WELCOME
GLOBAL EXCELLENT STORE DISPLAY DESIGN
ICHNUSA-LUISE

Sigyn Woelk is the premier address for high-end footwear in the state of Baden-Württemberg. In 2005 we redefined the Sigyn Woelk flagship store in our client’s Stuttgart. We were now commissioned to develop an interior for the second Sigyn Woelk shop in Karlsruhe. This project makes a new departure for Sigyn Woelk as we expand its range with a new line of handbags and accessories. The new store was to be housed in a shop space in the city centre, which has a narrow floor plan stretching back almost 25m into the building. Our task was to create a spatial situation in which to present an exclusive range of goods, while at the same time enticing customers across the threshold.

The ceiling of the space was specially designed to make a strong initial impact. The ceiling is gradually lowered over the entire length of the shop towards the rear wall. This gives the room a more dynamic feel and creates a kind of recession into the space. Three circular ceiling units areetus in an elegant and sophisticated palette of charcoal, charcoal and pale pink hues create attractive focal points and these the customer’s gaze towards the rear part of the space.

A darkened, wall mounted floor, which creates a continuous, flowing expanse throughout the space provides a powerful contrast to the ceiling. Glass ceiling lights are staged at intervals against this background, each accompanied by a circular ceiling graphic above. Positioned in the centre of the room, each element forms the core of one of four zones into which the room is divided. Different geometric shapes were intentionally chosen for the individual elements. An illuminated central display unit in the entrance area gives a striking upbeat to the collection. Its unusual form also serves to draw curious customers into the space. The next area is introduced by the cash desk unit. Layered rectangles create a mobile effect and harbour space for glass presentation panels. The cash desk unit takes an element ofment panel. The varying heights, sizes, and surface materials of the tables – some are mirrored, others made from glass or steel – create a second attractive presentation area. The third area is housed by two large units in the centre of the room. Two supporting columns are concealed in the frame of a freestanding display unit containing presentation segments of varying dimensions, thanks to flexible, black-separated. The shelving unit is grouped together with a pigeon seating element, which also functions as a communication island.

The walls enclosing these three zones are executed in grey and beige. White presentation shelving and tables are either recessed in the walls or superimposed against a recessed wall. An optimal lighting scheme results in immediate presentation of all the goods on display.

A separate department was created for the new, high-class fashion line in the far rear of the store. A separate area is introduced by two mannequins positioned in front of a backdrop of a continuous, single-glass wall. The glass Concertina stiletto divides the space and the expanse of the glass acts as a transom. Over a circle of stones this designed as an imitate mirror reflects the concrete circles of the ceilings representation. The area itself is dominated by a large, oval table that stands on a plush, pink carpet. The ceiling above the table is recessed and mirrored. Four double lampshades surround this projecting area over this opening and span the entire space. The enclosures of walls of this area are covered in champagne-coloured wallpaper with crocodile leather texture, creating a stylish backdrop to the aesthetic, overpowered, street-corner-ness.

The Sigyn Woelk Karlsruhe store successfully exploits a different floor plan using striking fittings and strong ceiling motifs to create separate zones. The presentation of goods is emphasised by means of a dynamic wall design, supplemented by highlighted presentation areas and core elements in the centre of the room. The new fashion line is presented within a dedicated area that strikes a distinct visual note and yet is incorporated into the overall concept in a competing and coherent manner.
Iginozhi Pitz Group have designed the interior architecture of the Uzbekistan International Forum Palace, located on Amin Tuma Square in the heart of the Uzbek capital Tashkent. The palace was ceremonially opened in September 2009 to celebrate the occasion of Tashkent’s 2200th anniversary. A jewellery shop, housed in one of two historic bell towers preserved for design purposes in this representative ensemble on Amin Tuma Square, was also designed as part of the project. Entering the space is like stepping inside an ornate jewellery box. The rooms translate the exclusive nature of the goods on display both thematically and functionally. Dark walls are complemented with inset decorative ornamentation, made from highly-polished stainless steel panels that depart from the wall surface and set the space itself. The effect created is that of a second skin that conceals unexpected depths of light. The length of the rooms is optically elongated by means of ornamental, tinted mirrors at the end walls and a dynamic lighting element crossing the ceiling. Only a few selected openings such as windows and display cases break the boundaries of this shimmering carpet. Preciously illuminated jewelry display cases in part equipped with monitors, offer the ideal stage on which to present precious collections of jewels.

The historical ornamentation at the top of the pointed arch windows casts its selection upon the stainless steel patterns in the interior; hector and interior, old and new are thus competed and intermingled in a fascinating synthesis.

Company: Iginozhi Pitz group
Designers: Peter Iginozhi, Eva Meier
Photographer: Stéphane Elkrief
Client: Republic of Uzbekistan
The town of Wolfsburg lies around 30 km north of Hanover and is an important medium-sized centre for the region. Conradt Optik is an established specialist opticians located in the centre of the town’s pedestrian precinct. After many successful years of operations, the business is now being handed over to the next generation of owners. The new owners are looking to differentiate themselves from the competition through focusing on a select segment of brands and individual customer care. This new direction has been further underscored through a comprehensive renovation programme. The entire building façade was renewed as part of the renovations, thereby making the shop’s new profile immediately evident from the outside. Logs and other stone work was done to the ground, giving maximum insight into the Carrier cinema interior, which is then transformed into a window display. An adjacent shop space was incorporated into the existing space, projecting an elegantly accepted floor plan. The space opens onto the pedestrian precinct on two sides. Both customers look towards the main service counter, which serves as the convergence atrium.

The new wall merges seamlessly with the ceiling, which contains a recessed area giving onto the longitudinal side. This design differentiates the area for browsing from the customer service area, as well as connecting the two areas with each other. The recessed ceiling is decorated with a true structure of lines in subtle tones of brown, green and blue, evoking associations with the stems and plants in the shop. The room is illuminated by an irregularly curved rear wall, which brings a dynamic quality to the space. The concrete ceiling frames the entire interior, which is divided by individual spaces, each having its own character. The glass cases are displayed in three distinct horizontal bands, which span almost the entire length of the rear wall. Precision front and rear lighting creates a striking presentation space for the glasses. Further storage space for the entire collection is provided beneath the display bay. Parallel to the windows on the longitudinal side are three display cabinets. These are set at a slight angle and are reserved for the opticians’ range of sunglasses. Continuous rear lighting ensures that the eye is drawn to the beauty of the products themselves, while simultaneously giving a rhythm and depth to the space.

Various freestanding display cases provide space for special presentations. Dual displays set in eye-catching places in the rear wall create attractive focal points for customers entering the shop.

Customers service takes place at two counter islands at each end of the longitudinal side. Interchangeable panels enhance the soft lines of the design form, while at the same time creating an open and transparent atmosphere for discussion and customer proximity in the rear area of the shop, steps up again to separate reception rooms. The entire shop space is filled with a deep red, matt lacquered curved.

This creates visual connections while enhancing the soft and flowing character of the interior. The complete renovation of Conradt Optik supports the optimum positioning of the interior. The exciting interplay of light and dark sets the stage for an attractive display of products. Colourful accents are equally set by the products and the structure of glass on the ceiling. The latter also offers a unique key visual, which is employed in various settings in the company’s communication, for example on the paper bags.
Linden Apotheke Ludwigsburg

The Linden Apotheke is an established pharmacy in Ludwigburg. It has chosen to specialise in herbalistic products and natural cosmetics in response to the growing pressure of competition in the pharmacy market.

A rigorous reorganisation of the space resulted in a compact, high-ceilinged room, which is immediately noticeable from both entrances. Continuous shelving units and the room's rounded corners support this impression. They establish a clear backbone for the merchandise on display, which is well lit, both from behind and from the front. A central focal point is created by the new sales counter, attached to a central supporting column and projecting twenty set to both sides. The unity of the room is further accentuated by a soundproofed room from wall to ceiling, as well as by the continuity created by the white colouring. The granite coffered ceiling reflects the typical Baroque style, as evident in the town of Ludwigburg, and creates a harmonising contrast to the otherwise modern interior design. Three rotating merchandise stands in the centre of the room offer an additional area for presenting and highlighting seasonal products.

With its clear, sweeping contours and monochrome colour palette, the room and furniture design direct the customer's eye towards an expansive ceiling motif. The motif is formed by depicting eleven medicinal herbs, which was designed in cooperation with artist-designer, Marcus Trollet. It is a modern interpretation of a traditional subject, executed in classic colours. The ceiling design acts as the new emblem of the pharmacy - both a spatial and communicative sense. The interior design piqued upon memories from our collective memory; without invoking it with false nostalgia, the coffered ceiling, the bronze element and the granite coffered room all bring back an era when pharmacies had not yet become part of a health industry. On the contrary, the design picks up on such traditions and transforms them into a contemporary feel. The experience of these images, however, is used to communicate contemporary values such as personalisation, sensitivity, empathy and of course the core focus of the pharmacy: the art of nature and pharmacy.

The modernity and clarity of the design on the other hand establish a connection to modernism, precision and competence. The idea was to create an engaging, optimistic atmosphere in which all the worries of ill health can melt away for a moment. At the same time, the pleasure involved in counting body and soul with natural cosmetics evokes mental images such as herbal teas also lends expression. The ceiling motif also serves as a strong visual which underscores the pharmacy's positioning in order that its product range may be spread through word of mouth.

Designers: Peter Appelhans, Centers Platt
Sascha Korting, Tim Le Dixmann
Ludwig Vossmer, Ann Knapp

Photographer: Beatie Bauer
Client: Linden Apotheke
Country: Germany
Bella Italia is a wine store as well as a restaurant. The owner is a typical warm-hearted Sicilian woman. While selling the products of her home country and offering a creative home-style cuisine on an upscale level she transfers the Italian spirit to Germany. "Bella Italia Weine" was run for many years in a small ringroom-like place with a very personal atmosphere. To extend the wine area as well as the capacity of areas she decided to move to a new location.

The new restaurant is located in Stuttgart West, an urban district which is very popular as a housing area as well as a location for offices working in a creative field. The restaurant is situated in the ground floor of a tenement building in a charming Wenckheimian style.

Our aim was to keep the familiar atmosphere of the old restaurant, highlighting the character as a wine store at the same time. The character of the room is determined by two elements. At the ceiling we have mounted over 80 different mirrors found in junk shops. The second element is a line of wine in the room. With its large oval table, a large round mirror on a wall with textile covering, a carpet and a branch of lamps hanging from the ceiling the space appears like a home-like sitting room. Three large shell mirrors allow an effective promotion of the products. A new corporate design completes the image of "Bella Italia Weine".


A VENETIAN GREEN ARROW IN THE CRATER OF THE MEAL WALL INDICATES A BAND TO THE KITCHEN WHERE INNOVATIVE DISHES ARE PREPARED.

ORDER AND PAYMENT TERMINALS OCCUPY THE FAR CORNER OF THE WHITE-SURFACE COUNTER. THE CLEAVING STATION IS IN THE MIDDLE. AFTER ORDERING, THIS IS WHERE SALADS ARE CHOOSED, CHICKEN IS CHOPPED AND TOPPINGS ARE ADDED. CONTAINERS ARE SET INTO THE COUNTER UNDER THE GUESTS’ WATCHFUL EYES. IN THE WALL ADJOINING THE PAYMENT TERMINAL, A DISPLAY PRESENTS FOOD AND DRINKS AND A RESTAURANT CARD PROVIDING INFORMATION ON THE RESTAURANT AND ITS MENU.

IN FRONT OF THE SERVICE COUNTER IS A SERVICE STATION MADE OF WHITE-SURFACE, SPLITTING, CUTTING, SEASONING, CONDIMENTS AND CATERING. IT STANDS SEPARATELY, DOORS LEFT TO BE SEEN FROM THE COUNTER. THE COUNTER AND THE SERVICE STATION ARE HOW TO NAVIGATE THE ENTIRE SPACE.

THE DINING AREA OFFERS A RANGE OF SEATING OPTIONS, CATERING TO DIFFERENT REQUIREMENTS. WHITE-SURFACE HIGHTABLE TABLES ARE AVAILABLE FOR GUESTS WITH LITTLE TIME ON THEIR PLATES. THERE ARE SUPPORTED BY A SINGLE LEG WITH A CURVING SADDLE AT ITS BASE, RECALLING THE TRADITIONAL TURKISH TABLE LEG. ALTERNATIVE SEATING IS AVAILABLE IN A MINIMALIST-LOOKING COUNTER UPHOLSTERED IN BROWN, ARTIFICIAL LEATHER, A REFERENCE TO THE TRADITIONAL WINEWALD-SHAPED CHAIRS. GUESTS ARE STOOPING EATERS AWAY INTO THE WINEWALD (VIENNA WOOD) SHELL. OVERHANGING, CONDENSED KNOTS UN VOLUME ON THE WALLS IN A VARIOUS SHADES. BRUSHED MARBLE TABLES ARE SET INTO THE WALL. DIFFERENT-LOOKING STILLS OCCUPY SEATS ON THE HEIGHTS HANG OVER THE TABLES. THESE ARE SCAFFOLDED IN A LOCALLY WOVEN CLOTH IN THREE SHADES OF GREEN AND ENRICH A PEACEFUL ATMOSPHERE. FINEST LAMPS IN DIFFERENT SHADES OF WHITE, ON THE WALLS, AS WELL AS TRANSPARENTS ON THE WINDOWS. THE VIEW INTO THE RESTAURANT FROM THE OUTSIDE FLOW INTO A MULTICULTURAL EXPERIENCE IN WHICH THE INDIVIDUAL ELEMENTS ON THE WINEWALD AND GLASS WINEGLASS SELECT AND OVERCOME ANOTHER, MAKING THE BRAND WORTH A TRULY HISTORIC EXPERIENCE.

A DISPLAY OF DRINKING GLASSES ON THE WALL IS DEDICATED TO THE WINEWALD COMPANY AND ITS LONG TRADITION, SPECIFICALLY ON THE HISTORY OF THE BRASS IN 14 MINUTES. THEY PAY HOMAGE TO FRIDRICH JAHN, THE BRAND'S FOUNDER, AND SHOW A PHOTOGRAPH OF THE LOST WINEWALD RESTAURANT.

THE NEW RESTAURANT DESIGN EXPANDS WINEWALD AS A CONTEMPORARY FAST-FOOD CHAIN. TRADITIONAL ELEMENTS OF THE BRAND HAVE BEEN INTEGRATED AND TRANSFORMED INTO MODERN SPATIAL ELEMENTS WITH AN EXCITING TWIST.

Company: Rappert Pietsch GmbH
Photographer: Javvy Braun
Client: Winesueld Food and Drink GmbH
Country: Germany