

DESIGN MADE

2013



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2013

'13

Design Made '13 is a self-titled annual collection of select work, photography, and writings by Design Made. At the end of each year, we review our work over the past 12 months, seeking out unique explorations and common lines of thought that carry through the breadth of work. We select the work that really excited us, the images that captured the feeling of a moment, and the great places we had the pleasure to experience. Most of the work was produced within the calendar year; a few select projects or explorations completed outside that period are included because they complement the work of the year.

Design Made is a creative agency focused on consumer experience design. We create, design, develop, and manage the relationship of organizations and their consumers. We partner with executives to align or redefine the engagement between their organization and their consumers. We offer excellence in services of brand and experience management, including communication, service, digital, and retail design, with a strategic and creative offering that spans across all channels and consumer services.

design-made.com

For reading or wrapping fish.

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This was an interesting year with our entry into the Middle East in parallel with the development of new experience concepts for AMC Theaters and the beloved Wawa convenience stores. In Toms River, NJ, where I grew up, Wawa was an important fixture in our everyday life. I watched Krauzer’s stores be replaced by Cumberland Farms, which were soon replaced by 7-Elevens, which were then joined by Wawa stores.

Wawa has had real staying power. It dominated our town and continues to do so today. During my summers in high school, when I was roofing with my brother’s contracting company, we began our days with a coffee and a breakfast sandwich at Wawa, often grabbed lunch or at least a midday snack at a nearby Wawa, and ended our day back at the first Wawa. It was where our crew would assemble and disassemble for the day, and where we replenished ourselves. During the fall and winter when school was in, Wawa stops were a daily occurrence, including evening stops before and after going out for the night. Wawa was our home base, meeting place, and surrogate kitchen. It was therefore exciting to spend time in the Wawa offices, listening to stories of Wawa’s customers and seeing myself in some of those stories.

The experience of working with the Abu Dhabi Distribution Company (ADDC) was in stark contrast to the familiarity of Wawa. I found myself on the other side of the world, standing among a group of men who were clad in meticulous, white Arab thobes, speaking a different language and discussing the everyday challenges of servicing their customers. As a government agency delivering water and electricity across Abu Dhabi, ADDC faced no competition, and could as easily continue to deliver its service as it had always done, but its leadership was driven by the desire to provide a better experience for its customers and have them leave with a smile.

While I found less personal familiarity in the stories of the ADDC representatives, I rejoiced in the differences of their culture and everyday experiences. One of those experiences was hearing the call to prayer being broadcast at various times of the day and evening from the loudspeakers of mosques. The sound of a soft male voice would fill the arid air and resonate in a beautifully repetitive cadence. The experience was new and unique, yet the pleasantness of the sound brought a wonderful calm over me.

2013 was truly a unique year of both new learnings and interesting contrasts. We are late in producing this volume and, as I write this introduction in mid-2015, after having spent the last two plus years working with ADDC on numerous projects, I find especially powerful the memory of my casual conversations in Abu Dhabi, often over a cup of tea—an American from New Jersey sitting with a Jordanian immigrant and an Englishman, discussing world events, those in our backyards and beyond, from three very different perspectives. It is moments like these, and the ones in the offices of our clients, that make this work so exciting. At Design Made, we spend our time trying to understand how customers will behave in our designs, how to communicate with them, and how to engage them for the betterment of our clients. We go through our days in both a state of analysis and as perpetual customers ourselves. This volume is the first of what we see as more than a record of our work; it is also a discourse on our experiences working on these projects—ones that are spectacular and ones that are more common. We deal in the everyday condition of people and their interaction with brands, often focused on making a necessary task more efficient, more engaging, and more rewarding. This issue includes many of the brands and spaces we created this year with a strong focus on identity—what something *is* and how that sense of being is communicated through an interaction.

Brock Danner, Founder & Creative Director





Abu Dhabi Distribution Company

POWERING CITIZENS

Project Brief:
The ADDC work began with a focus on a new branch strategy, experience, and design to be implemented in a retrofit customer service building. The building was to house a flagship retail branch that spanned two levels, along with a coffee shop, exterior garden, and other amenities. Our work evolved to include a second branch in the Al Sharq mall, a new campus in Khalifa City A, and a new campus in Baniyas city. We have become the lead agency for ADDC’s customer experience, and our strategy and creative have driven the development of ADDC’s new online experience.

- HQ: 1960 SM two-story retail branch design
- Bawabat, Al Sharq Mall: 300 SM mall retail branch design
- Khalifa A: New three-building campus
(branch building, control and data center, and mechanical annex)
- Baniyas: New branch building campus
- ADDC 3: Exterior building skin identity



All of our work begins with understanding the brand and organization that we are working with and their value to their customers. ADDC has value as a government utility that distributes water and electricity to the residents of Abu Dhabi. Providing access to scarce resources, its services are a critical part of the community. The challenge set forth for us was to rethink their customer branch experience from both the perspective of the organization as a service provider and as a knowledge source.

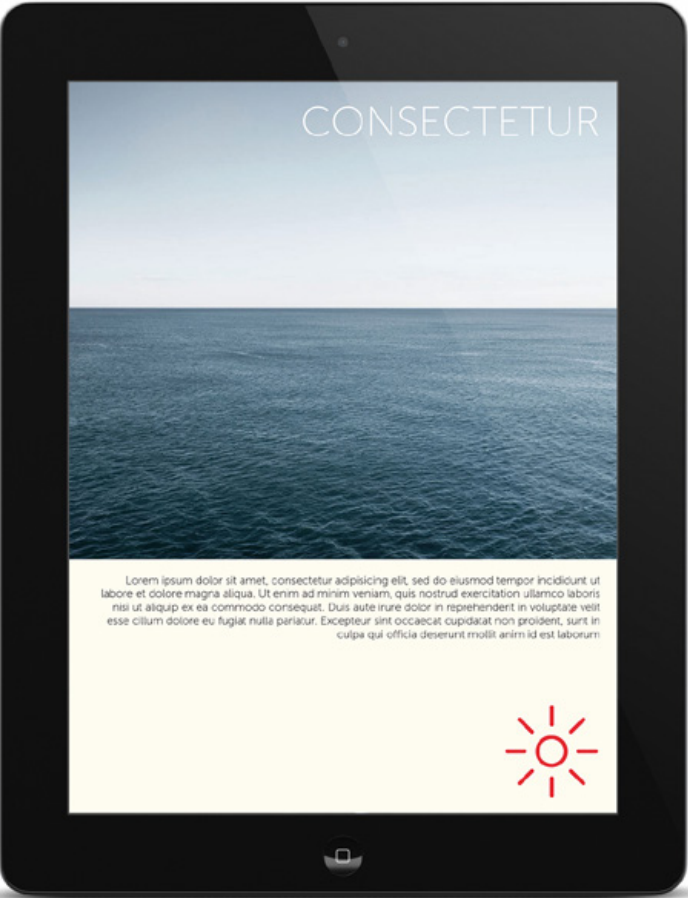


ADDC's key initiatives were: to increase transaction efficiency by migrating more customers to self-service hardware, part of a larger migration plan to transition all transactions to online; and to free-up their staff while repositioning the branches as knowledge centers for education on resource conservation and sustainable living. The Abu Dhabi government knows full well the limitations on its supplies of water and power from oil, and has accordingly set goals to increase the efficiency of its citizens'

consumption. This effort places a greater emphasis on the ADDC physical branch and its associates, along with the format and content of its discourse with customers.



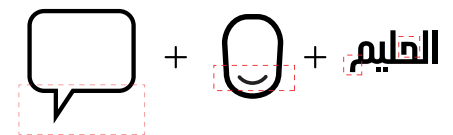
Before we could consider the physical branch experience, we needed to establish a new, broader value proposition of the ADDC as a knowledge resource and advisor to the citizens and developers of Abu Dhabi. We created a new value statement for the agency that placed emphasis on *life*—the life of things that water and energy provide, and built a positioning strategy of ADDC in discourse with its citizens, i.e. its customers. We sought to humanize the organization in a way that would engage its customers and make them feel comfortable coming to ADDC for answers and wisdom. This strategy and campaign would be the basis for communication within the branch as well as online.





In the development of a graphic architecture for branch communications, we needed a way to balance the Arabic and the English translation and sought a new, unique and iconic language. We merged the characteristic leg of a dialogue bubble with a smile gesture, while taking cues from the rendering of Arabic text. Arabic has a defining characteristic in the

was presented in full, positioning us as the lead on not only the branch customer experience, but also the whole customer experience including digital channels. We established a



close collaboration with ADDC's digital teams and this collective effort propelled the work forward with a fresh and consistent language.

way that the baseline is rendered—commonly elongated with the last letter set at a distance from the previous one. This effect is greatly exaggerated in retail signage and becomes an expressive feature. We merged our new graphic architecture for the ADDC with imagery that evoked the idea of *full of life* and included photos of ADDC staff.

Our next challenge was to develop the physical architecture. We began with the design of the first impression—those first few moments of the visitor experience that establish the mental image of the brand in the mind of the customer.

This effort was an important creative foundation for our design work as it set the tone for the relationship between ADDC and its customer. The work was incredibly well received and the client adopted our creative as it

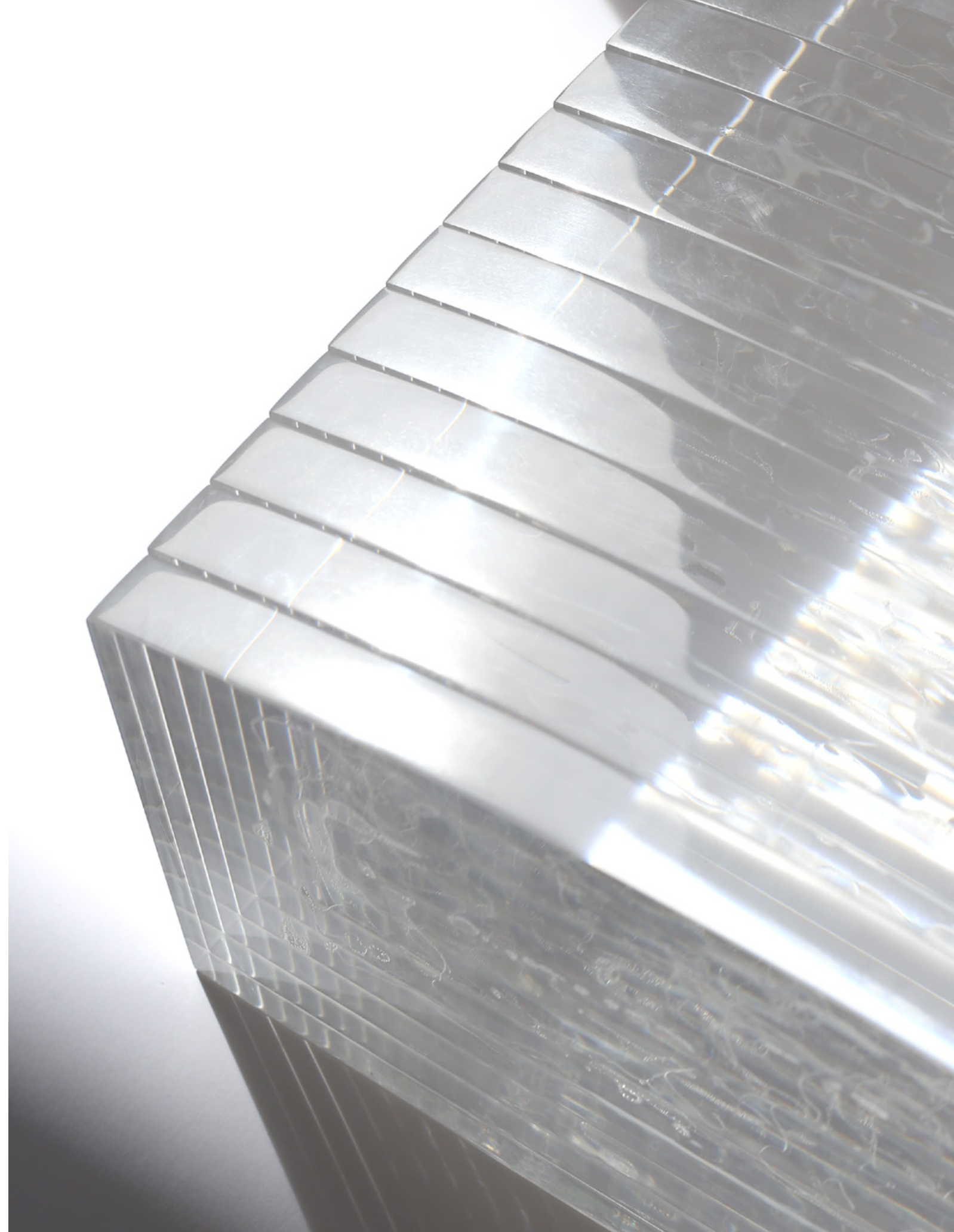
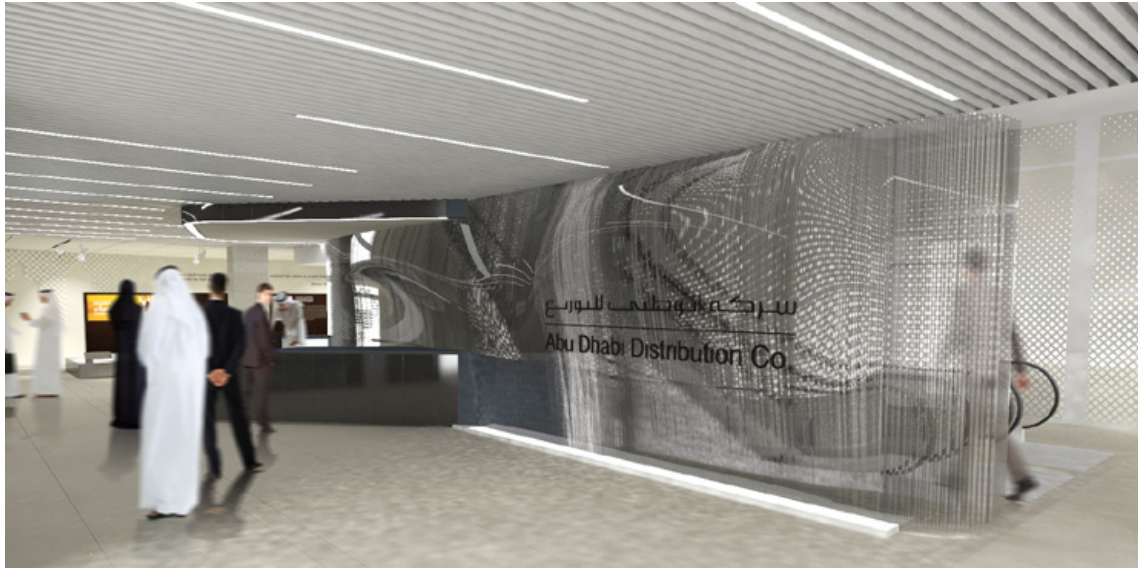


To translate the brand within the physical space, we focused on the elements of water and energy. A jumping-off point was the *Water Bench* by Japanese designer Tokujin Yoshioka—a custom cast block of glass that contains beautiful ripples in its surface. The visual effect of this piece mimics the dynamism of moving water and refracts light in a similar manner to real water. We referred to this visual effect as “arrested water,” capturing the fluidity of the element in a static moment.

Our team explored the problem of how to translate this fluid effect in a physical environment with a method that requires less effort than cast glass. They eventually found success through the layering of sheets of acrylic in a way that created a slight offset between each edge. The result, when viewed straight on, is a transparent surface with a subtle yet dynamic texture produced by the edges of the acrylic layers. As the viewer moves around the object, with the vantage point shifting from front-on to oblique, the acrylic wall becomes visually denser, through increased light refraction, and gains the appearance of moving water. We were not interested in using real water in the design—rather, we wanted the conditions associated with water to be part of the architecture—to show something more than water.

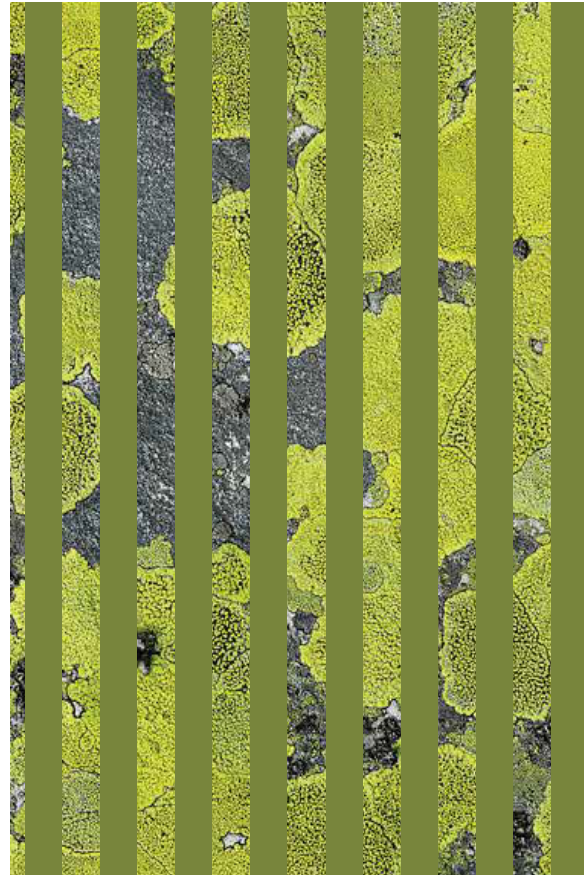
The layered acrylic allowed us to do some interesting things. In one instance where it is used, the acrylic wall transitions into a bench, while in others it is a translucent partition. Towards the top of the wall, we also introduced a series of individually hung LED pendants. These represent the energy that ADDC distributes to its citizens. The light produced by these pieces also refracts through the acrylic material, adding a further dynamism to the whole installation.













A key aspect of defining the new brand experience for ADDC was to build a new material palette. Our sessions with the client set the parameters for a modern clean look that was, of Abu Dhabi. Our team researched the history of Abu Dhabi, architecture and culture of the region, and contemporary architecture and environments. Abu Dhabi sits on the waters edge of the Gulf of Oman and even today beautiful wood fishing boats are a common sight. We developed a new material palette that contrasted the dark brown wood, common to the fishing boats and architectural screens, with an off-white base that took influence from the soft white sands. We then filled in with some beiges and tans that were common color and textures to the area.

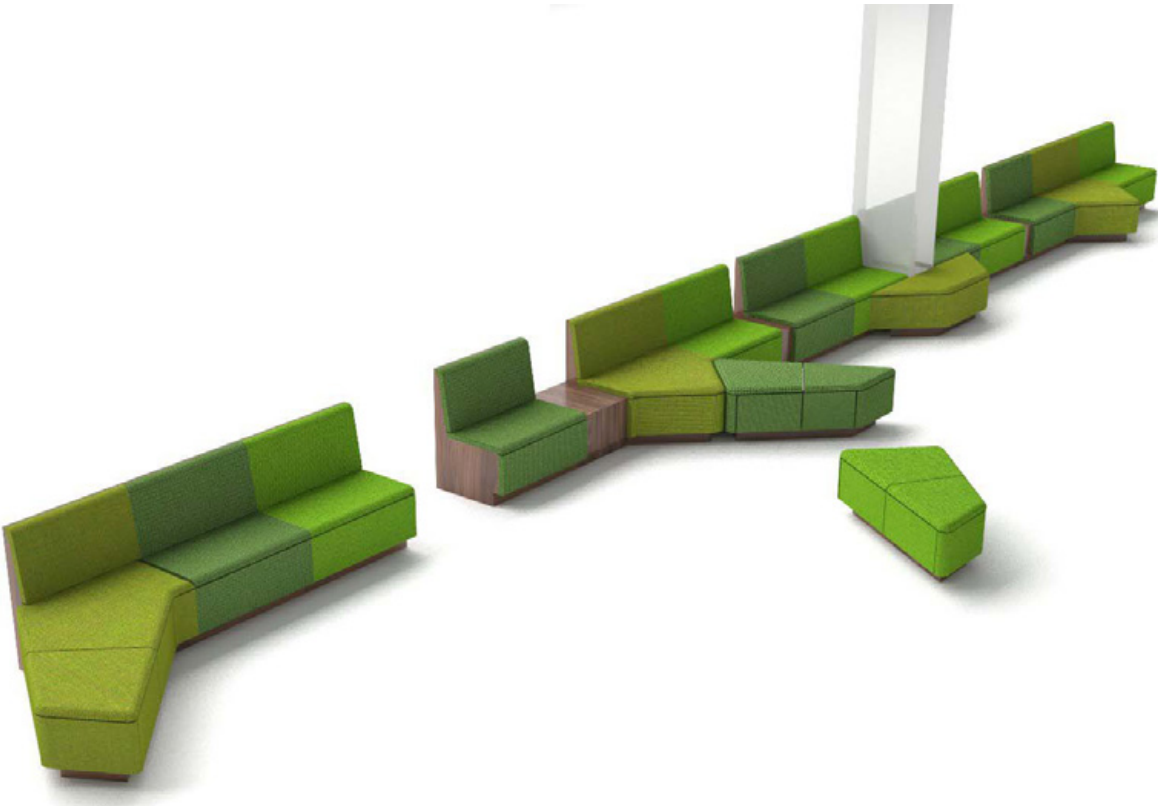


The client was not a fan of the red in their identity, and with our new emphasis on the energy of living things we concentrated on the green. We developed a range of greens with direct relations to natural greens such as plant and moss greens. We introduced new textures using fabrics, stone, and dyed corks. For the reception desks we selected honed black slate counters with black anodized vertical panels. Our reception counters always occurred deeper within the space, often out of direct sunlight, and the cool stone upon touch would offer a refreshing relief from the hot weather. The charcoals and black of the slate and metal complemented the clear acrylic of the brand wall.

As part of the new experience, we developed a set of architectural elements that would become iconic and familiar as part of the ADDC brand. We considered a system of core elements that would feature in even the smallest branch. In our audits, we identified seating as being integral to the ADDC environment. The current customer experience involves long waiting times, and while a key objective of the new proposal is to greatly reduce these times, seating would still play a major role in the migration from the old plan to the new, and in the new setting where seminars and information sessions would occur with frequency. Our team developed a modular solution that was adaptable to a range of space conditions and flexible for easy reconfiguration for different scenarios. The final solution consists of only four core

pieces that are used in most installations and three special pieces that address less common conditions. A small range of fabric types provides a visually dynamic gradation of hues, and from a practical perspective, allows the pieces to be repositioned and reupholstered without compromise to the overall look.

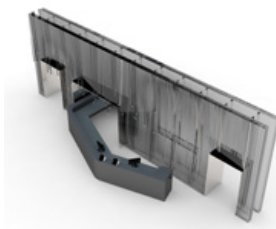
The new brand element system also includes wall treatments and engagement modules. All of the brand elements have a modular design that reconfigures easily to various spaces. Since ADDC planned to roll out the new customer experience in both new properties and retrofits, it was necessary for the design to be highly adaptable and flexible. The new elements we designed contain features that bridge universal modern design and the vernacular of the region.



Core Brand
Elements



1 BRAND FACADE/SCREEN



2 BRAND WALL



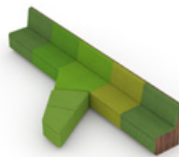
3 CONTENT HIGH-



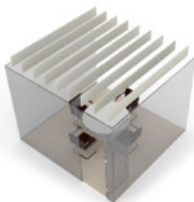
4 SELF-SERVICE



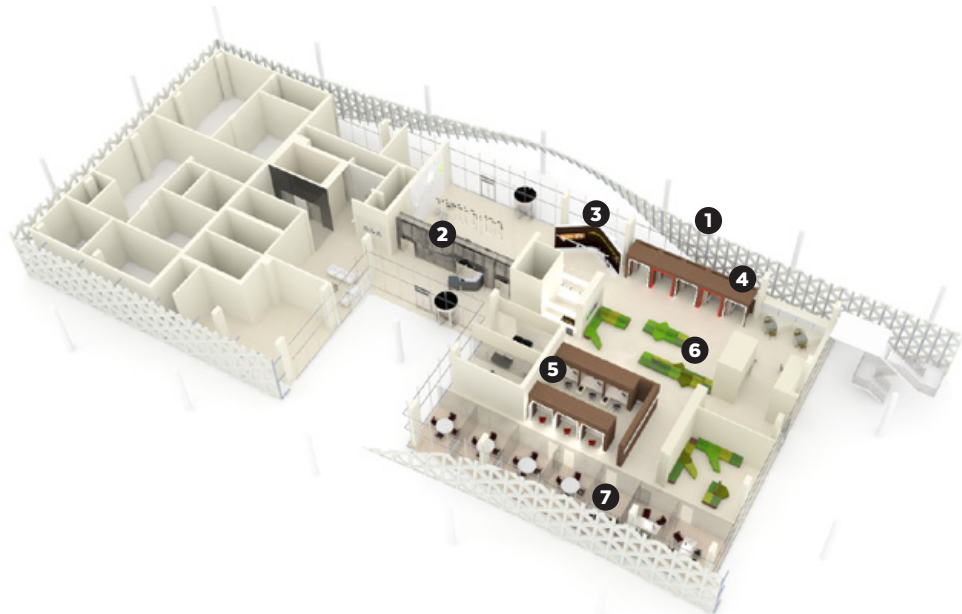
5 ASSIST PODS

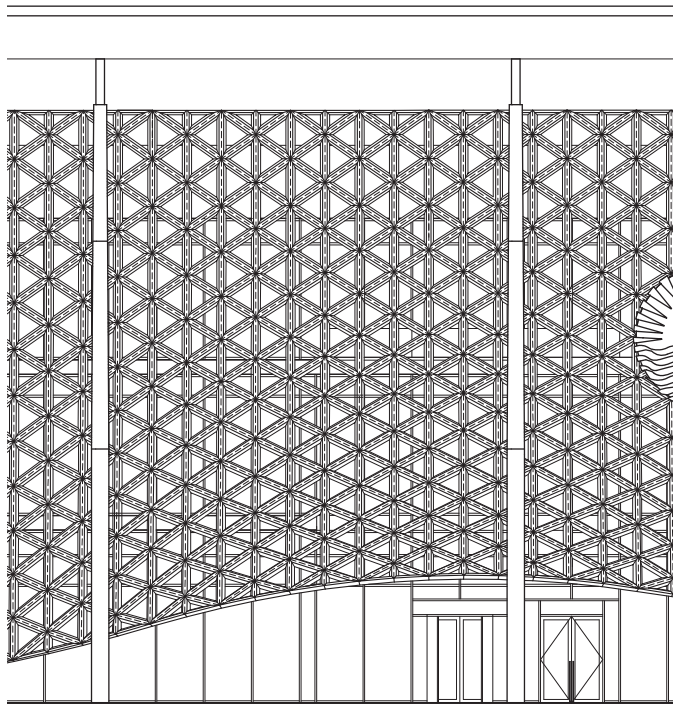


6 BRANDED SEATING



7 MEETING ROOMS







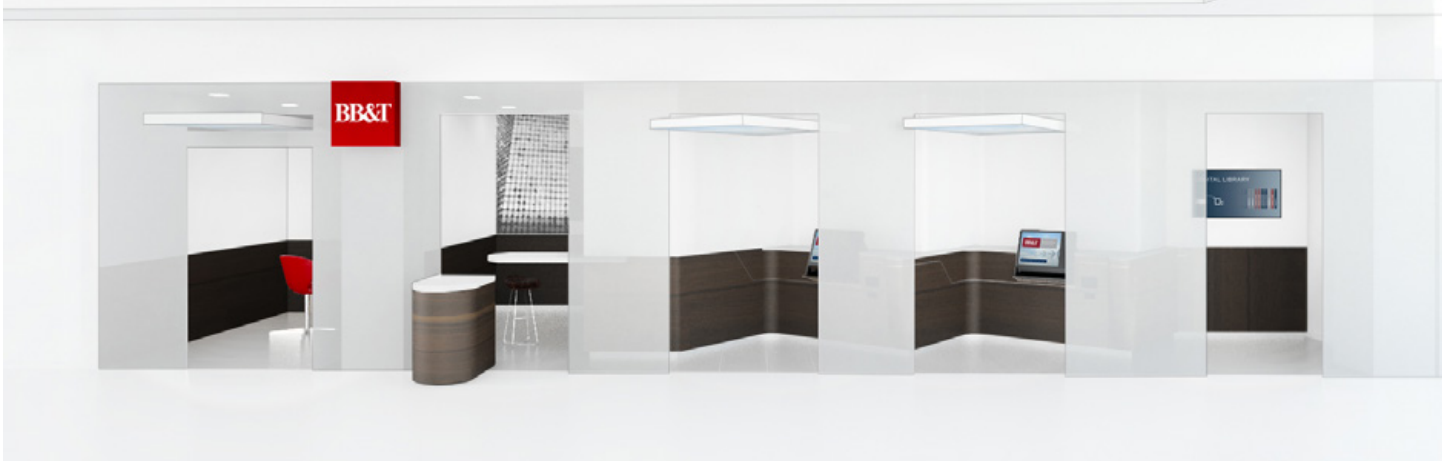
BB&T

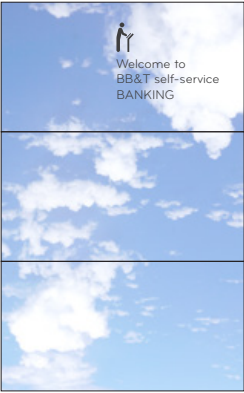
AMBIENT EXPERIENCES

After moving into their new headquarters, BB&T Bank had a small space available for which they sought to install a branch that could be used by their staff. They saw this as an opportunity to develop a fully self-service branch solution and test new thinking around retail banking customer experience. Design Made was engaged to develop a solution as part of NCR's team. A manufacturer of ATM hardware, NCR provided the self-service banking hardware to the bank.

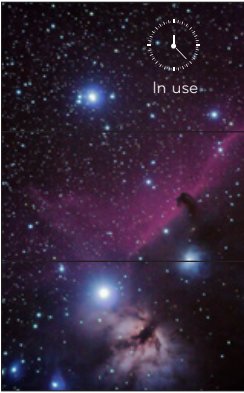
The challenge we faced was how to provide the full self-service experience in a shallow space without it feeling like that of a typical ATM vestibule. We decided to leverage the public area outside the branch for queuing purposes and created a translucent glass threshold. The facade worked to define the perimeter of branch, partitioning the offerings of the hardware, and as a veil, provided privacy for users. The team developed a unique overhead monitor solution that highlighted the hardware capability beyond. By extending the display further into the space, we could dynamically alter the ambient feeling of the environment. The monitor display designates the banking portion of the space. As the user approaches, the monitor displays a video presentation of beautiful blue skies. As the user crosses the threshold into the banking area, the imagery transitions to a nighttime sky. The mood becomes more intimate and serene, while the screens broadcast to other customers that the hardware is currently in use.



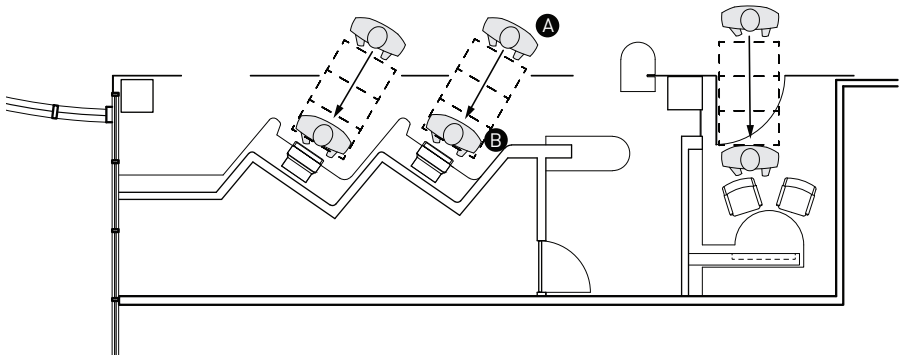




A



B

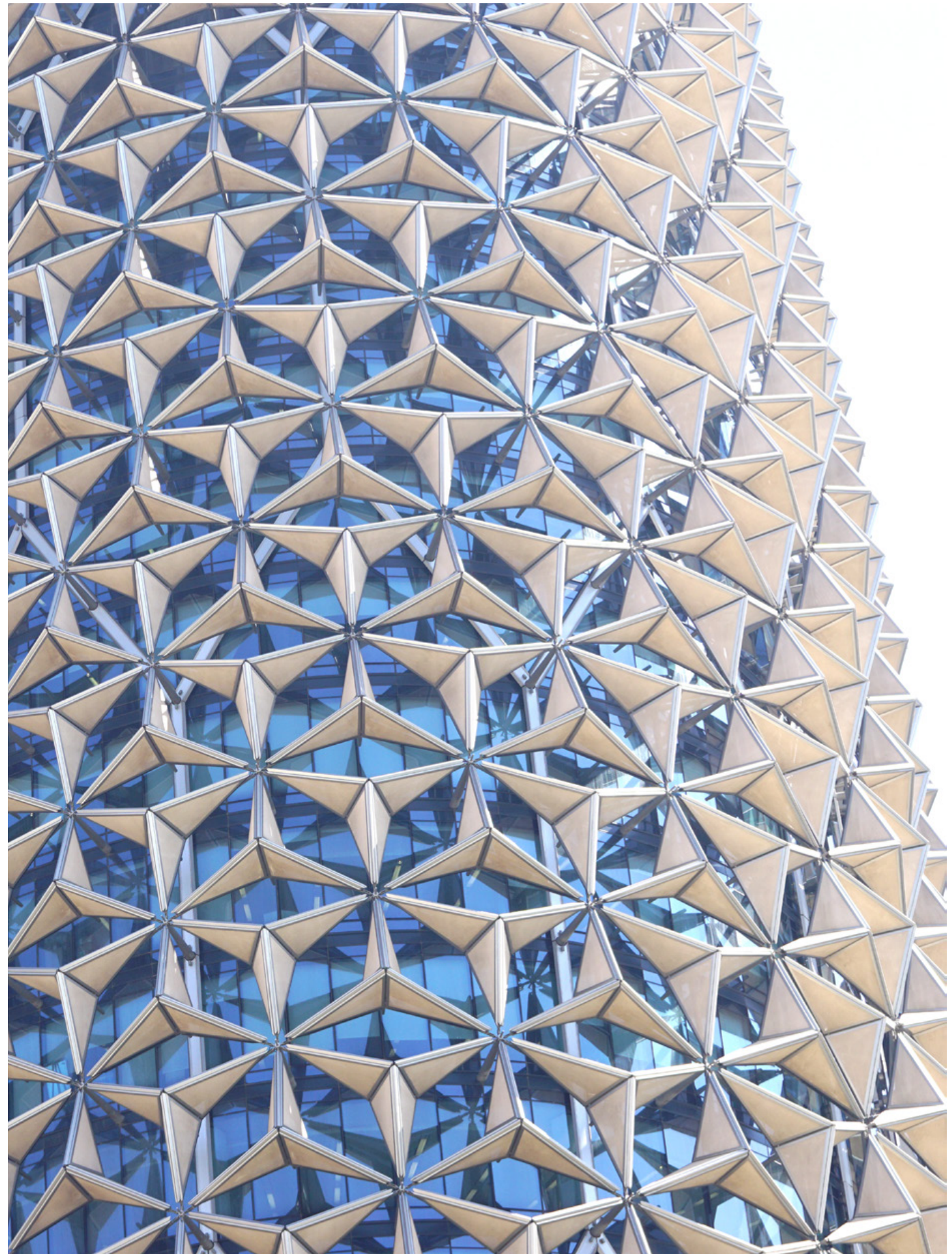


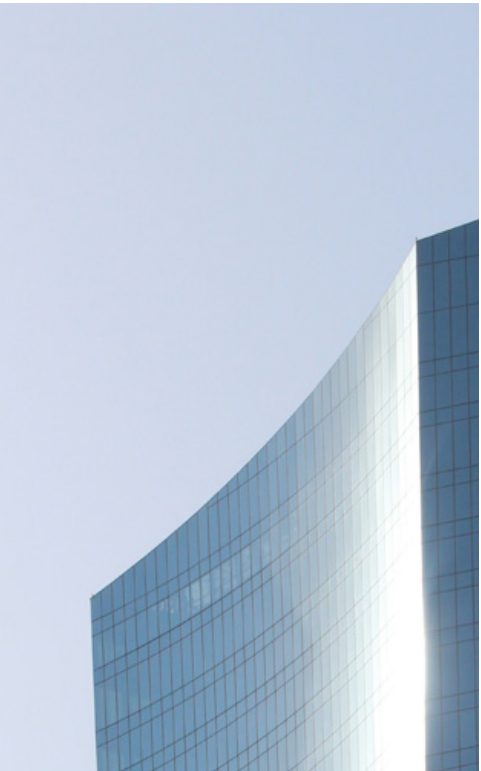
Abu Dhabi

Words & Photos: Brock Danner

Abu Dhabi is a city in constant evolution and redevelopment. The original city was formed 46 years ago around a water well not far from the ocean edge, and eventually grew into a dense urban center. The next chapter of the city saw the planning and development of a series of districts outside the original city. As each district has developed, it has produced at least one spectacular piece of contemporary architecture that challenges conventions of engineering and aesthetics. Today, Abu Dhabi is home to a plethora of contemporary buildings; the beauty of the city lies in the contrasts between the ordinary and the remarkable.

In Muslim orthodoxy, figuration and representation are shunned, and ornamentation consists of geometric patterning. It is interesting how this ornamental characteristic can be implemented in both simple and complex ways—in one condition, a pattern can be a simple surface adornment, while in another, it can be the underlying system resulting in a complex surface geometry.





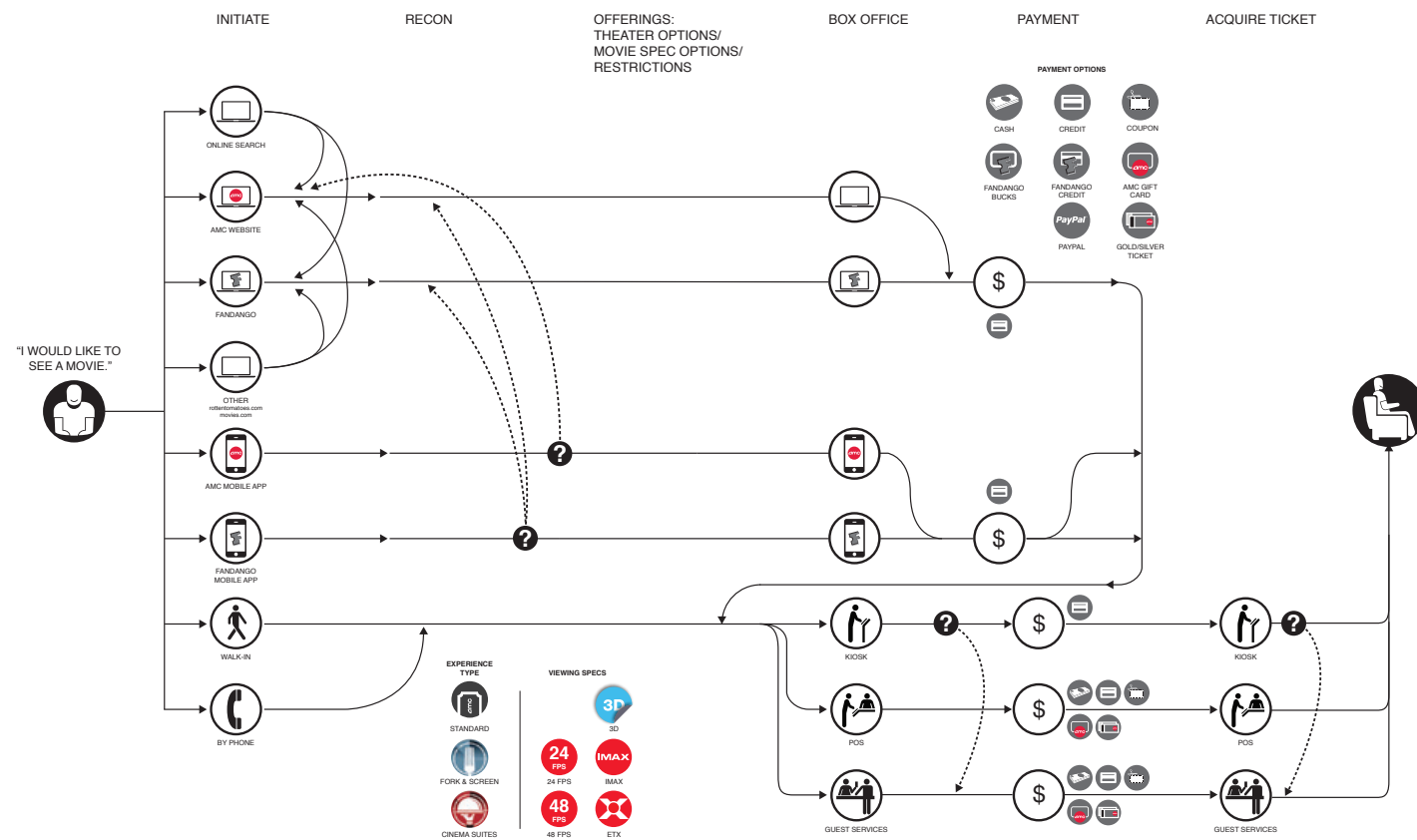






AMC

NATIONAL ROLL-OUT, USA



A special event or an evening out usually involves some type of transaction. For movie night you purchase a ticket and typically some snacks. These points of transaction, while a small moment in a longer journey, can greatly influence an experience. As our team went from theater to theater researching the AMC experience, we encountered small intimate environments with simple journeys as well as mega complexes where customers stood in dense lines partaking in a much longer journey to get to their seat. Add to this, the complexity of some customers purchasing their tickets online, some in the theater, some by credit card, some by cash or coupon, etc., and you have a fairly complicated system that converges in the lobby of an AMC theater. This was AMC's challenge and our focus—to redesign the ticketing experience and create a simpler, more experience-focused ecosystem.

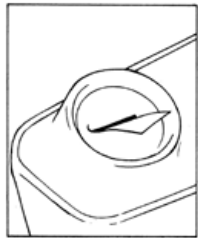
We wanted to bring excitement and ceremony back to the experience of movie-going, and looked to transform the transactional nature of acquiring tickets into both a human and efficient one. Our team worked with AMC to explore the future of theater ticket acquisition. We set out to design a new experience today that would realize the experience of tomorrow and the transition from paper to digital.

We set some early goals, based on the objectives of AMC's new brand and experience strategy, which was to greatly simplify and humanize the interaction. Our design team began exploring the boundaries of how simple or minimal the hardware condition could be, as well as ways to better personalize the hardware and immediate architecture. As a happy accident, the Museum of Arts and Design in New York City had recently held a fragrance exhibition, *The Art of Scent*, designed by Diller, Scofidio + Renfro, with a beautifully simple and organic architecture that included a fragrance card dispenser. This exhibit offered the precedence of how an organic relationship between person and hardware could be created.

Our design team also researched common greeting gestures—and specifically, the etiquette of exchanging of business cards in Asian cultures—as examples of everyday, person-to-person transactions. This research was distilled into a creative brief that informed the design explorations. The team explored numerous iterations, from absolute simplicity to more complex mechanisms. The NCR design team was consulted during the process to ensure the existing hardware could be adapted, and if necessary, reengineered, to the new forms. The continual assessment of the service engagement and choreography was integral to these new forms, and numerous rapid-prototyped models were built to test relationships, ergonomics, and processes, as well as address maintenance and replenishment issues.

We eventually refined the studies into a new system consisting of three self-service hardware solutions, ranging from the novice (paying with cash) to the expert (pre-purchasing tickets and printing tickets in-store). The system included a new hardware array, as well as redesigned experience and service choreographies to handle queues and increase self-service adoption.





TUE JAN 15 2013

Presenting

Zero Dark Thirty

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7:00 PM Tue 01/15/2013

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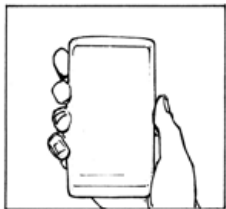
CHPRR \$8.00

Tax \$0.56

THEATRE

∞

TUE JAN 15 2013



TUE JAN 15 2013

Zero Dark Thirty

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7:00 PM Tue 01/15/2013

MENLO PARK U 2235

ADPRR \$12.00

Tax \$0.64

THEATRE

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UNTIL SHOW TIME

Redeem Vouchers...

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POPCORN

2

DRINK

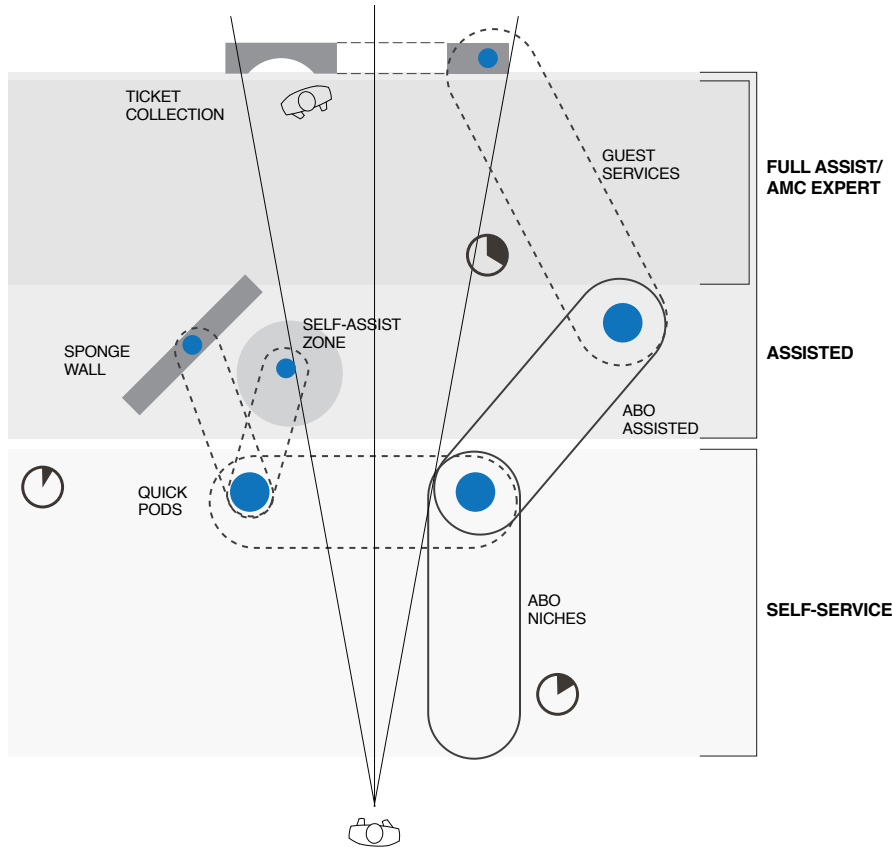
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FOOD

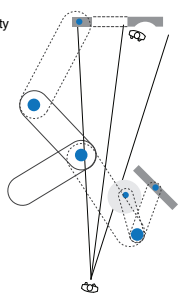
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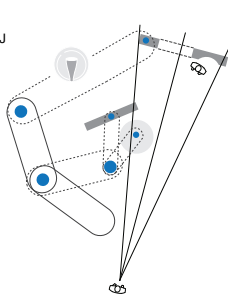
VIEW TICKET



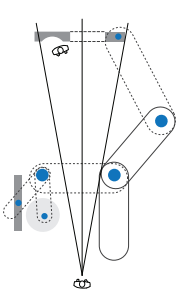
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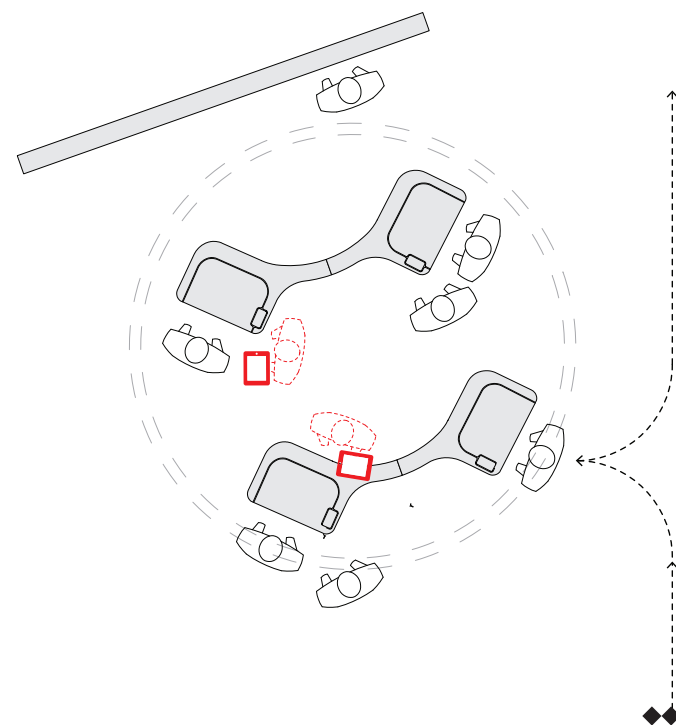
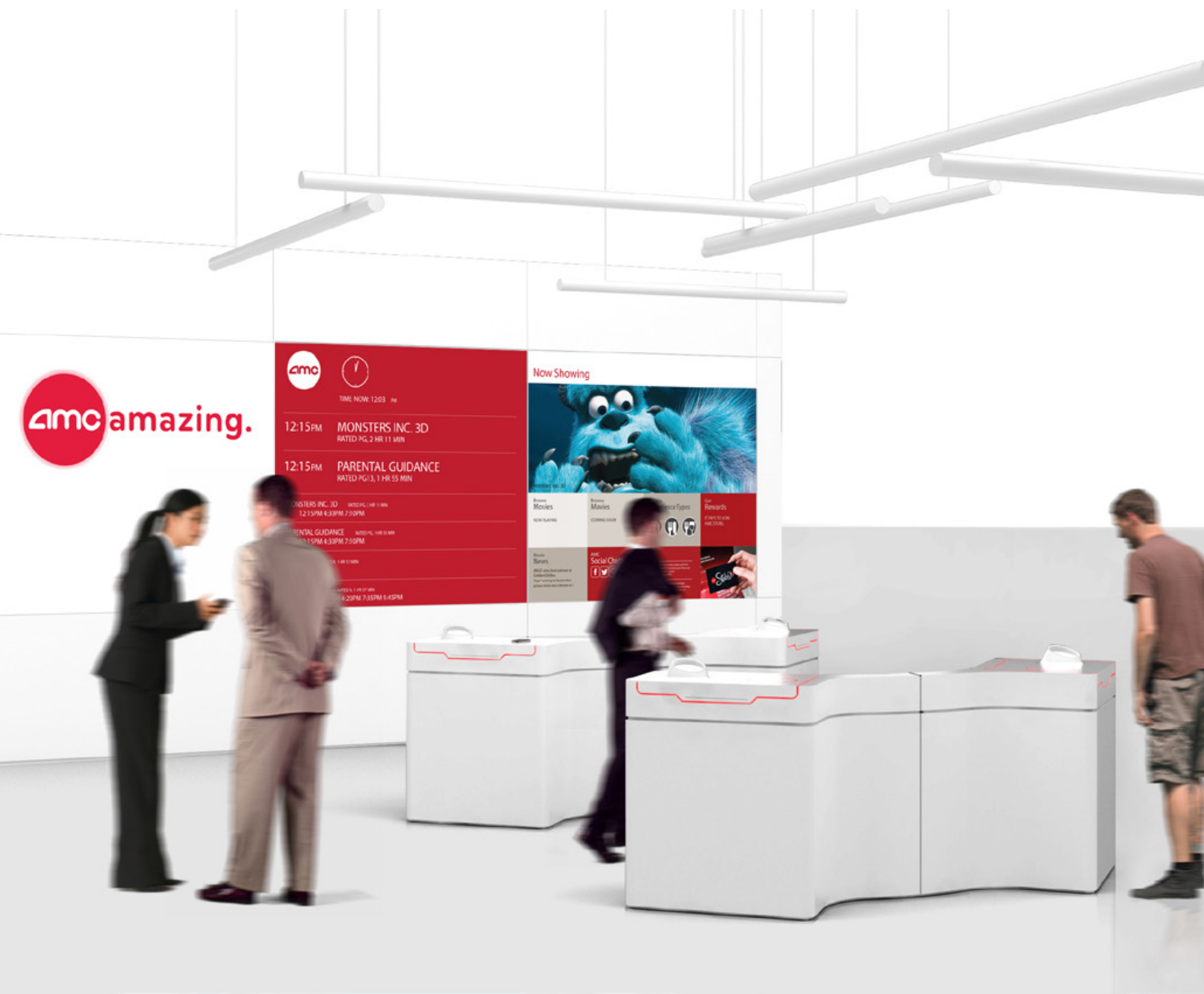


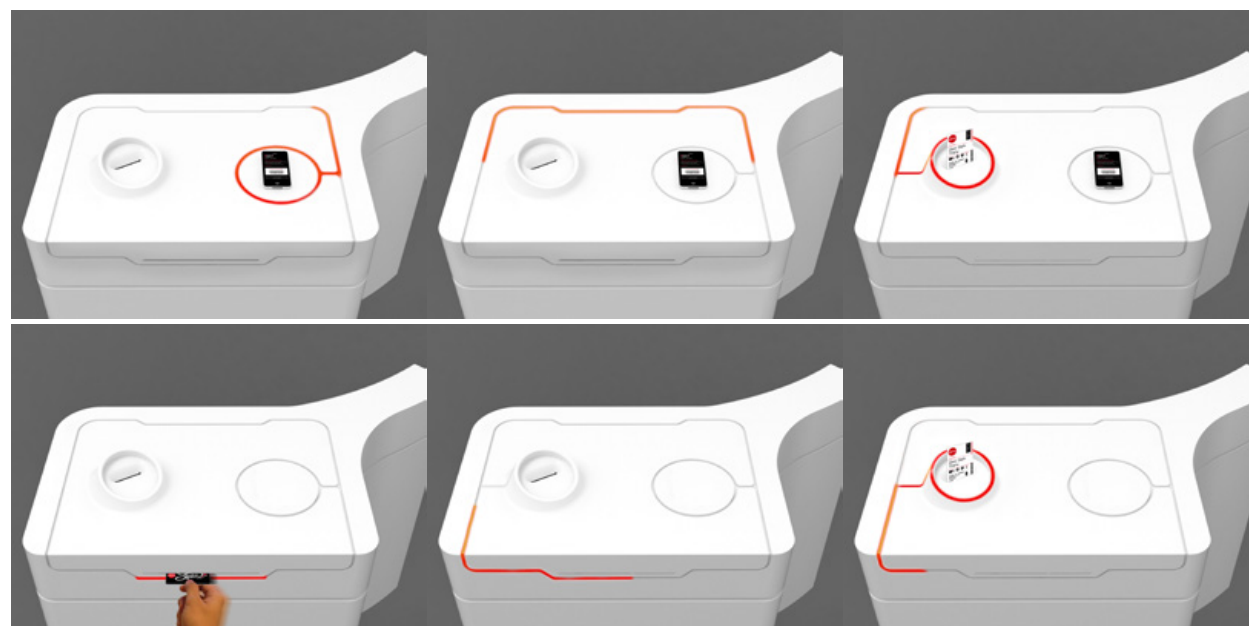
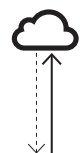
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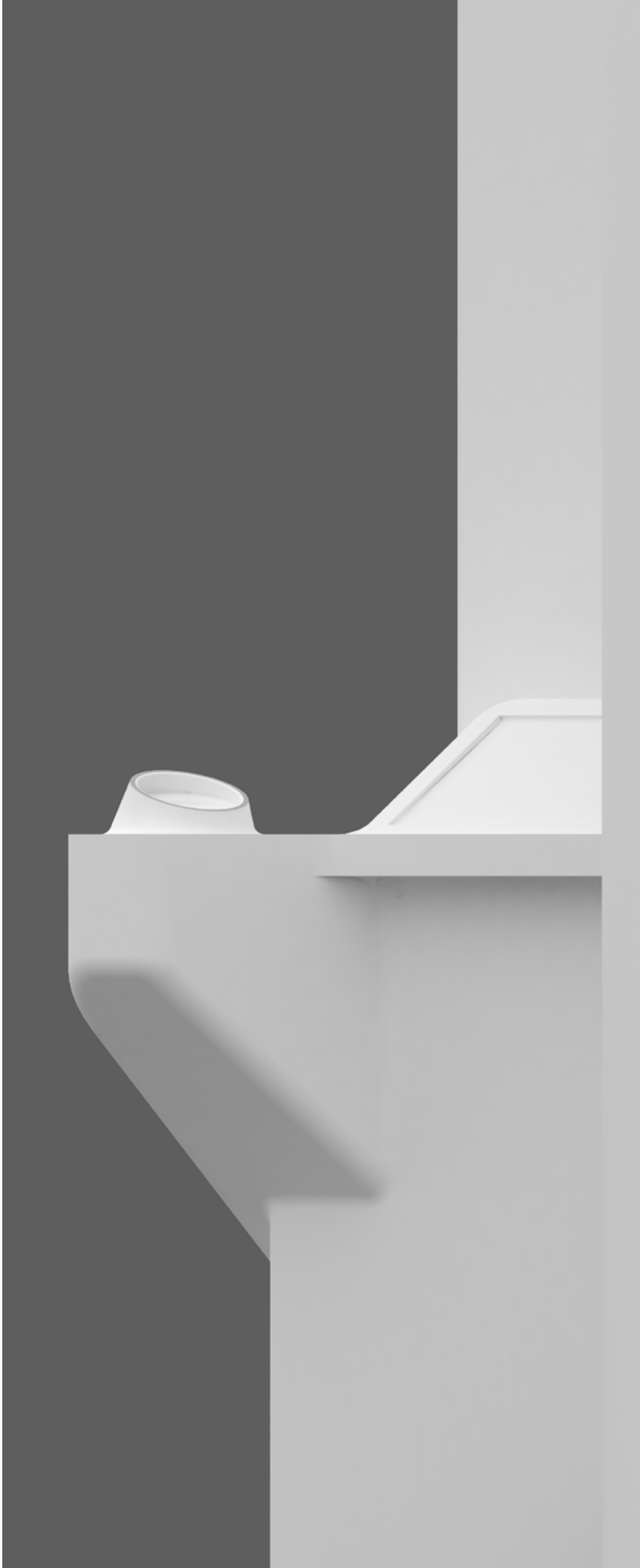
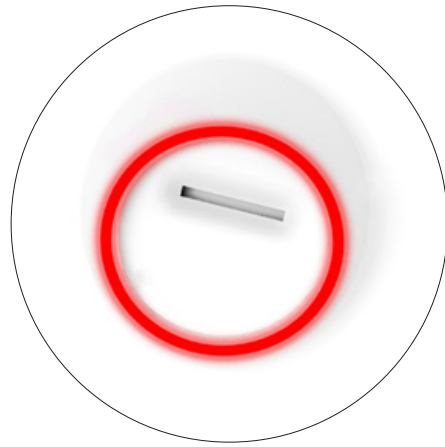
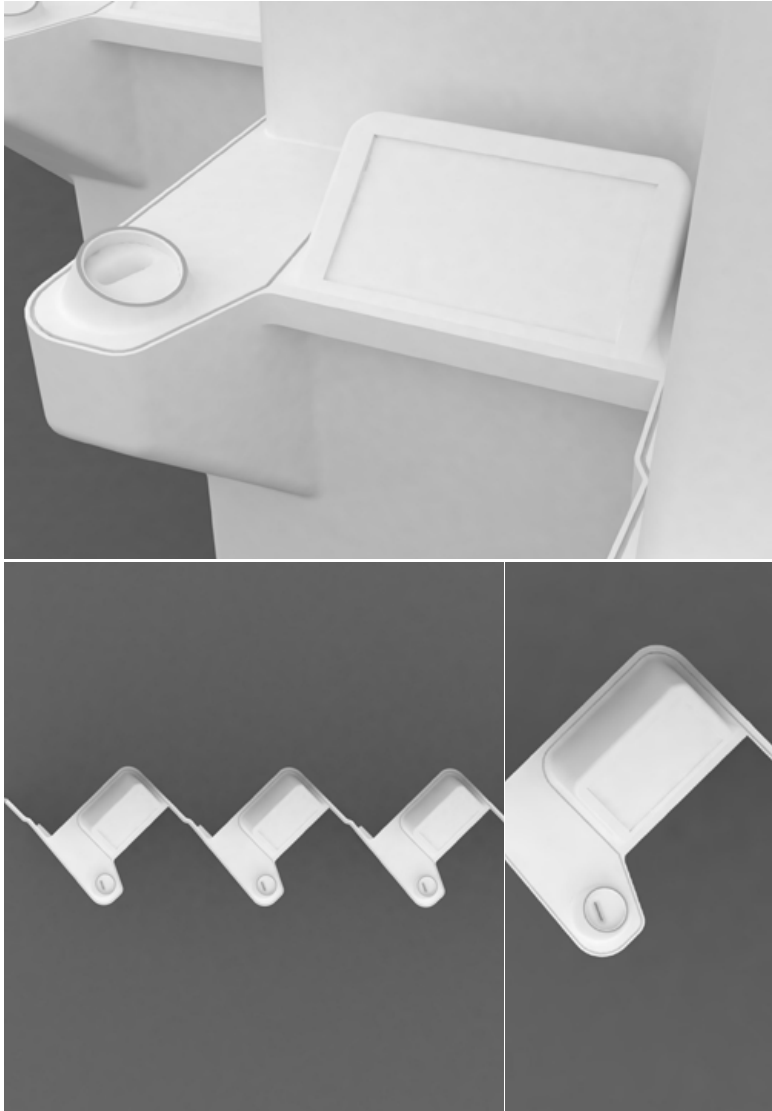
Store: Menlo Park, Woodbridge, NJ

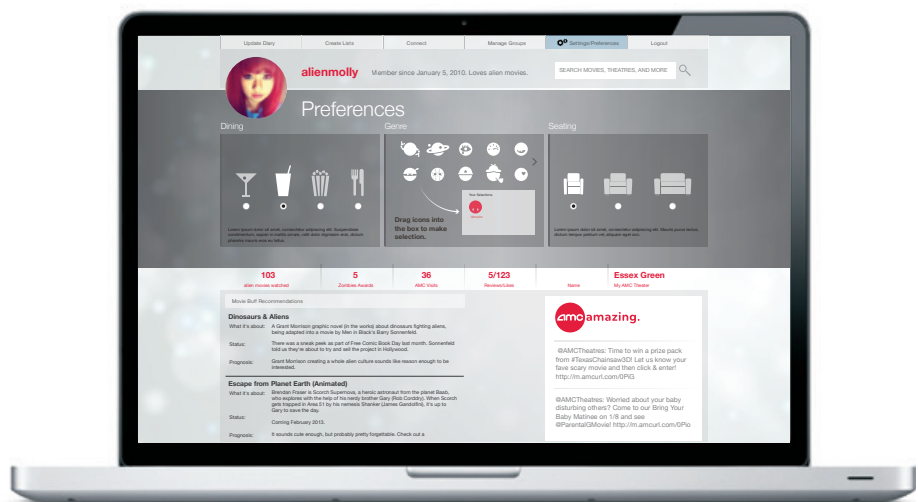
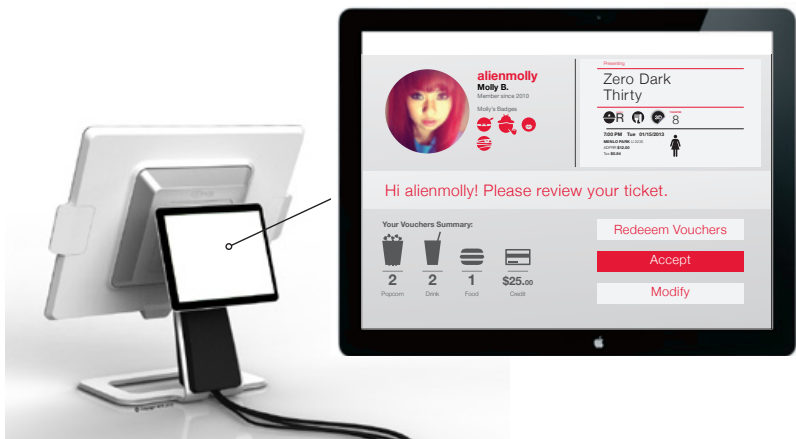
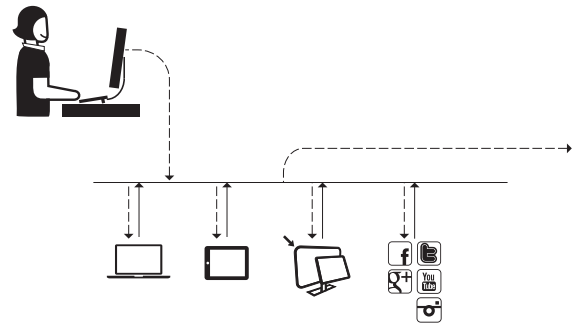
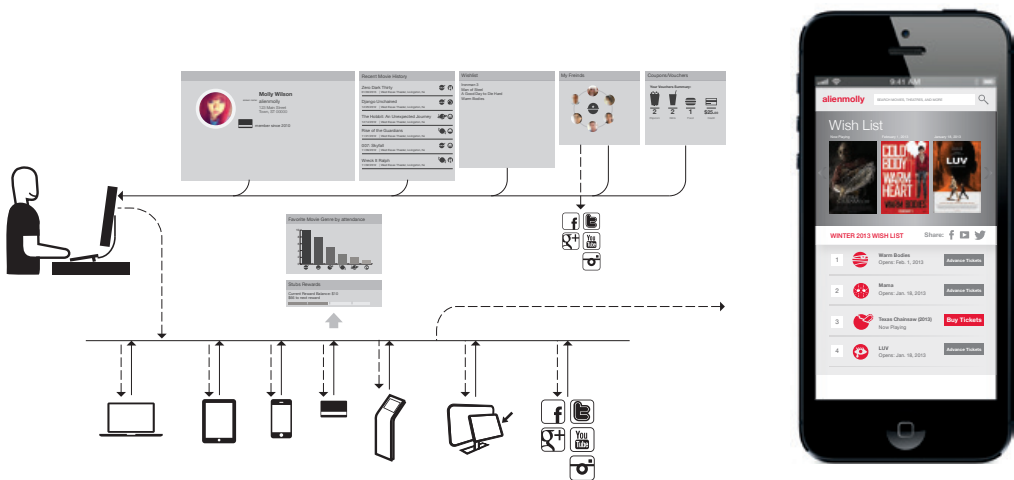












MAM

MONTCLAIR ART MUSEUM BRAND

We had noticed changes at the Montclair Art Museum from the mailers we were receiving in our mailbox. Historically, the Museum had focused on older works and tended toward more figurative art, but more recently, their exhibitions had begun to include modern masters, such as Andy Warhol, and young contemporary artists who were exploring a range of mediums. This change prompted some conversations between Design Made and the Museum's leadership. A partnership was formed and we were asked to help the institution manage its brand and engage new audiences. Altering the visual identity was not a goal when we began the work, but we soon learned that the director had set a new path for the organization and, with the support of its Board of Directors, had created a strategic goal to refresh the Museum's image.

Over the first few months, we facilitated a series of workshops to acclimate our team to the culture of the Montclair Art Museum, and to educate the organization on the importance of a clearly expressed value and a consistent, and disciplined, image. All levels of staff attended the workshops—from store volunteers to board members. Working with the Museum leadership, we set a realistic timeline that aligned with their forthcoming Centennial. The challenge was to ensure that the brand and visitor experience reflected the new contemporary perspective while still maintaining the Museum's focus on American art—which included an emphasis on Native American art—and to maintain and build its reputation as a community venue.

We developed a new brand strategy, a visual identity for the museum and its Yard School of Art, and a comprehensive design system for all of the Museum's communications. As part of our effort, we also focused on the visitor experience both in the museum and online.

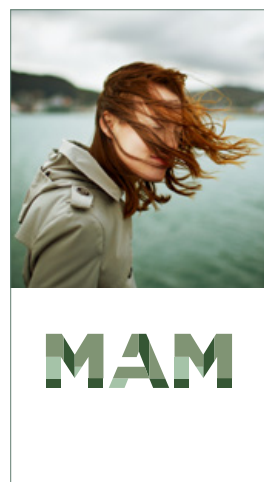
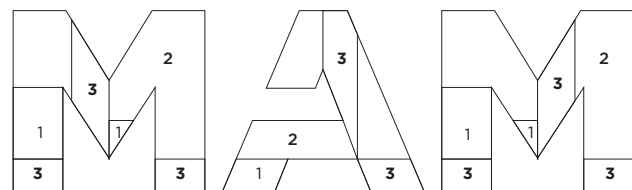
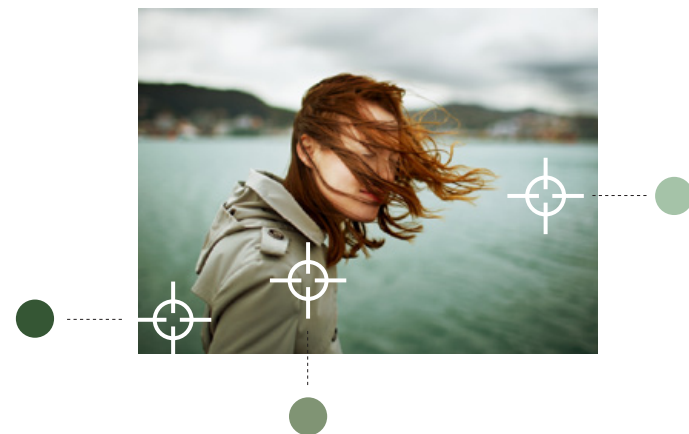
Our work was well received by the Museum and the community—to our surprise, every response was positive. We did not encounter resistance or concern with the new look, which is not easy to achieve with a brand that is so personal to its community.

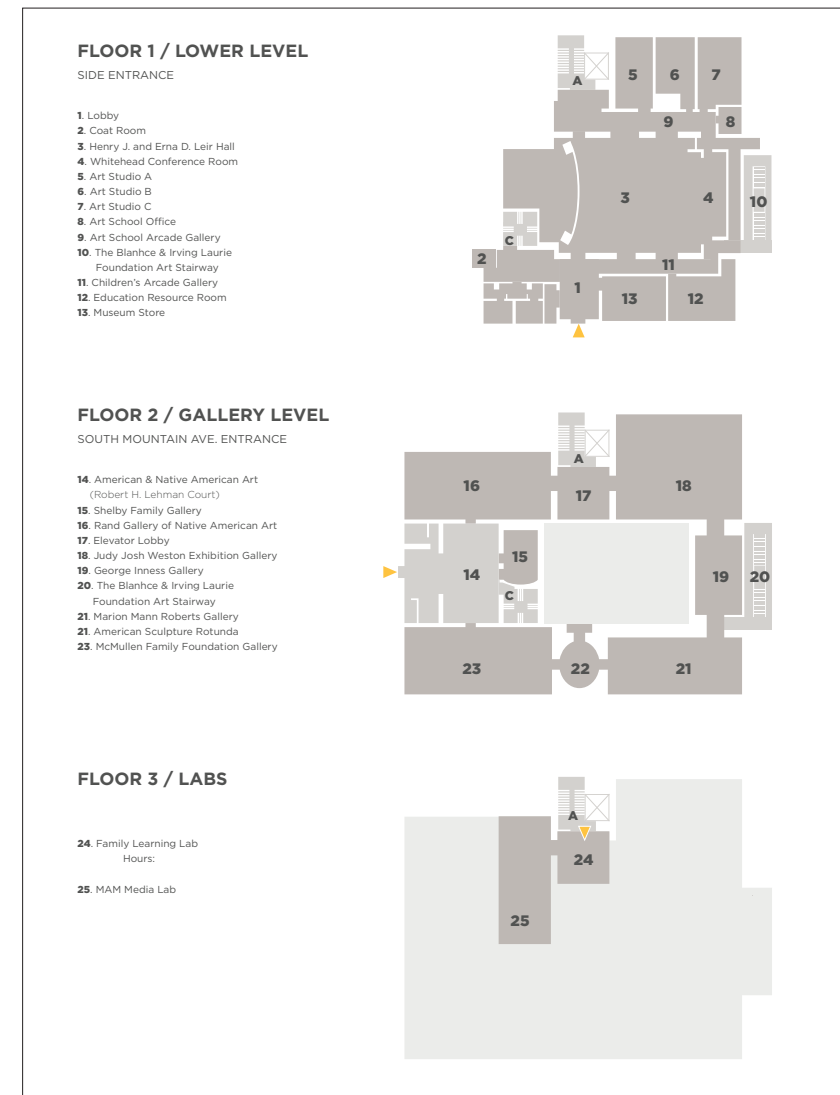


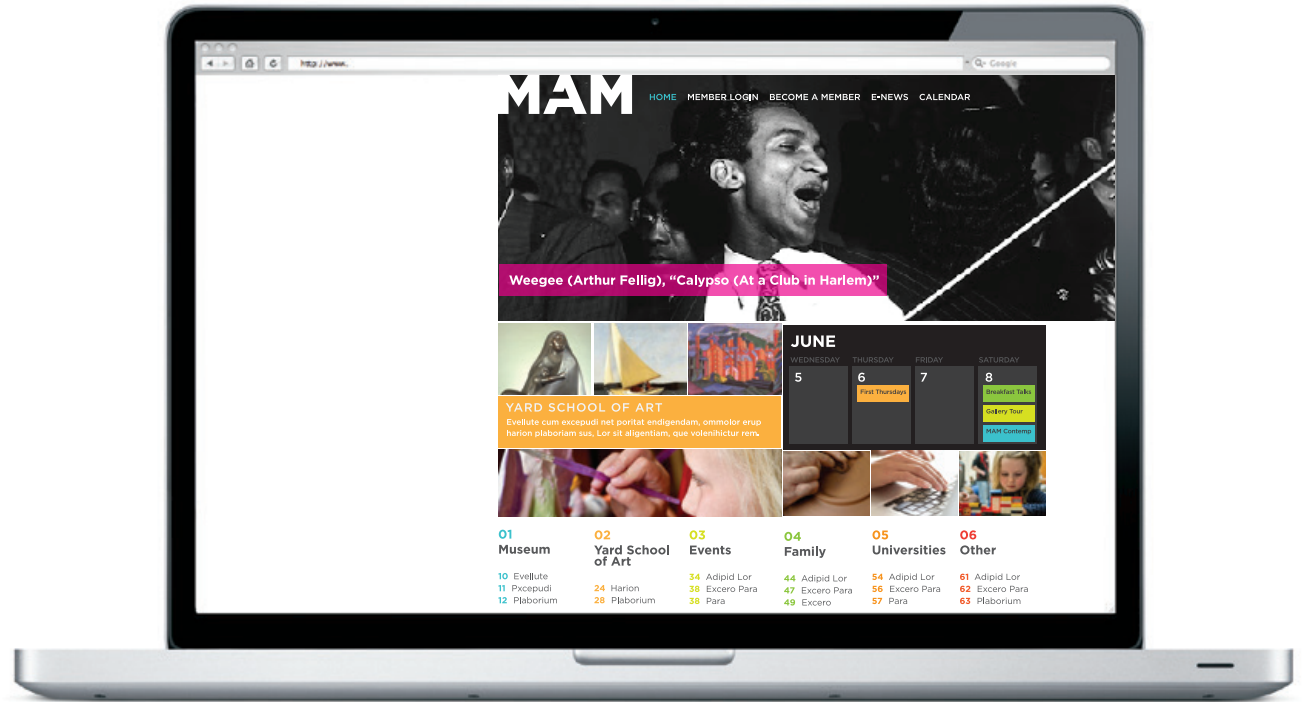
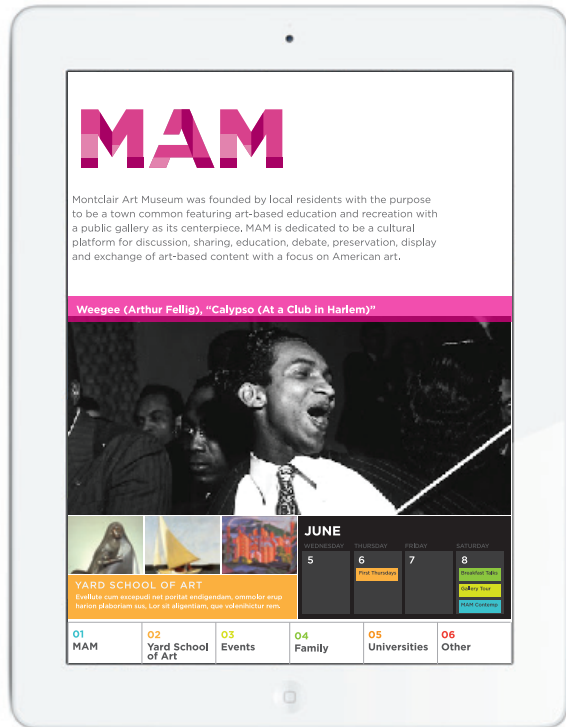
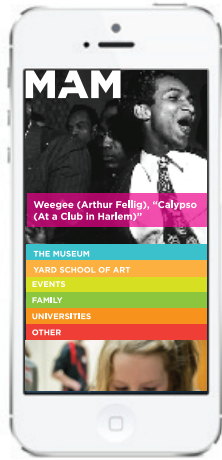
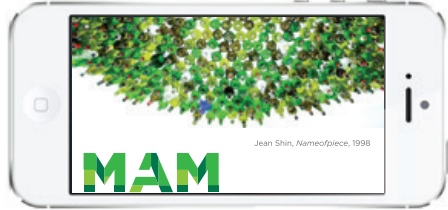
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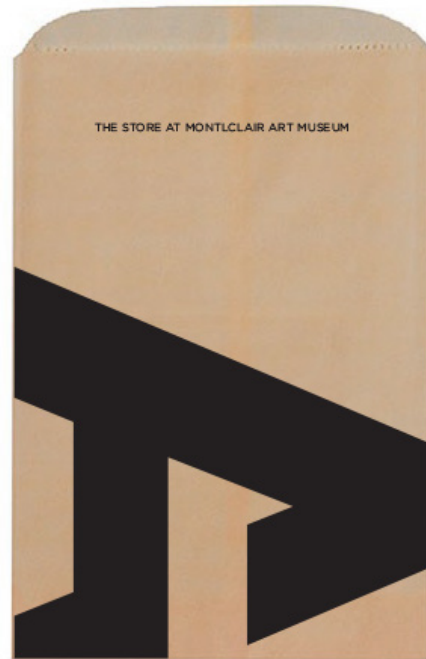
MAM













Munich, Germany

Words & Photos: Brock Danner

Munich is a modern lifestyle being acted out in a baroque setting. Complex Roccoco building surfaces undulate throughout the city with interventions of clean modern walls punctuated with minimalist retail displays. It is an intellectual European city where displays with high art references to Duchamp can be appreciated, and mixed among fresh meat suppliers and tourist crafts. Retail is a big part of the city and there is no shortage of high-end brands and offerings, but the city maintains a vast offering of local boutiques.



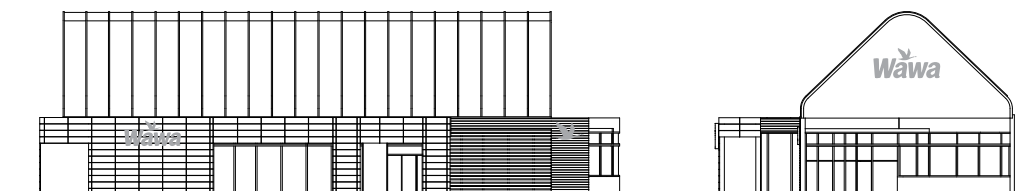
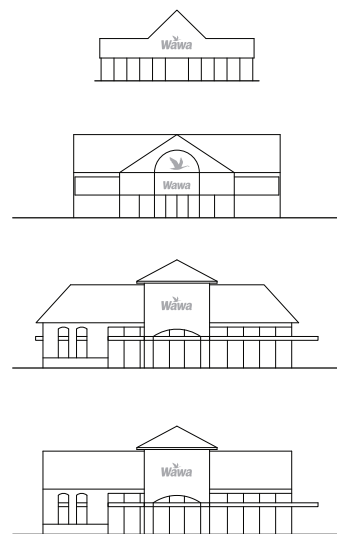


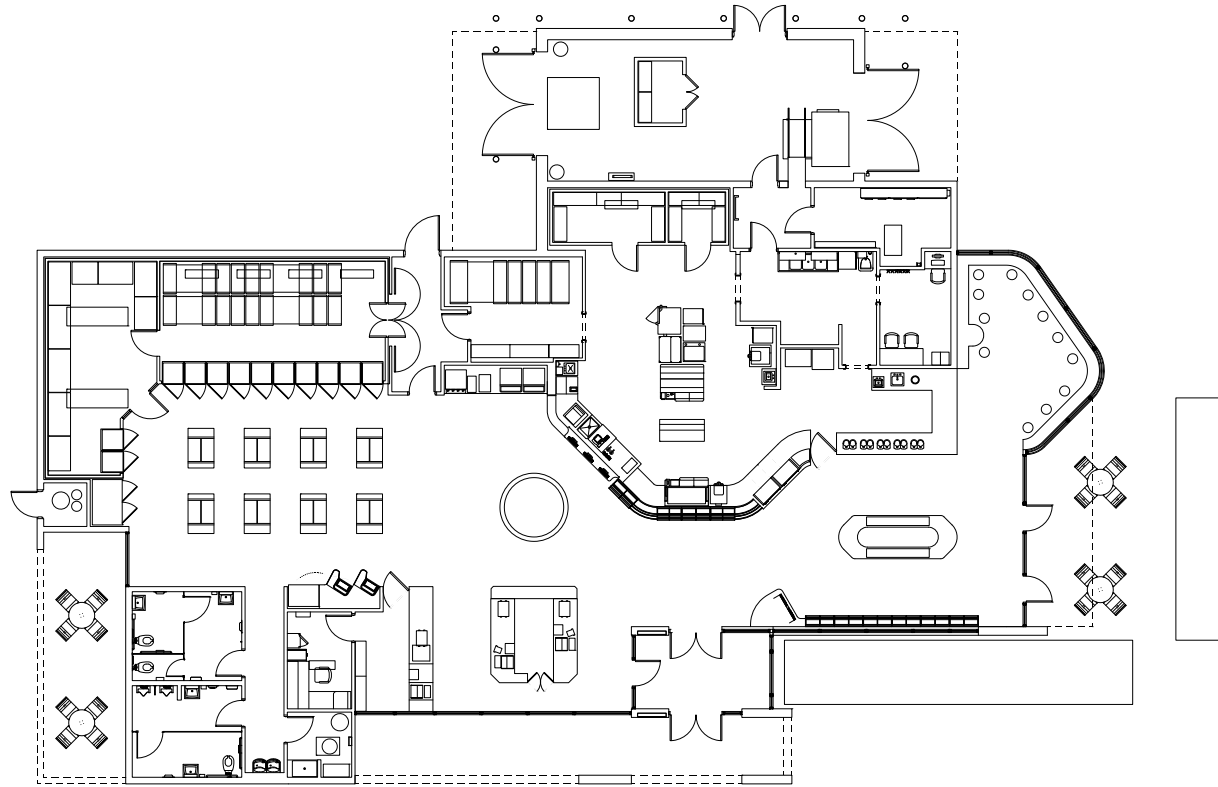
Wawa

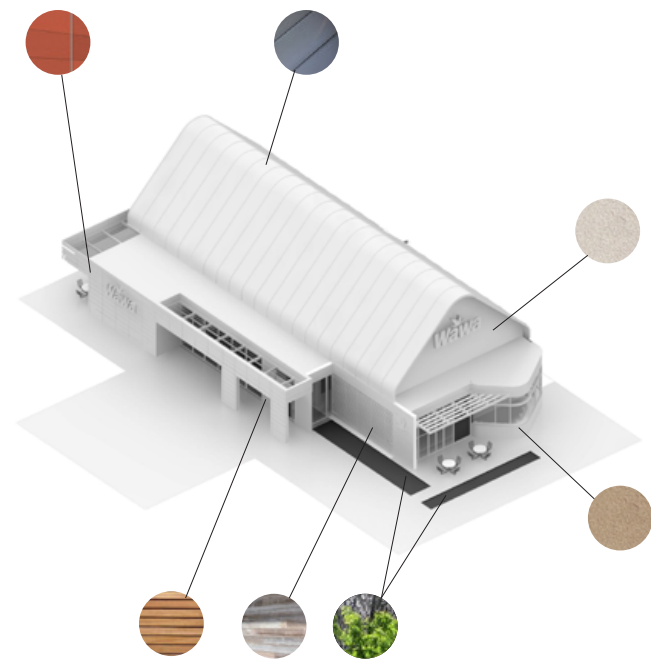
SPEED TO GO FRESHNESS

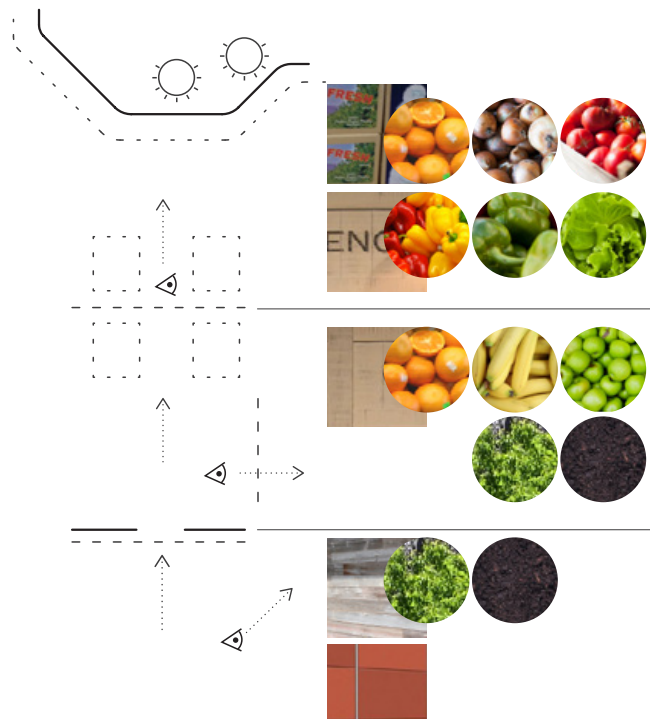
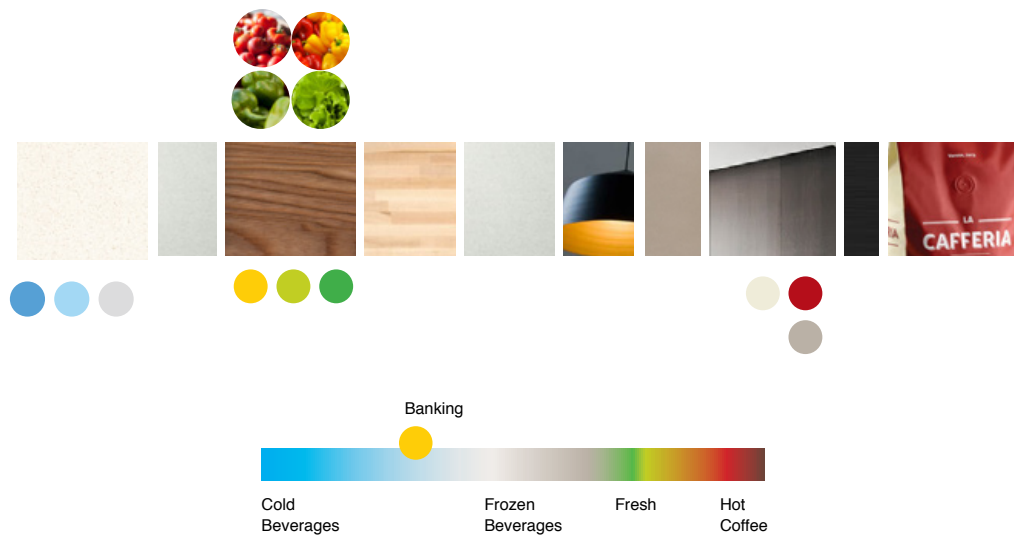
This is personal, I remember thinking during my first meeting in the Wawa headquarters in Pennsylvania. This was a store and brand I grew up with, a character in my high school life. I sat at the table listening to stories of the everyday experience at Wawa, recognizing that my affinity with the brand was not unique, but in fact, fairly common. The Wawa executives were aware of everything—from how their cash register employees are considered family by their customers, to the power of a simple gesture like holding the door for others. It might sound odd, but at Wawa stores, people go out of their way to hold the door open for you—more than at any other place I have frequented—and I was learning that this behavior was endemic to Wawa stores network-wide. I sat in the meeting at HQ unable to contain my excitement at the prospect of redefining the Wawa experience.

Redefinition may be too a strong term, but enhancement is too subtle. With its entry into the Florida market, Wawa had introduced a new store design with a range of success and some challenges. Our goal was to focus on improving the experience and to develop a new one that could be implemented in all Wawa stores. Speed-to-go was key to the experience, but we also needed to increase the perception of freshness, and focus on sandwich sales, as well as drive efficiency and engagement through digital. We started with how a customer ordered a sandwich and expanded to the whole store experience. We realized that each Wawa store is an ecosystem and that changing one part of the store will affect most other parts as well.











Ariba
Golden
Hazelnut

African & Ethiopian Coffees

It tastes like really good hot coffee, unless of course you drink it cold, then it tastes like really good cold coffee. This flavor is from some remote mountain in Africa. Enjoy.

Wawa



Washington Market Tavern

MANHATTAN DINING

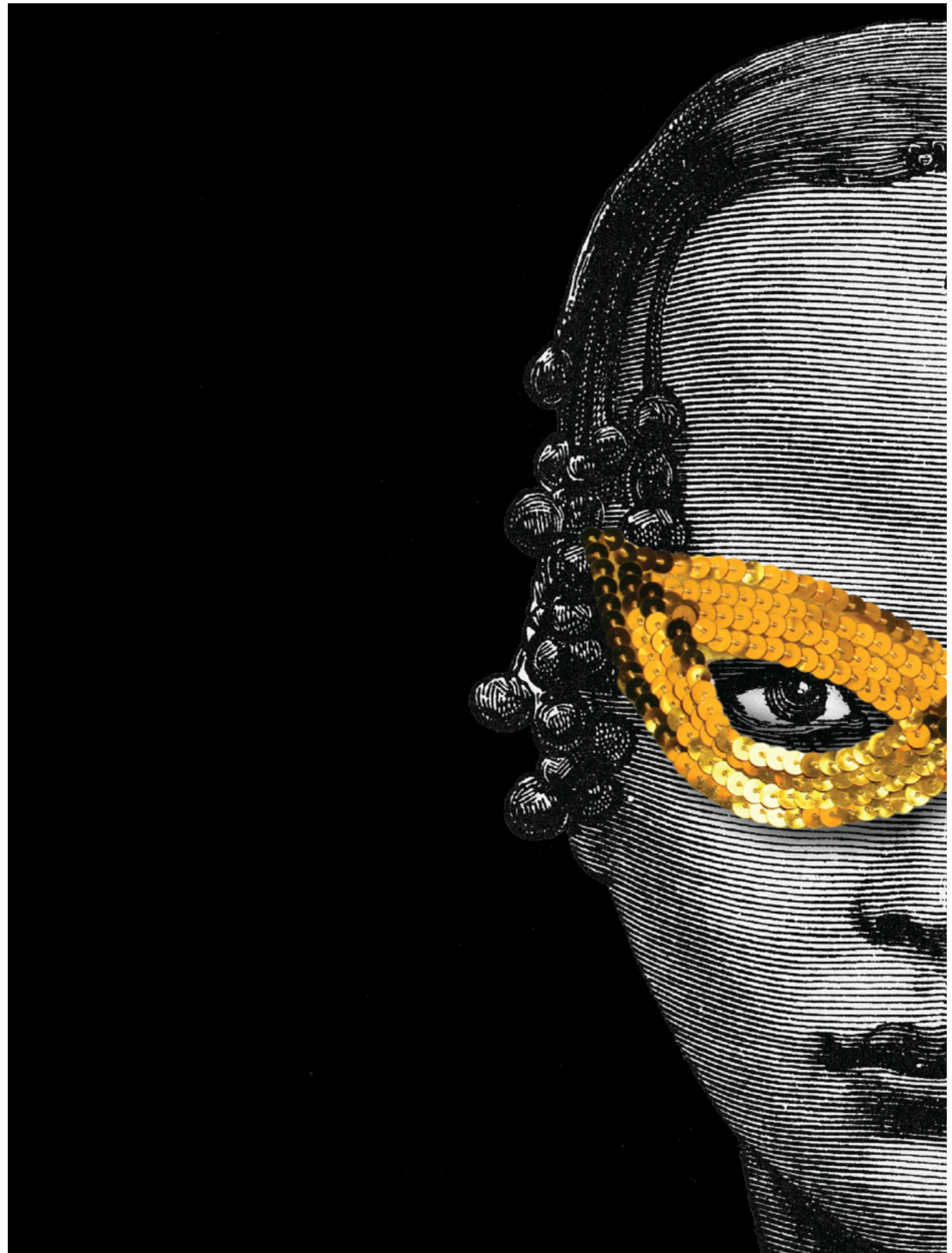


Restaurateur Eric Schwimmer approached Design Made to create a brand for a new upscale restaurant that he was opening in Downtown Manhattan, just two blocks from the revitalized World Trade Center area. We spent some time with Eric on tours around Manhattan and in work sessions to understand his ambitions for the brand and the type of service he wanted to offer. We knew he needed a great brand backed by great food and service to stand out and be sustainable in New York City. We learned how much effort he had committed to creating a truly great offering. Through our conversations, we also uncovered a great story. Eric's parents had owned a stall in the old Washington Market, which used to exist in the area of New York where the restaurant was being located. New York City had been home to many markets back in the day and Washington Market was the largest, having occupied a significant portion of the lower part of the island.

During our research, we came across a great book on the old markets of that era. It was actually a finance book, written in a documentary or journalistic style, which told the financial story of New York through its markets using information gleaned from various piece of evidence, such as transaction records, contracts, and other documents. The book presented in fine detail the various narratives of market storeowners, who were not necessarily connected. Using the information that was available—the storeowners' narratives, their records, some biographical information, and who they transacted with—the book painted a portrait of market life. We loved this form of presenting the lives and livelihood of different people, whose connection was the market, and adopted it as the idea behind the brand and the campaign of the new restaurant. The brand imagery revolved around the concept of a *state of becoming*—of being in between something that has already occurred and something that is about to happen. It is essentially the idea an open-ended narrative, or a moment in time.

In our discussions with Eric, we determined that the atmosphere of the restaurant, which was to be called Washington Market Tavern, had to be upscale, yet comfortable and familiar at the same time. The point was to create a place that could appeal to both the after-work Wall Street crowd as well as to construction workers (there was a lot of construction going on in the area at the time), who might be looking for a more dressed-up experience. The *becoming* narrative fit perfectly with this vision of different people from different walks of life finding common ground in the Tavern.

We intended for the imagery to have both a daytime and nighttime look, to play to the different scenarios—congenial lunches and evening celebrations—that would take place in the Tavern. One key image consisted of a young girl wearing a gold mask, a version of which included the addition of a hand depicting the moment of placing, or removing, her mask. We used gold as the brand's signature color, incorporating it into imagery as gold objects and in the uniforms of the staff.





A day at the market.

Washington Market was one of New York City's largest markets, a place where small vendors sold their wares. The market attracted everyone—from the farmer who worked his crops from seed to fresh produce, to the cattleman who fattened his herds from calf to hearty beef, to the businessman who managed the logistics and risk of transporting items across sea to his market stand. In the market, the workers became salesmen, enlisting the help of agents or speculators. These speculators helped farmers and other product suppliers mediate ownership and retail in the marketplace. They were the early incarnation of futures traders, today's Wall Street elite. The economics of the market brought together a broad range of people to participate in an everyday choreography, moving product from sea and field to basket.

Washington Market Tavern stands in the footprint of stall number 23 of the old Washington Market. This location is just a short walk to stall number 31, where Eric's grandparents sold the paper that was used by vendors for wrapping fish, cheese, and beef for customers. Eric purchased this building—at 41 Murray Street—with a nod to his grandparents and a desire to continue to provide the hardworking people of New York City with high-quality food. The Washington Market Tavern experience includes the freshest beef, fish, and produce—just as the old market used to offer—and welcomes builders, traders, and speculators alike to a dining experience deserving of their palettes. At Washington Market Tavern, all are welcome to enjoy a great evening out.

The old market was an exciting arena, the physical incarnation of the great many activities that, in our current day, have been replaced with intangible digital transactions. The market was real-time, personal commerce—the place where a seller greeted you with a smile and a cheater defrauded you before your very eyes, where the weak were trampled, the powerful dominated, and the swindlers preyed on all. The market was also democratic: everyone was welcome, anyone could participate, and everyone paid to eat and drink.

Our brand concept for the Tavern is a day at the Washington Market, where all are welcome and anything can happen. It may seem normal on the surface, but at any one time, someone tastes something they've never tried before, meets someone who captures their attention, or catches up with friends for a great evening out. At the market, anything can—and will—happen.



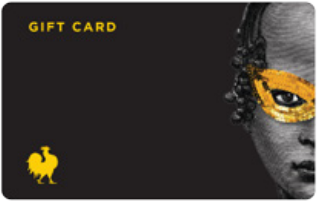
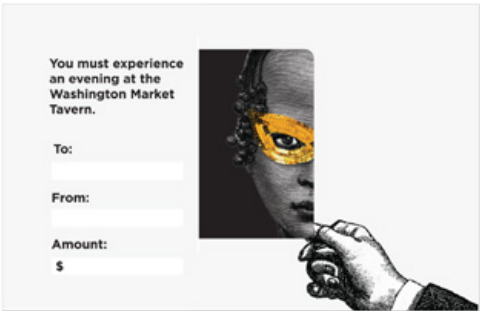
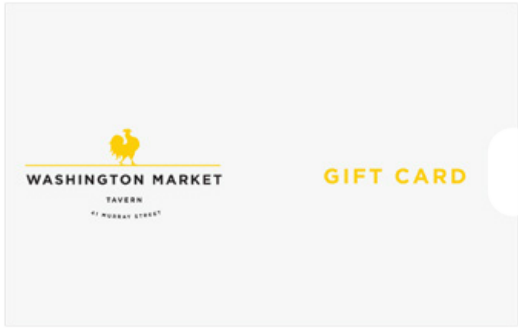




For the attire of the staff, we were influenced by the *lumbersexual* look, a highbrow manner of dressing like a lumberjack. Building on the attributes that were identified in our brand work sessions, we wanted to make references to working on a farm—farm fresh, local produce, and protein, etc.—but also achieve an upscale feel appropriate to the quality of the food, menu, service, and price point.

Leveraging the client's relationship with the high-end Conrads retailer, we selected simple patterned dress shirts, a tweed vest, and high-end jeans. The look was finished with a tie and a gold element—a brooch, tie clip, or timepiece. We also encouraged the staff with arm tattoos to roll-up their sleeves to display them. Finally, a simple style guide was created to offer recommendations for clothing compositions that maintained a balance between white-collar refinement and blue-collar comfort.







Wells Fargo

FITTING INTO A SMALLER BOX

This project began simple and grew into something big. We were first engaged by NCR who had been working with Wells Fargo on implementing new self-service teller hardware. The challenge posed to us was to conceive a new branch experience using this hardware that offered a high level of customer engagement during the day, even as customers handled their own transactions, and then in the after-hours, made the same hardware available as traditional ATMs. It all had to fit within 900 square feet. The intent was to add a new self-service type branch to Wells Fargo's existing portfolio that would fit within tight urban locations and be engaging for the bank's customers.

We had a little more than a week to develop a solution. Wells Fargo loved it. Over the next 15 months we went from taping a floorplan on the floor to a full-scale prototype constructed in the basement of one their New York branches. Our team constructed numerous foam core prototypes, including a few desktop models and mostly full-scale models of various components within the design. In January of 2013, the first branch launched in the NoMa district of Washington D.C., and was soon followed by two more branches in D.C. and a range of smaller installations in other branches nationwide.



A Brief Project Narration

During the course of this project, I would wake up every day thinking that that day would be the day the project would fall apart, and our design would be diluted into some unrecognizable form. And yet, I finished each day without that happening. When one the largest retail banks in the world decides to not only create the first new branch concept in their history, but to do so with a project that is going to challenge the retail banking experience, it is safe to say that people are going to be concerned about risk. All projects come down to individuals taking risks, and a project of this scale included many players who had not signed up for it. Every part of the bank branch had to be reconsidered, which required each division responsible for those parts to rethink what they had been doing every day for years, and to take a risk on doing something that we could only test in part. What was unbelievable was how so many people committed to the task, but even with their commitment the project could fall apart at any time.

One of the key challenges was space. To accomplish the new program in such a small footprint, we created an architectural device that could mutate from one condition to a second, different condition. This meant that many of the pieces were interwoven. We had to justify the experience and the design on a daily basis, and continually educate the project players on how the branch worked and why they should commit to the new proposal. We also had to be resourceful throughout the process, and find solutions to simple and complicated challenges that arose along the way.

In the end, the biggest, and just about only, compromise was in the materiality of the main wall, which became known as the gold wall. We had intended this wall to be off-white with bold colors inside the niche to draw attention, but the client preferred the look of our original concept in gold. Due to a lack of time to develop the materials and the look further, and in an effort to emphasize the architectural device (the gold wall) as the primary component in the design, we rendered the wall in the Wells Fargo gold, not thinking that the client would perceive, and prefer it as such.

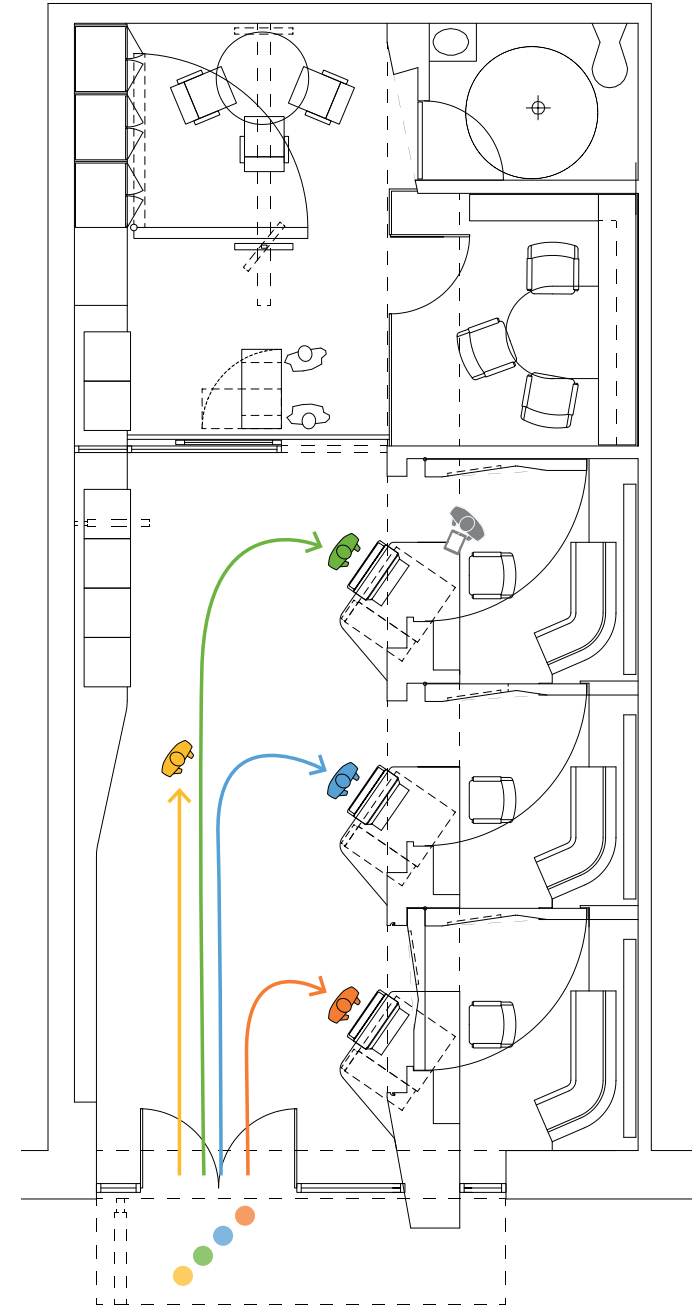
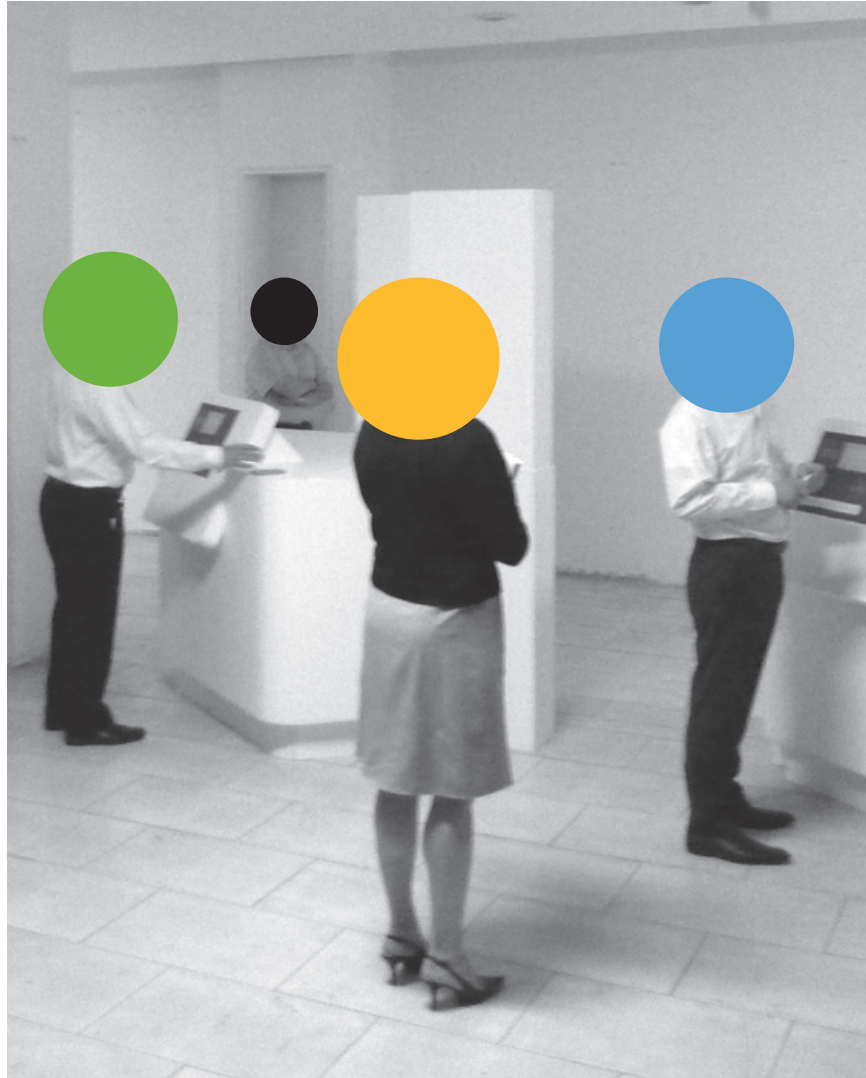
One aspect of the design was what we referred to as the boat concept—in that everything had its place, nothing could simply sit on a counter, because when the boat moves and rocks these items would fly around. The client made this one of the criteria for the new branch. Any object that was to appear in the branch had to be designed its own place, often concealed from view, but able to be maneuvered out when needed for a specific task. This included the staff workstation in the niche. In their default positions, the monitor, keyboard, and desk are all concealed, but through a couple of simple moves, each can be made fully functional for the necessary task.

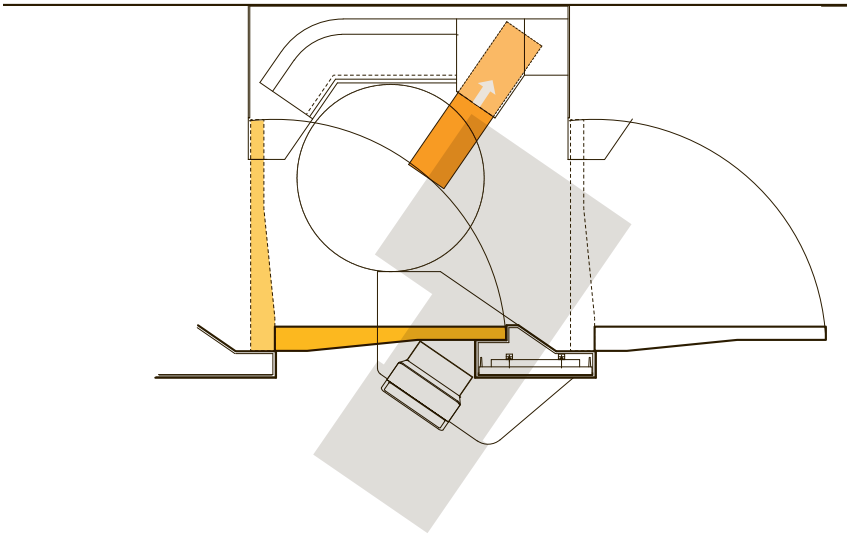
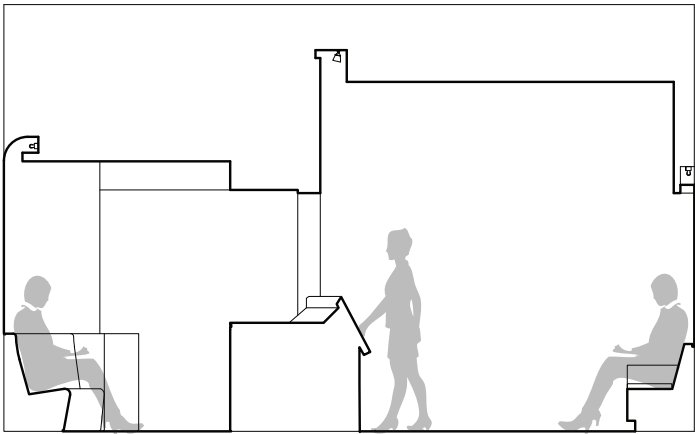
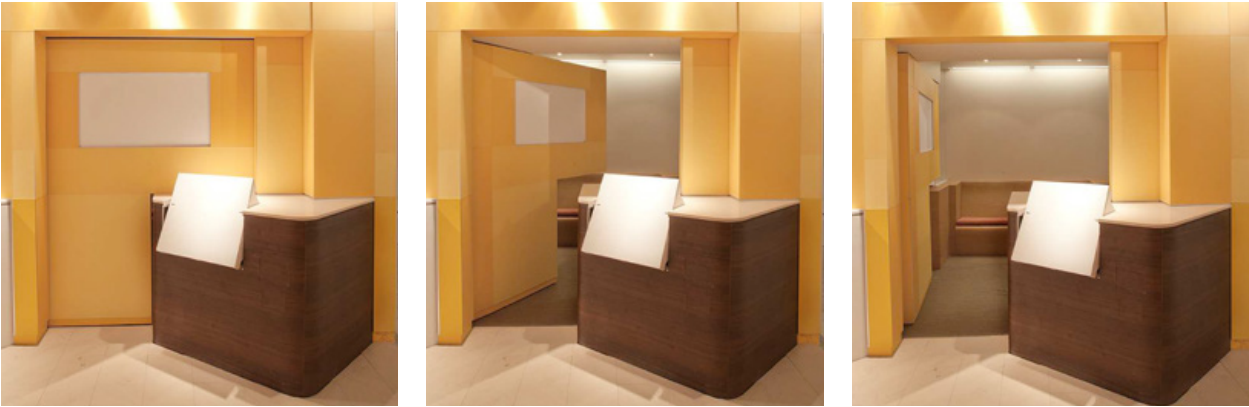
The first built branch came in at 1,250 square feet, mostly due to a site that was below grade and required stairs and a ramp. The second branch, which was the realization of the true concept, came in at a 1,000 square feet.

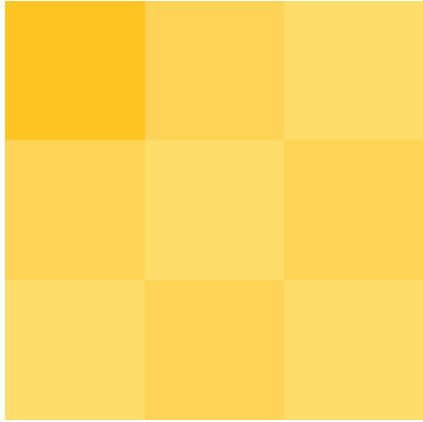














14TH STREET BRANCH

<< NOMA BRANCH

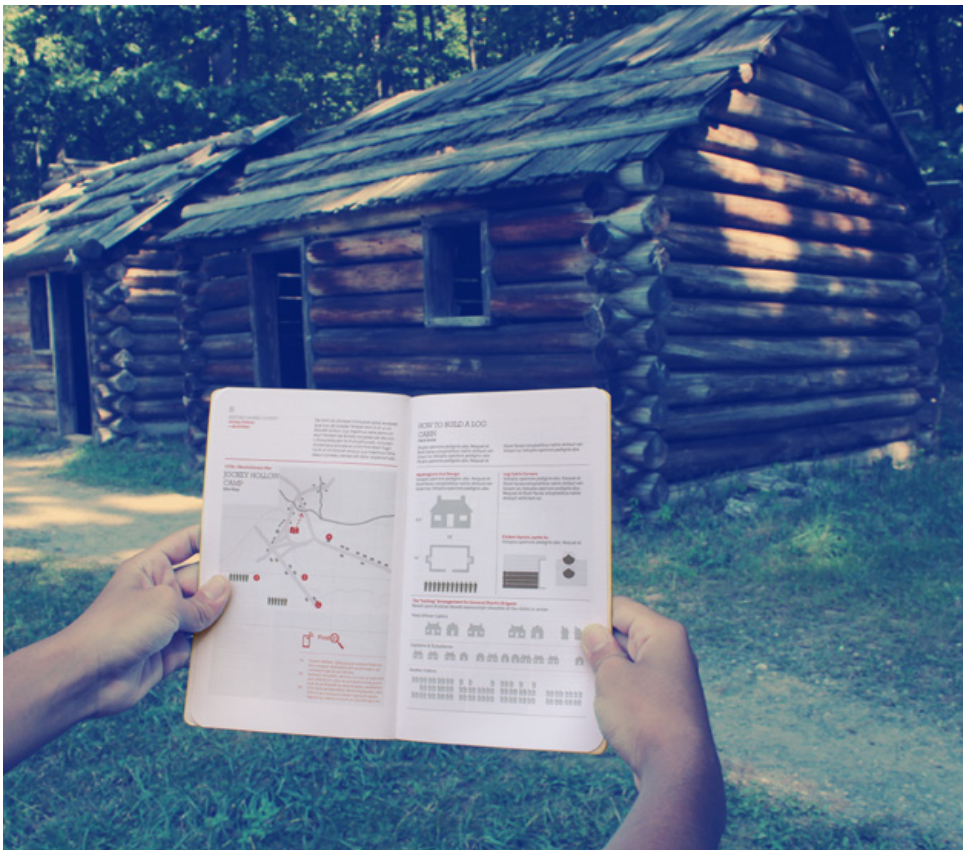
Morris County Visitors Field Guide

A USERS GUIDE FOR HISTORY

The story of Morris County can keep an American history buff busy, but if you go there the area itself is not exactly user-friendly, even though it hosts a range of federal landmarks and parks. We approached the Morris County Tourism Bureau with the idea to develop a more engaging and user-focused visitor experience. After a few conversations with the director of the Bureau, we were engaged to develop our idea for a visitor's field guide to Morris County. Our approach was to merge the concept of a military field guide—which uses diagrams, illustrations, and text to describe survival conditions and other strategic battle know-how—with a travel editorial magazine—the best example of which is *Monocle*. Our goal was to make the historic features of Morris County accessible and more tangible to all audiences through an informative and interactive guide.

We engaged in a rapid exercise of acclimating ourselves to the local sites and history of the County, and developed some working prototypes for the new guide. As part of the initiative, we developed a holistic visitor experience that included interactive experiences at the sites, ranging from passport-type stamps to collecting souvenirs and matching them to areas within the guide. Both the structure and the content were developed with the intent to eventually migrate the guide to a digital experience.

Our proposal was incredibly well received, but ultimately we encountered budgetary challenges. We shelved the project in the hopes of one day being able to bring the guide to market ourselves when we have the time.



Sulis Merchandise

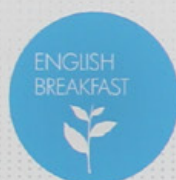
BEAUTIFUL BOXES

TEA AT MELANDRE
LAVENDER
EARL GRAY



12 TEA BAGS
NET WT. 50g (2.26oz.)

TEA AT MELANDRE
ENGLISH
BREAKFAST



12 TEA BAGS
NET WT. 50g (2.26oz.)

TEA AT MELANDRE
GREEN JASMINE



12 TEA BAGS
NET WT. 50g (2.26oz.)

TEA AT MELANDRE
CHAMOMILE
MINT



12 TEA BAGS
NET WT. 50g (2.26oz.)

TEA AT MELANDRE
MASALA CHAI



12 TEA BAGS
NET WT. 50g (2.26oz.)

TEA AT MELANDRE
BERRY
ROOIBOS



12 TEA BAGS
NET WT. 50g (2.26oz.)



DESIGN MADE

2013

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