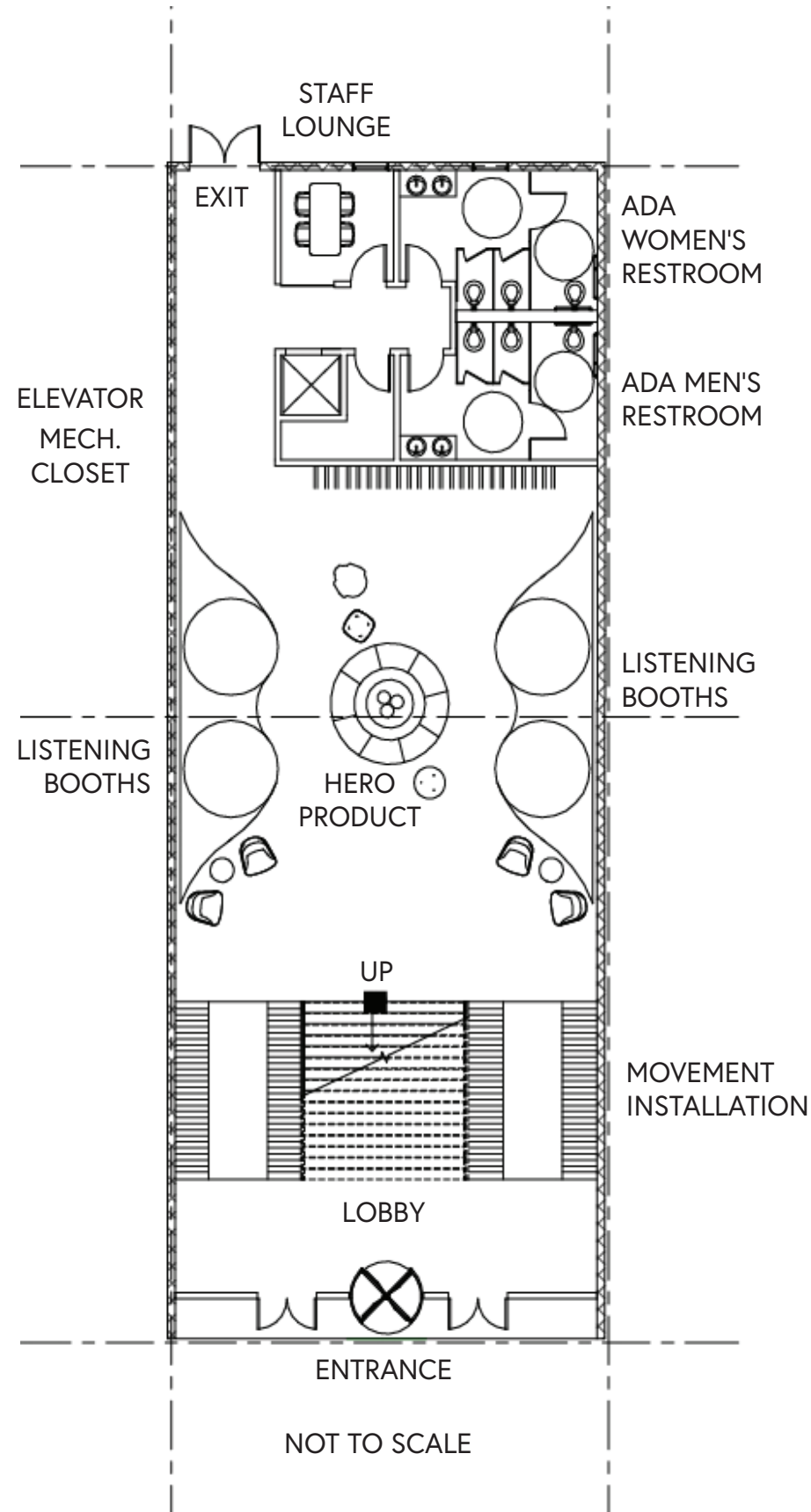


Second Level | NTS

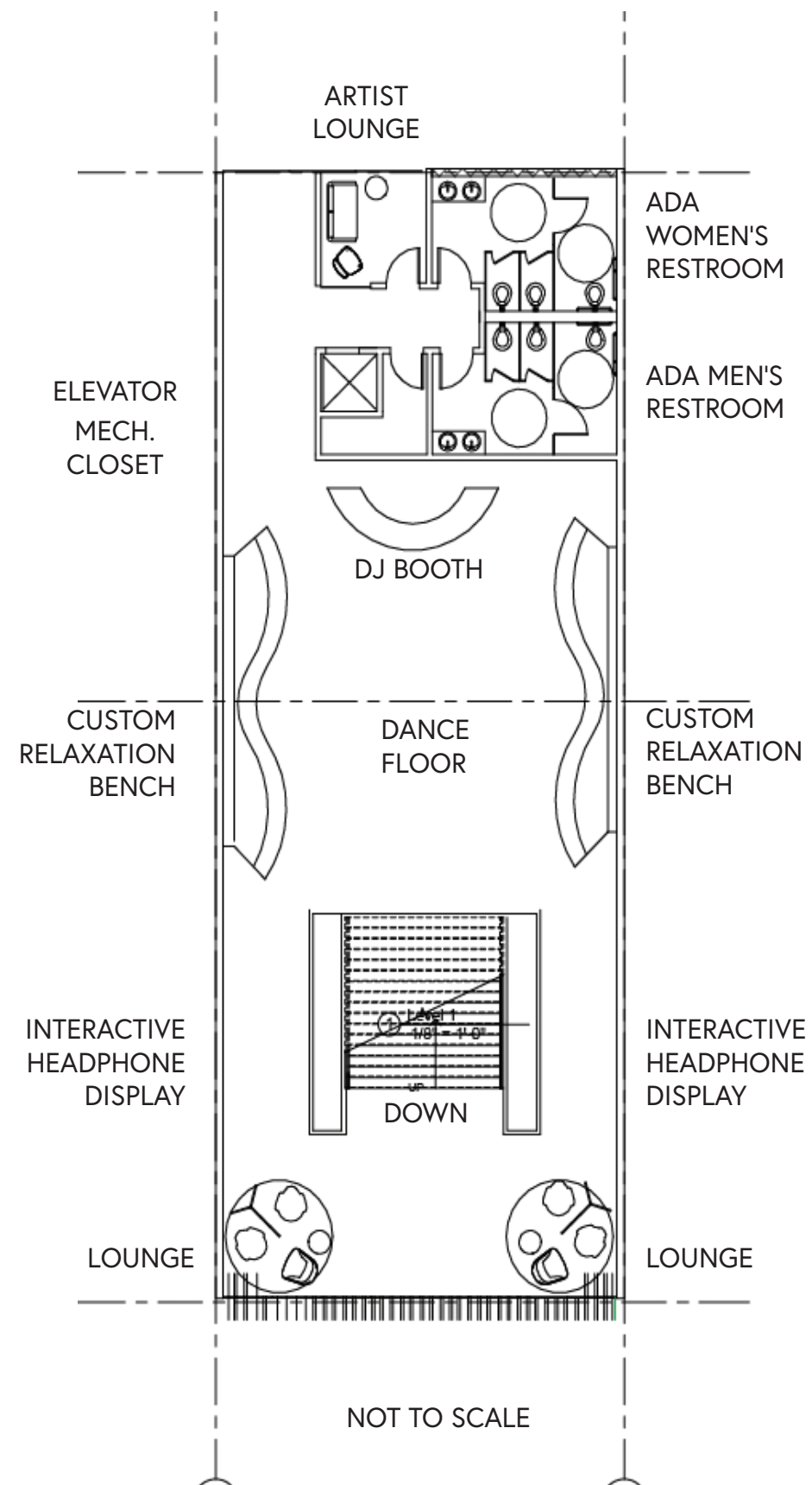


Lower Level | NTS

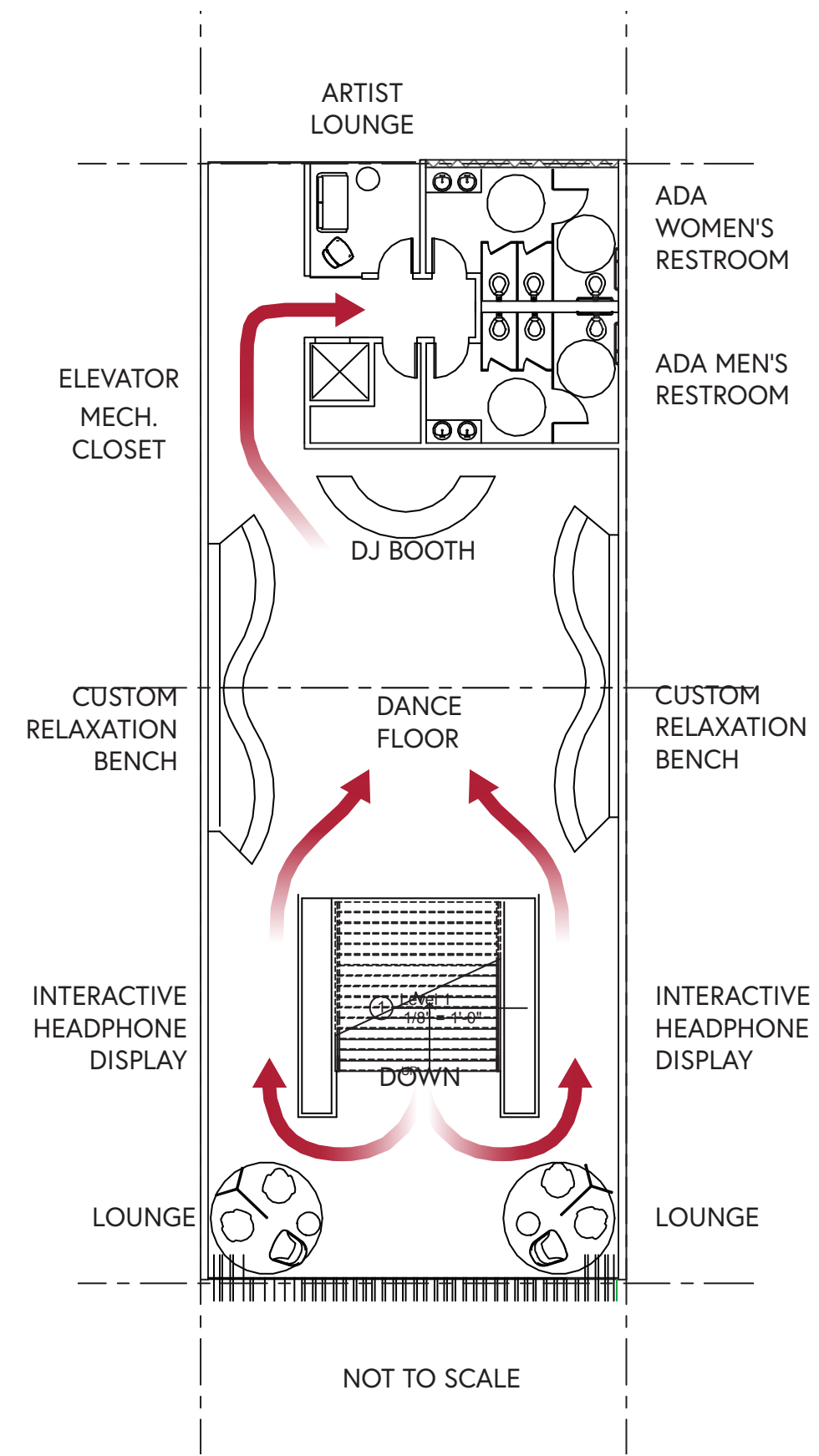
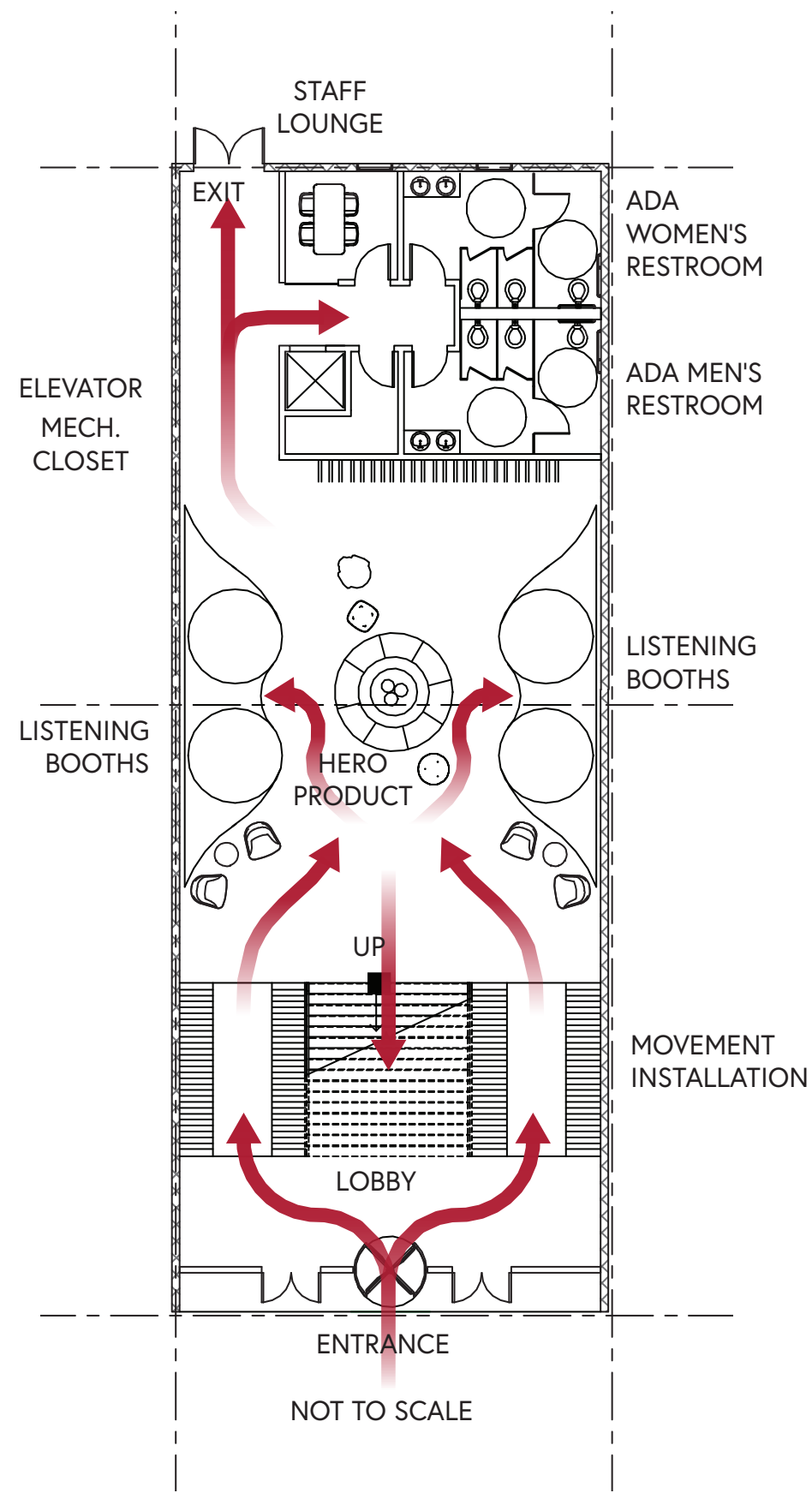
# FIRST LEVEL FLOOR PLAN



# SECOND LEVEL FLOOR PLAN



# USER JOURNEY

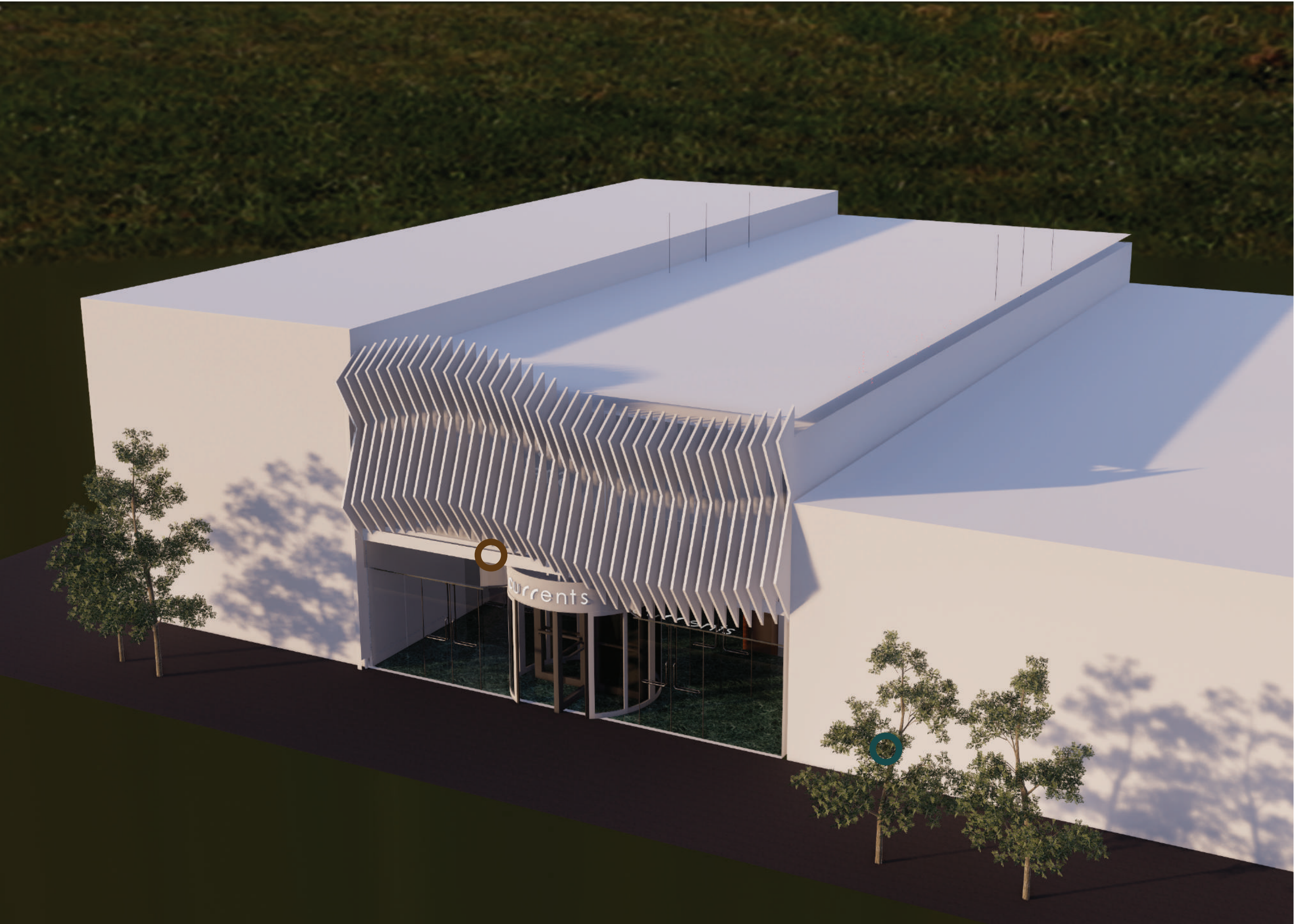




# EXISTING STREET VIEW







# EXTERIOR

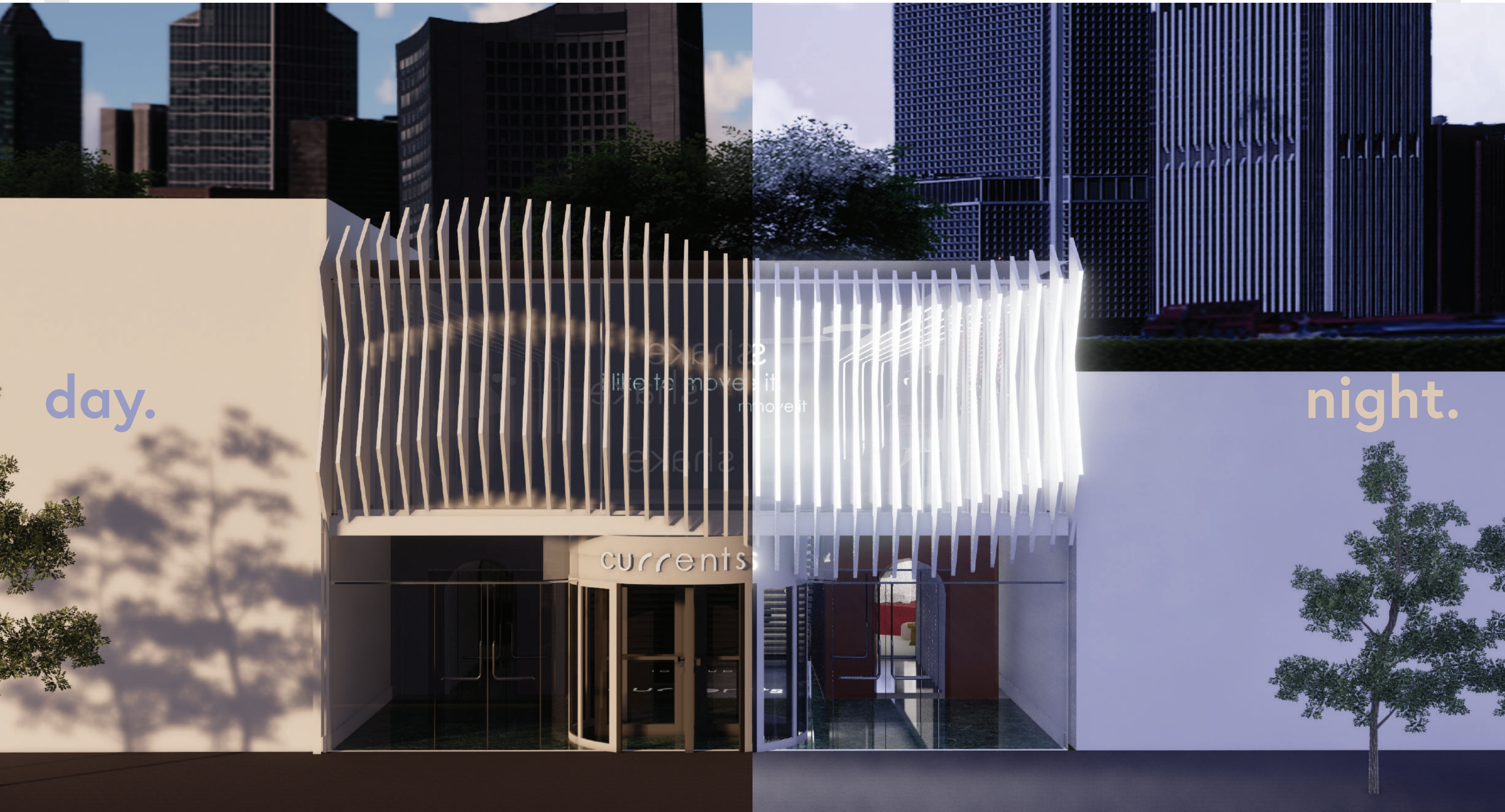
○ The revolving door that serves as the entrance to the space powers the LED lighting installation on the facade of the building.

Users are able to interact and engage with the facade, and the interaction in turn serves as an incentive to enter the space.



day.

night.



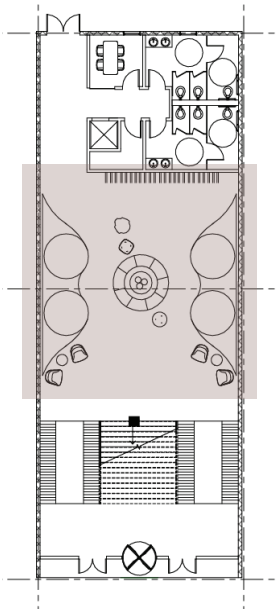
currents

exerts  
 like to move it  
 exerts  
 move it



currents

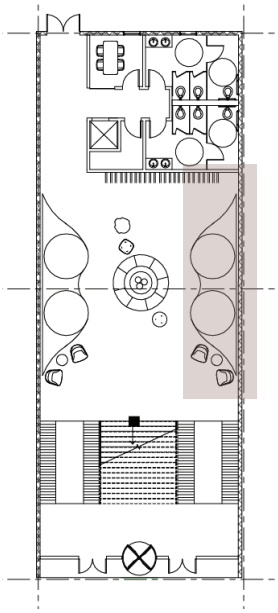
# MAIN FLOOR






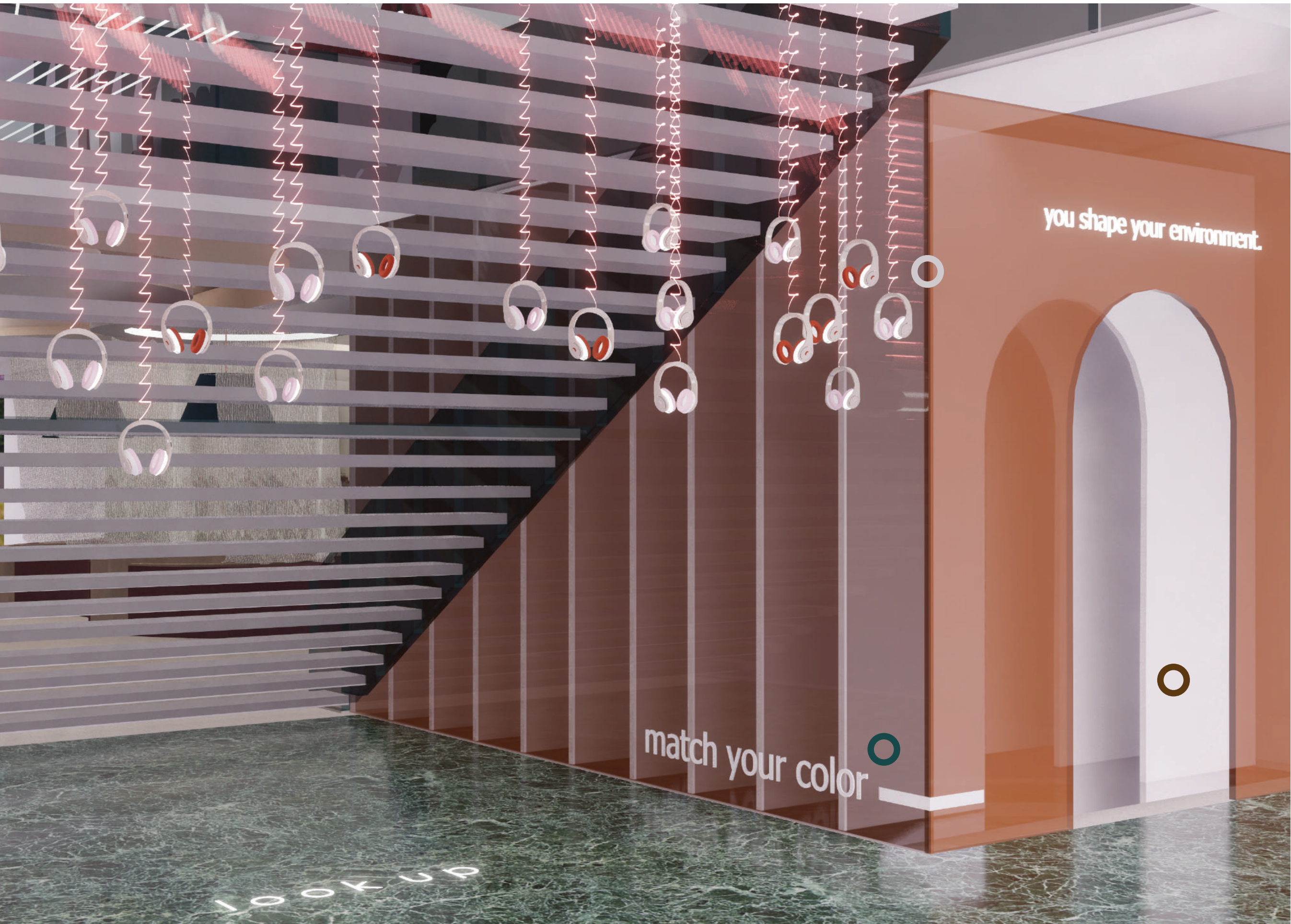
- Hero product is displayed front and center, in between lounge seating so you are more inclined to sit down and experience the product.
- Acoustical ceiling.
- Listening booths.



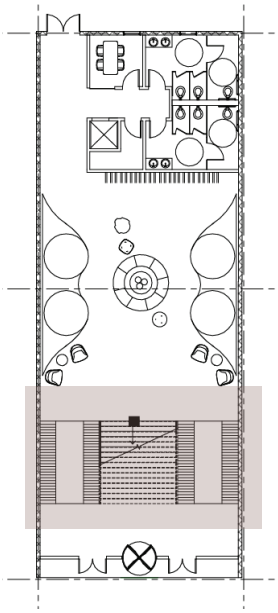
# LISTEN BOOTHS



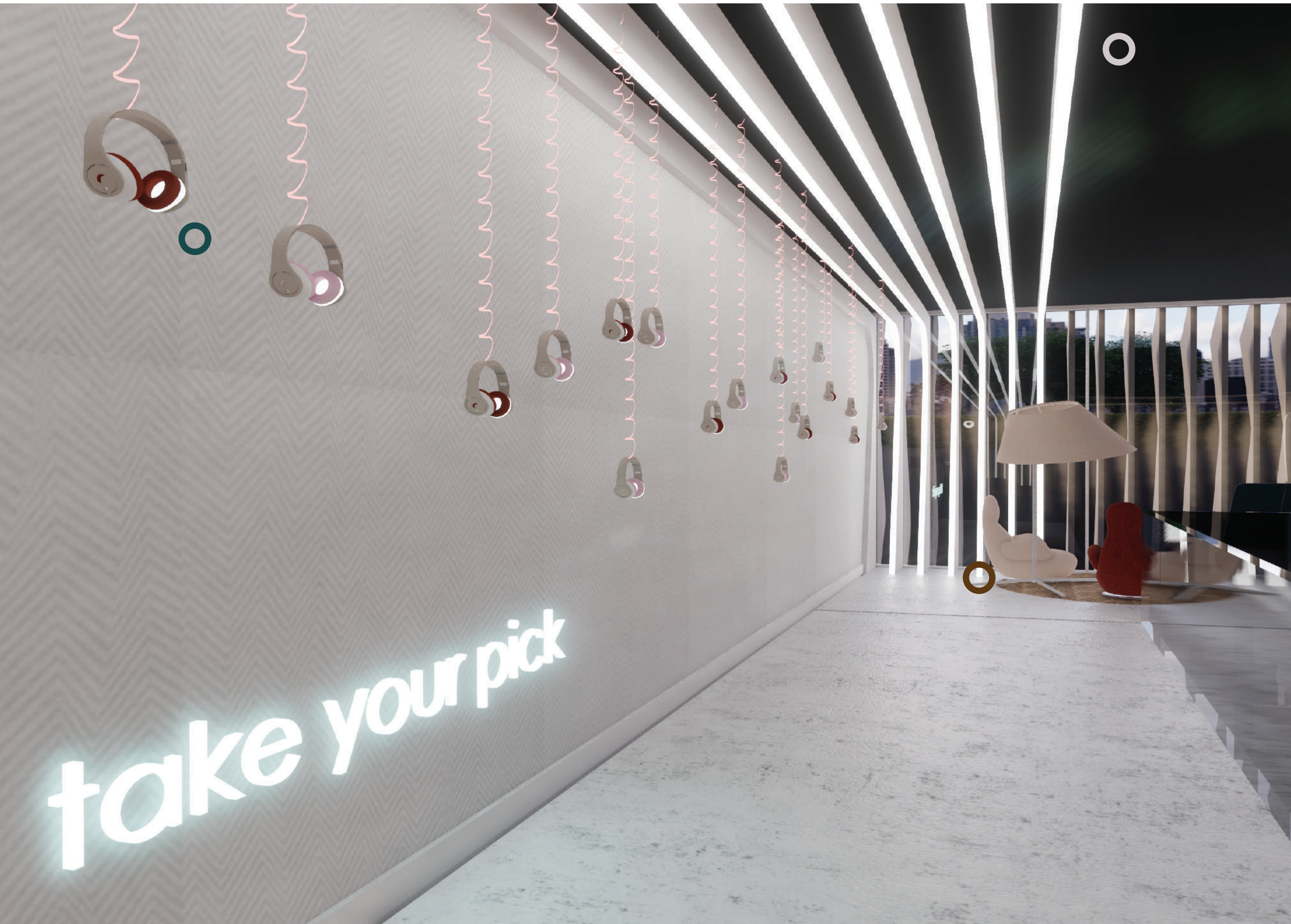
-  Record players are in a radial design for a more intimate environment.
-  Omexico custom wallpaper.
-  Acoustical Buzzispace lamp shades.



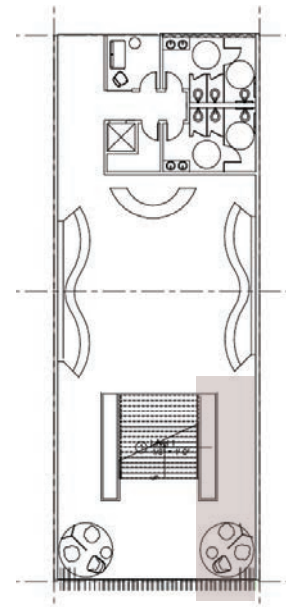
# WELCOME VIEW




- Playful headphones are displayed above.
- Walls sway to the rhythm of your hips as you are dancing.
- Match your colored headphones to the movement booth, and play your favorite song on your phone.



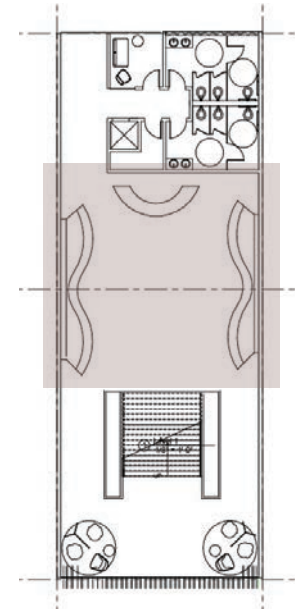
# DISCO ENTRY



-  LED Lighting rods reflect the exterior louvers.
-  Lounge seating for those that need to relax and take a break from the disco.
-  Colored headphones to match the DJ pairing you'd like. There are two!



# DANCE FLOOR



- DJ Booth for the silent disco. Artist lounge is in behind.
- LED Ceiling reflects your movement of the dancers below.
- Custom booths vibrate to the beat of the DJ. They let users relax and watch the light show above.

# thank you for your time.

Take a peek for more



[www.hansonash.com](http://www.hansonash.com)



Ashley Hanson  
Senior Thesis  
College for Creative Studies

