

# Best in Show

Designers pull flaunt-worthy display tactics to draw punters into physical retail spaces.

Words Tracey Ingram



## Dagmar by Guise

In the Stockholm retail space for young Swedish label Dagmar, local outfit Guise explores its fondness for all things modular. Asked to invent a hybrid spatial language with references to both Swedish design and Art Deco, the Guise guys designed triangular components and let them shape the overall concept. Rails employ the form as a framework, while freestanding furniture elements afford ultimate flexibility. [guise.se](http://guise.se)





### Annie Aime by Tongtong

Annie Aime – Parisian fashion retailer Annie Mesenge's Toronto retail space – is one of the first interiors to incorporate Tongtong's Les Ailes Noires series of freestanding clothing rails. The racks – which are made from welded steel and weighted to lean against walls without the need for additional fixings – proved perfect for the flexible environment; a shop by day, Annie Aime is easy to transform into an evening venue for small events.  
tongtong.co



Photo Ben Rahn (A-Frame)



Photos Adam Luszniak



### Etat Libre d'Orange by Shed

Common scenario: customer seeks new fragrance and shop attendant tries to match one to her personality. For Etat Libre d'Orange's London flagship, however, the designers at Shed graced the perfumes with character traits instead, developing what they call a 'lab for personalities'. And 'lab' is the keyword here; clinical tiles serve as the backdrop to science-inspired display stands.  
shed-design.com

Displays

### Zadig & Voltaire by Isabelle Stanislas

French brand Zadig & Voltaire's Paris flagship is the work of Isabelle Stanislas of So-An – the designer behind the majority of the company's 200 stores – who describes the latest addition as 'industrial-chic and arty'. Materials play an extremely important role in each Z&V shop. Here, sculpted slabs of Italian marble add a touch of luxury to the surrounding industrial aesthetic. [Words Chris Scott]  
so-an.fr



Photo Olivier Loser

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