Chain Store Age salutes the winners of its 22nd annual store-design competition. In addition to Retail Store of the Year, there were 26 first-place awards and three honorable-mention awards in the various categories, plus two special awards.

The judges in this year's competition were Vincent W. Dell'Aquila, design project manager, Starbucks Coffee Co., Seattle; Bob Bedard, construction project manager, Brookstone, Nashua, N.H.; John Bricker, VP, Gensler, New York City; and Ali Van Horn, president, Ali B Designs, Hunter, N.Y.

All of the winning entries are profiled in this special section. Projects received first-place awards, except where noted. u
A mid-century modern, residential aesthetic makes for a comfortable, inviting and quietly elegant shopping environment at Cole Haan, which took top honors in *Chain Store Age*’s annual Retail Store of the Year design competition. The 3,000-sq.-ft. shop, at Fashion Show Mall, Las Vegas, placed first in the soft lines category (less than 5,000 sq. ft.) and also was selected as best overall entry.

The format, the latest iteration of Cole Haan’s evolving store prototype, enhances the quality and richness of the previous designs and strengthens the brand identity of the upscale retailer, a subsidiary of Nike Inc. At the same time, it keeps the overall cost per square foot to a minimum through subtle material changes, providing efficiencies for future stores.

The store’s facade is 22 ft. high and features wood columns made of environmentally sensitive reconstituted teak and large glass display windows that allow full visibility into the space. The residential feel begins here at the storefront, with merchandise displayed on antique mid-century tables.

The up-front men’s salon repeats the teak, using it and bronze as the main finishes. The retailer’s signature green is featured on the accent walls. The dark finishes, carpeting and
custom-designed display tables, risers, lamps and cushioned chairs enhance the residential aesthetic.

A central aisle with a focal point at the back wall draws customers to the rear of the store, where the women’s salon is located. It has a lighter, softer and more feminine look, with high-gloss ivory lacquer and bronze fixtures. A custom-designed daybed is part of the seating mix. A beautiful, mid-century-inspired chandelier with shell detailing hangs at the center of the department. The fixture adds a jewel quality to the space and serves as a focal point from the front entry.

The cashwrap/accessories area is positioned in the middle of the store, framed by bronze metal-grid screens at either side of the men’s and women’s salons. A change in the flooring material from carpet to terrazzo tile and a raised ceiling with coffer detailing further delineates the section. A red accent wall with an Asian-inspired frame display helps draw the customer’s eye to this area.

From its simple architecture to its carefully planned layout to its residential stylings, Cole Haan is well-thought out and beautifully detailed from start to finish. The store pulls off the enviable feat of being equally inviting to men and women. The design offers a refreshing departure from the still popular “white box” school of retailing, without taking the spotlight, and the customer’s attention, from the merchandise.
LensCrafters’ new prototype puts a more fashionable spin on optical retailing, elevating eyewear from a medical necessity to a fashion accessory. Light and dark wood finishes, soft lighting, stylish fixtures, warm, rich textures and residential accents give the 4,160-sq.-ft. store a modern, upscale look and comfortable feel. Custom gondolas bring eyewear off the wall and onto the floor, integrating graphics, mirrors and promotional items.

A simple but sophisticated design provides the ideal environment for high-end branded sunglasses at Sunglass Hut International’s flagship in Beverly Hills, Calif. Internally lit wall units and backlit yellow resin draw the eye into the store. Special design elements include blue mica wall panels (finished with automotive paint) that offer changing hues of blue and gray, and an ochre backlit wall that provides a dramatic, sunset feel in the rear of the store.
From everyday play to birthdays, the rituals and milestones of childhood are celebrated at Geoffrey, the newest retail format from Toys "R" Us. Designed as a one-stop-shopping destination for kids-related goods and services, the store is bright, colorful and engaging. The vibrant color palette, bold graphics and exposed, orange-painted ceiling create tremendous impact in the space and contribute to the fun environment. Geoffrey invites kids to play. It has a strong interactive element and features an activity center, complete with a daily schedule of games and crafts.
A n innovative design makes Nebraska Furniture Mart, the largest home-furnishings store in North America, amazingly easy to shop. The main entry opens into a huge rotunda that provides an immediate sense of the store's size (450,000 sq. ft. of selling space and 712,000 sq. ft. overall) and merchandise selection. Three two-story "dream houses" are at the core of the space. Each is color-coded and focuses on one room of the house, with fully accessorized vignettes incorporating the latest styles and merchandise from multiple product categories.

With interior architecture firmly planted in the realm of sophisticated modernism, Holt Renfrew's Toronto flagship is a tribute to the high-end retailer's iconic and design-driven history. The layout compartmentalizes departments while creating exciting sight lines and encouraging exploration. Embracing exotic woods, a neutral color palette and completely custom artwork and finishes, the design team created a unique sensory experience that is distinctly Holt Renfrew's.
Sears Grand, a new concept from Sears, Roebuck and Co., makes its debut in an easy-to-shop, contemporary environment. The 210,000-sq.-ft. store, which carries a wider product assortment than traditional Sears stores, was designed from the inside out, allowing the business and planning strategy to drive the actual shaping of the store.

The elongated building allows for maximum storefront exposure. Three white icon slabs provide a clean, modern facade that anchors the all-blue-and-glass structure. Exterior lighting accentuates the architectural details.

On the interior, three aisle systems are combined with a main boulevard that connects the three main "worlds" (home fashions, apparel and home improvements). Bold, easy-to-read signage and lifestyle images enhance the shopping experience. An exposed-ceiling structure reinforces the casual environment. All of the various elements, from the colors, materials and lighting to the architecture, graphics and fixtures, are integrated to create one unified image that is unique to Sears Grand.
A lustrous chandelier of hand-blown, clear crystal is the centerpiece of Harrods’ stunning White Hall, home to the venerable department store’s beauty offerings. The 10,000-sq.-ft. room retains its architectural grandeur and splendor while showcasing the latest trends in cosmetic retailing. The space has an open feel that encourages interaction and experimentation. There are no behind-the-counter stations for staff. Instead, both products and beauty advisors are free from barriers. Lighting is bright and warm, with accurate, color-correct presentation for all products.

Located on the first floor of the newly renovated Marshall Field’s flagship, the high-end Levenger stationery shop has a refined residential feel. Sophisticated finishes of stone, metal and glass complement the quality and craftsmanship of the Levenger brand. Wall niches, varying ceiling heights and accentuation of the columns and other architectural elements give a sense of scale to the product and overall space. Wall-mounted and floor-standing pen case displays eliminate the traditional hierarchy between sales associates and customers, allowing for side-by-side interaction.
Henry's Marketplace, a division of Wild Oats Markets, has an authentic look and feel that reflects its heritage as a roadside farmers' market. Recycled woods, re-used brick and other "found" materials go a long way to creating the sense of authenticity. So does the signage, based on research of early 20th-century roadside farmers' markets. The design gives star treatment to the extensive selection of produce, located in the rear to help drive shoppers through the entire space. The dark ceiling and black-stained concrete flooring highlight the rich colors of the farm-

Henry's Marketplace
Costa Mesa, Calif.
Design: Design Forum.

Harris Teeter has an urban ambience that matches its downtown Charlotte, N.C., location. The modern design reflects the city's contemporary, eclectic culture while positioning the food as the main attraction. Accordingly, the floors and walls were kept simple to accentuate the signage systems and other elements that lead customers to the product. The building's existing columns are surrounded by fabric panels, which serve as decorative elements and ambient light diffusers.
Ayala Center Greenbelt 3 is an oasis of nature and culture in the heart of Manila’s central business district. The 300,000-sq.-ft., open-air shopping and entertainment complex, located in and around a historic park, is designed as three four-story pavilions. With its indigenous architecture and respect for its green surroundings, Greenbelt 3 offers an intimate sense of place. The park’s lush landscaping is seamlessly integrated into the design. Wood trellises, screens and canopies aid ventilation and offer weather protection while marking entries and other feature areas. Sloping metal roof planes with generous overhangs provide addi-
Retail Store Of The Year

Shopping Center (enclosed)
Madrid Xanadu (retail center)
Madrid, Spain
Design: Kiku Obata & Co.,

Architecture and design combine to create a memorable environment at Madrid Xanadu, a 1.4 million-sq.-ft. shopping and entertainment destination. The retail component is an artful composition of international art and fashion forms, textures, ornamentation, patterns, colors and lights all of it inspired by regional Spanish imagery. Hand-blown multicolored glass chandeliers, intricate terrazzo flooring, hand-painted graphics and murals are just a few of the special materials and elements featured in the beautifully detailed

Shopping Center (lifestyle)
Birkdale Village
Huntersville, N.C.
Design: Shook Kelley, Los Angeles

More than a shopping center designed as a Main Street, Birkdale Village is an active town center, combining retail space, office space and a large housing community. The infrastructure plan features a series of gridded streets, with the mixed-use buildings fronting the streets and parking hidden in the rear (parking also is provided in front of major retail spaces). The attractive streetscape is made even more inviting with the use of a public green, fountains and a plaza, creating areas of interest and opportunities for special events. 
Hershey's brings its brand message to life with a colorful, fun store that appeals to chocolate lovers of all ages. The design celebrates the candy company's signature brands with an immersive, interactive environment. From candy chutes to revolving panels, the 2,500-sq.-ft. emporium is a high-energy, action-packed experience start to finish.

The action starts on the exterior, which sports one of the largest permanent fixtures ever to appear in Times Square. The dazzling facade, 215 ft. tall and 60 ft. wide, utilizes every major signage technique available today.

The store, intended as an updated, whimsical version of the original Hershey's factory, has a clean, sparkling look. The ceiling and walls are painted white, and the fixture finishes are executed in stainless and powder-coated steel, aluminum and resins. Large graphic sliding panels covered with vintage Hershey's advertising and other design elements recall the company's nostalgic past.
A wine display and storage unit housing 11,000 bottles of wine serves as a stunning centerpiece for Adega Restaurant + Wine Bar (Adega is Portuguese for wine cellar above ground). The 6,500-sq.-ft. space features an up-tempo wine bar and softer dining area, with a subtle separation between the two. A panorama of Denver made of abstract shapes and bright colors enlivens the wine bar. For diners who want a front seat on the action, there is a “Chefs Table” inside the kitchen area.

Restaurant (Tie)
Adega Restaurant + Wine Bar
Denver

Restaurant (Tie)
Blue
Charlotte, N.C.
Design: Little Diversified

Mediterranean colors, exquisite details and modern design principles convey a timeless, urban quality that adds to the menu and overall dining experience at Blue. Designers of the 8,500-sq.-ft. restaurant pulled inspiration from the Mediterranean region without the overall decor becoming clichéd or kitschy. The space has a sophisticated feel, enhanced by elements that provide a metaphorical contrast between the solidity of the land and fluidity of the sea.
LaRosa’s Pizzeria updates its image with a contemporary design that maintains the chain’s strong family-friendly appeal. The design accommodates LaRosa's three distinct businesses: dine-in, carryout and delivery. It also offers a variety of dining options that target all types of customers, from family groups to young adults. With its traditional furnishings, soft lighting and community-oriented wall decor, LaRosa's exudes the warmth of a friendly neighborhood gathering spot.

The new signature restaurant of SeaWorld Orlando, Shark's Underwater Grill takes themed dining to thrilling extremes with an interactive shark experience. The 7,865-sq.-ft. space includes several "live" shark tanks. Adventurous patrons can go underwater in the tanks for a shark "encounter." The overall decor is cool and futuristic, with subtle sea references.
Form and function combine to great effect in the cashwrap at Daniel's, an upscale fashion store for men and women. Finished in tay wood and topped in granite, the cashwrap is curved to reflect the shape of the surrounding bamboo flooring and rounded balcony of the mezzanine above. Registers are camouflaged by a tay surround that features a convenient handbag ledge. At the rear, arched louvered doors conceal storage areas for additional registers which can be rolled out to the sides of the wrap during peak sales periods. The counter is designed to accept the portable units so that they appear as permanent components of the store.)

Exterior (suburban)
Honorable Mention
Summit Racing
Tallmadge, Ohio
Design: Herschman

Aluminous glass billboard, visible from the adjacent highway, and full-height glass-curtain walls make a striking exterior statement at Summit Racing. Bold architecture and bright neon add to the excitement. In a unique touch, piston-styled display windows with automobile turntables flank the entry of the 23,000-sq.-ft. performance auto-parts store. (The image shows the exterior of Summit Racing with bold architecture and bright neon lights.)
Citizens Bank updates its brand image and brings its personality to life with an open, welcoming and contemporary-looking environment. Patterned carpet, maple wood veneers, comfortable furniture and a soothing light-green palette contribute to the comfortable feel. Playful graphics, over-scaled imagery and three-dimensional merchandising deliver on Citizens' tag line, "Not your typical bank."
### Project Personnel/Resources

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<tr>
<th>Project</th>
<th>Design/Architect</th>
<th>Contractors</th>
<th>Suppliers</th>
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<tbody>
<tr>
<td>Adega Restaurant + Wine Bar</td>
<td>Adega Restaurant + Wine Bar Group 33 Entertainment, Denver (Bryan Moscatello, team leader; Chris Farnum, planning director)</td>
<td>Deneuve Construction, Denver</td>
<td>Gordon Sign, Denver (signage); Samantha Bails, Denver (wallcoverings); Larry Moore, Dayton, Ohio, CIP International, Fairfield, Ohio (graphics); Muzak, Fort Mills, S.C. (audio)</td>
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<td>Aveda, New York City (Chris Hacker, senior VP, global marketing and design; Jan Tribbey, VP, planning and design; Monroe Alecman, VP, visual merchandising; Sojiro Inoue, retail design director, Tokyo)</td>
<td>Design firm: FRCH Design Worldwide, Cincinnati (James Lazzari, partner; Andrew McQuilkin, VP/creative director; Jay Kritz, design director; Lori Kolthoff, director, resource design; Frank Liebgott, project architect; Franck Stenglein, designer; Jeff Waggone, graphic production director)</td>
<td>Contractor: Deneuve Construction, Denver</td>
<td>Suppliers: Gordon Sign, Denver (signage); Samantha Bails, Denver (wallcoverings); Larry Moore, Dayton, Ohio, CIP International, Fairfield, Ohio (graphics); Muzak, Fort Mills, S.C. (audio)</td>
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<td>Birkdale Village</td>
<td>JGA</td>
<td>Birkdale Village Project architect: HEARTS, Tokyo</td>
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<td>Pappas Properties, Charlotte, N.C. (Peter Pappas, president); Crosland, Raleigh, N.C. (David Ravin)</td>
<td>Master planning, conceptual design/Architect of record: Shook Kelley, Los Angeles (Greg Bean, Terry Shook, Michael Dunning, Hong Choe, Scott Betzold, Terry Vickers, Cicely Worrell)</td>
<td>Birkdale Village Project architect: HEARTS, Tokyo</td>
<td>Birkdale Village Project architect: HEARTS, Tokyo</td>
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<td>Blue Investments, Charlotte, N.C. (Alex Myrick, owner)</td>
<td>Design firm: Little Diversified Architectural Consulting, Charlotte, N.C. (Steve Starr, principal in charge; Josh Cool, senior designer; Rebecca Bellamy, interior design; Wesley Stephens, job captain; Todd Johnson, construction administration; Vickie Breeumes, specifications)</td>
<td>Design firm/architect: JGA, Southfield, Mich. (Michael Crosson, project principal; Mike Benincasa, creative director; Mike McCahill, project manager; Brian Eastman, graphic design director)</td>
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**PROJECT PERSONNEL/RESOURCES**

**Notaroberto, senior merchandise/planner; Paul Teepeles, senior environmental designer; Benjamin Lamb, print production manager**

Strategy consultant: J’Amy Owens, Seattle


Contractor: Winesett-Hill Constructors, Chattanooga, Tenn.

Suppliers: Amerlux, Fairfield, N.J.; Holophane, Austin, Texas (lighting); USG, Chicago (ceiling); Color X, New York City (graphics);

Lozier, Omaha, Neb.; Enterra, Keasbey, N.J. (fixtures); Armstrong, Lancaster, Pa. (hard flooring); Interface, LaGrange, Ga., (vestibule flooring); Bowmanite, Wilmington, N.C. (sealed concrete)

Ayal Center Greenbelt 3

Ayal Land, Makati City, Philippines

Design firm/Graphic design: Callison, Seattle

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**Harris Teeter**

Harris Teeter, Matthews, N.C. (Al Lentz, VP of store development)

Design firm: Little Diversified Architectural Consulting

Charlotte, N.C. (Daniel Montano, design director; Tim Morrison, studio principal, supermarkets; Rajeev Bhave, director; Paige Brice, interior designer; Ron Kirkpatrick, project manager)

Suppliers: Madix, Goodwater, Ala. (fixturing); Azrock, Florence, Ala. (flooring); GE Supply, Charlotte, N.C. (lighting); Plastex, Charlotte, N.C. (graphics/signage/props); Nevamar, Charlotte, N.C. (laminates)

Henry’s Marketplace

Wild Oats Markets, Boulder, Colo. (Steve Cable, senior director of facilities and construction; Mike Kramer, senior director of construction; Dennis Kinde, director of construction western region; Jack Files, construction manager Western region; Tracy Lindsey, director of FF&E purchasing and plan development; Aimee Parker, FF&E purchasing technician; Abel Villacorta, creative director)

Design firm: Design Forum, Dayton, Ohio (Bruce Dybvad, president; Donny Victorians, senior environmental designer; Mike Vine, senior graphic designer; Lisa Ganka, senior interior designer)

Architect: Little Diversified Architectural Consulting, Charlotte, N.C.

Contractor: RAS Builders, Norwalk, Calif.

MEP engineer: Clive Samuels & Associates, Princeton, N.J.

Suppliers: Armstrong, Lancaster, Pa., Chicago Metallic, Chicago (ceilings); Philips Lighting, Somerset, N.J.; Malmstrom White, Little Rock, Ark. (lighting); DVS Industries, Burlington, N.J. (signage); Parterre, Brooklyn, N.Y. (flooring); Formica, Cincinnati (laminates); Akron Brick and Block, Akron, Ohio (wallcovering/concrete block); Robinson Brick Co., Denver (wallcovering/thin brick veneer)

Hershey’s Hershey’s Foods Corp., Hershey, Pa. (Donald Papson, general manager, Hershey’s)

Design firm: JGA, Southfield, Mich. (Ken Nisch, chairman; Gordon Eason, creative director; Brian Eastman, graphic design director)

Creative director (exterior): Ogilvy & Mather (brand integration group), New York City

Architect: Allen + Killcoyne Architects, New York City

Contractor: Gannon Vitolo, New York City

Project management consultant: MorseHarris, New York City

Exterior sign: ClearChannel Spectacolor, New York City


Suppliers: MD/3 Ltd., Deerfield, Ill. (metal flooring); Virginia Tile, Farmington Hills, Mich. (porcelain/marble flooring); Silver Stream, Lakeview Terrace, Calif.; MegaWall, Comstock Park, Mich. (fixtures); Rusco, Oxboro, N.C. (millwork); Corian, Wilmington, Del. (solid surface); Stromberg Architectural, West Greenville, Texas (exterior brick); Symmetry Group, Lincoln, R.I. (interior brick)

Kiehl’s Since 1851

Kiehl’s Since 1851, New York City (Bill Keenan, director of store planning and construction)

Design firm/Architect: Allen + Killcoyne Architects, New York City (design team: Jason Bergen, Shawn Plum)

Contractor: Bauhaus Construction, New York City

MEP Engineer: Fairfield Associates, Stamford, Conn.

Structural engineer: Dewberry, New York City

Millwork contractor: Array/CCI, Bradford, Ontario

LaRosa’s Pizzeria

LaRosa’s, Cincinnati (Peter Buscami, executive VP marketing; Kevin Burrell, executive VP franchise development; Brian Cundiff, executive director of brand expansion; Nick LaRosa, new store opening team; Dave Kirchgessner, construction manager, new store development)

Design: Chute Gerdesman, Columbus, Ohio (Denny Gerdesman, principal; Wendy Johnson, executive VP, account management; Bob Welty, creative director, environments; Eric Daniel, creative director, graphic design; CarrieBinding; Donny Victorians, senior environmental designer; Mike Vine, senior graphic designer; Lisa Ganka, senior interior designer)