

**RETAIL INTERIOR BRANDING; REUSE OF HISTORIC
BUILDINGS AS RETAIL DIFFERENTIATION
STRATEGY**

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Degree of Master of Science in Interior Design

Department of Architecture

University of Moratuwa

Sri Lanka

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Abstract

Retail spaces are at the forefront of contemporary interior design because they are updated regularly to stay competitive and appealing. Some of the most innovative and interactive interiors can be seen in the retail sector. Retail design seems to boost the discipline of interior design by creating innovative design solutions. Nevertheless until recent time, when it comes to adaptive reuse design, retail seems to fall short to sectors like public buildings or offices. However after the war this situation has drastically changed in Sri Lankan context. This recent phenomenon on retail reuse was implemented as a part of an urban revitalization project to build up city image through preserving of architectural historic buildings.

Today in Sri Lanka it has become a trend that historic colonial buildings without an immediate 'use' are adopted for retail function such as shops, restaurants or bars. These retail-shopping complexes have become successful recreational zones and shopping destinations within a short period of time. Most of the time the retail shops located in these colonial buildings are branded shops with strong brand identities and values.

This dissertation aims research on the tension between heritage and retail branding in historic colonial buildings in Sri Lanka. The first section of this dissertation contextualizes the tension between retail and adaptive reuse design and elaborate on the concept of authenticity as mediator. The Research question is how can retail design respect the historic value of the monument while maintain the retail brand Identity? The focus of this dissertation is reuse of historic buildings that from the scale of the building (the interior) and not from the largest scale (urban dimension).

The dissertation exists of a general approach towards retail-reuse of various historic building types, based on literature review a classification scheme indicating the different buildings strategies that can be suitable for retail-reuse is set up. Specific characteristics of the successful full branded retail are identified and 2 case studies are analyzed in a structured manner and is evaluated on 3 different levels: (1) the typological characteristics and the specific Historic value of the building, (2) the specific qualities of retail branding design and (3) the after-life of the project.

To conclude, recommendations for the Sri Lankan context are set up, based on comparison of literature and case studies. On the one hand, these recommendations could help retail designers in dealing with the complexity of the retail design of a store within a historic building, on the other hand the recommendations could be applied in evaluating retail-reuse projects as currently retail branding exercise, rather retail led strategy towards retail activities in historical buildings. By providing a framework for evaluation, a more open attitude towards retail as new use for historic buildings could be possible.

Keywords; Retail Interior Design, Retail Branding, Adaptive Reuse

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INTRODUCTION

Statement of the Problem

Adaptive reuse to retail functions in historic city centres has become a recent phenomenon in contemporary conservation, architectural, urban planning and Interior design practices. Lot of focus is being placed on restoration and adaptive retail reuse of heritage buildings by policy makers, city planners and architects as part of the urban revitalization project implemented after the war. The reasons for this are multiple, ranging from the need for sustainable development patterns, current economic climate's need and a marketing strategy to develop city image. More over the heritage building will have a public function, allowing it to become part of the contemporary life.

During the Colonial era, Sri Lankan history and architecture was influenced and shaped by Portuguese, Dutch and British Influence. In many colonial cities in Sri Lanka, many historic colonial buildings are now being reused, because they lost their initial function. To avoid the degradation of the buildings and the cityscape it belongs to, new uses for these buildings were introduced due to economical and sustainable reasons. Initially reuse was done merely with the economical intentions, but today it has become more of a sustainable approach as well as conservation and a restoration approach. The restoration of such projects not only contribute to the economical and sustainable aspects but also to the social and cultural identity thus creating dynamic spaces and defiance "Identity of a Place".

The adaptive reuse trend is also recognizable within the retail design discipline. In retail sector, there is a strong demand for available buildings on major city centers .The commercial center of the city in many cases is the historic city center, so the eligible buildings are often historic buildings such as offices buildings, residential building, religious buildings or industrial buildings. Commercial reuse of those buildings seems to be a beneficial solution for both parties therefore recently many colonial buildings were adapted to retail functions since they were located in prime commercial and recreational hubs in the city.

Sometimes retail owner specifically select heritage buildings to locate their stores as a differentiation strategy or as a method to showcase their brand value and authenticity. Retail interior the retail design and arrangement is done to express the product or brand Identity, maintaining certain standards and consistency to create brand loyalty.

However tempting this immediate solution may seem, the retail interiors does not always coexist with the interior in a historic building. Because many stakeholders are involved with different interests. Investors are mainly interested in the revenues of the project and not in the preservation of the historic building. Conservators fear an over-use of the monument without any respect for its value. But even if the owner chooses a qualitative conservation and restoration, the quality of the project is not automatically guaranteed. In many cases, the building will be rented out to a user who does not always takes the specific characteristics of the building into account. In the case of a tenant, regulatory authorities almost have no control over the use of the building interior after its restoration. However the challenge is how to strike a balance between this seemingly contradictory situations: retail branding design while respecting the historical value of the interior.

Therefore reuse of buildings is not only an architectural, but also an urban, social and Interior design challenge. Until very recent times more attention was given to the conservation or restoration of the exterior of a historic building and historic interior was neglected and adopted to facilitate the new function. But today restoration of the interior or addressing the historic interior value is becoming a concern of the restoration authorities and the sociality as a value addition to the adapted function.

The guidelines for building development in historic areas are regulated by Archeological department of Sri Lanka and the Urban Development Authority of Sri Lanka. But still these guidelines are set up in the context of new development in historic cities and do not specifically go into restoration practices of monument buildings and their interiors. They mainly focus on the exterior architectural value, elements and materials; they cannot be applied entirety for reuse of a building nor interior design. Even though there is project specific special conditions are applied

for retail development projects implemented by UDA, they are more general conditions toward interior preservation and they cannot be generalized.

Research Question and Objectives

The goal of this Dissertation is to make theoretical analyses of retail- reuse as a contemporary phenomenon in historic city centers in Sri Lanka. The research question is

What is the relationship between adaptive reuse of historic buildings and retail design?

- How can the retail design respect the historic value of the building and interior while maintaining its brand identity?

- Is there added value for both sectors?

-How does authenticity interplay with the notion of retail brand within the context of colonial historic attractions? How might the interplay between these concepts be managed for colonial historic attraction preservation?

On the basis of literature review and case studies, answers to these questions are formulated in the form of recommendations for retail-reuse projects. On the one hand, these recommendations can help retail designers in dealing with the complexity of the design of a store within non-listed historic buildings, whereas on the other hand these recommendations could be applied by regulatory bodies, to evaluate retail-reuse projects. Currently, retailers act rather restrained towards giving emphasis the character of the building but by providing a framework for evaluation, a more positive approach towards historic interior preservation could be possible.

Retail-reuse is an interdisciplinary task which still needs extensive academic research within the field of urban planning, retail design, legislation, economics, public funding systems, etc. But this master dissertation will focus on interior aspect of historic buildings rather than economic, urban or legislative issues. Analysis of these aspects was limited to the retail design influence on retail branding and preservation

of the historic building.

Structure and Methodology

This research will not focus on from the building itself toward the interior of the building. A qualitative research was carried out to identify answers to following questions through literature and structure and open-ended interviews.

1. Identifying factors contributing to successful retail store interior
2. Identifying factors contributing to respectful adaptation
3. Identifying design criteria regulating adaptive reuse and retail store branding
4. Identify the constrains of historic building adaptation on retail branding and vice versa
5. Develop a matrix to evaluate the design decisions on Retail branding
6. Validate the said matrix as an analytical too to evaluate retail branding in adaptive reuse historic buildings.

This method is applied in the literature study as well as in the analyses of cases. The scope of the dissertation is limited to Sri Lankan context Non-listed colonial historic buildings. As there is only limited literature available, which specifically talks about rehabilitation into retail functions, more general literature in the field of reuse and retail branding were studied and checked against this specific subject. To make this theoretical analysis more concrete, each chapter is illustrated by different examples.

The cases are selected on several criteria. Each case study contains:

- Analyses of the historical context, based on literature and archival documents - The description of the concept of restoration, analyzed through interviews with the restoration architects, study of archival documents and literature. In order examine the relationship between authenticity and the notion of the brand, a self- complete open-ended questionnaire was designed based on a basic model of information processing for consumer decision-making.
- The description of the applied retail concept, through observation and wherever

possible through interviews with the designer and the manager of the shop.

- Critical evaluation of the project. The critical evaluation contains an assessment of the projects on three different levels. Firstly, the case study is assessed of the specific values of the heritage building and it is checked if the contemporary reuse project respected those values. Secondly, the retail interior was analyzed against Retail Branding and preservation of historic value of the building. Finally the after-life of the monument in terms of contemporary application of the retail design and the use of the shop, are analyzed using a SWOT-analyses. Next, the results of the case studies are compared and a general conclusion of the cases is formulated to support the formulation of recommendations

Scope and limitations of the study

This research was restricted to buildings that are not legally protected as a monument. Because the system of protection differs among countries, the level of protection is not taken into account. A second outlining to the research was made according to the type of retail considered. Although in literature retail is often defined as including selling of goods as well as provision of services, here only retail activities where the selling of goods is the main activity are taken into account.

The research was limited to the Colombo city center since it has the most recent and successfully functioning high-end retail spaces. Most of the remaining adapted colonial buildings around the country have similar architecture because they were built during 16th century to 19th century. However due to the limited number of case studies there is the chance that there may not be a proper representation of the types of building uses for adaptive reuse projects in the market, which could result in characteristics of a certain nature appearing more important.

The research is also limited to the focus of development of branded interior retail spaces, which have established brand standard and brand Identities.

CHAPTER 1

1 RETAIL DIFFERENTIATION STRATEGIES

This introductory chapter describes and explores what is retail and what is retail design? Furthermore this chapter discusses the evolution, complexity and diversity of the discipline of retail design as an emerging discipline in the field of interior design and finally the need to retail differentiation is discussed.

1.1 Retail Differentiation

1.1.1 What is retail

At the initial stages, retailing was defined as “the activities incident to selling to ultimate customer”. The goods sold maybe produced, brought, or carried in stock by the seller. This includes all forms of selling to ultimate customer. It comprises of the direct-to-consumer sales activities of the producer through his own stores, by house-to-house canvass, or by mail order. (American Marketing Association. , 1948)

Thereafter retail has evolved through time and broadened. The interpretation of the concept of supply has evolved. Earlier it was only about selling of goods. Therefore contemporary definitions include services. According to the Marketing Association dictionary, the new definition of retailing is; “A set of business activities carried on to accomplishing the exchange of goods and services for purposes of personal, family, or household use, whether performed in a store or by some form of non-store selling”. In this dissertation selling of services is not taken into consideration whereas the main focus is on selling of products in physical retail stores. Furthermore, the non-store retailing is not considered since the focus is in interior aspects of retail design.

1.1.2 Retail design

Retail spaces are at the forefront of contemporary interior design because they are updated regularly to stay competitive and appealing. Some of the most innovative and interactive interiors can be seen in the retail sector (Mesher, 2010). Retail design as a part of Interior design comprises of elements of architecture, graphic design,

product design and web design. The word ‘retail’ refers to the selling of products to an end-user. So, retail design is about designing spaces to facilitate the selling of these products and services.

Retail design deals with spaces. Earlier space was a physical store environment where products/services were sold. Today, ‘space’ has become a wider concept with the advance of virtual spaces but this study only focuses on physical store spaces. Moreover, the retail physical store design focus was subjected to many important changes, in various aspects of society.

Firstly, before the 1980’s economy focused on production. In the 21st century however the many disciplines such as management and architecture focused on emotional aspects of human nature. Today, consumer is no longer considered as a rational decision-taker and buyer of products but as personnel with individual desires, emotions and personality behaviors. Therefore, not only the product but also the identity of the company, and the design became important aspects in making emotional and influential values. Likewise, retail designs become a wider aspect than just furnishing or decorating a building. Thus the term ‘retail design’ contains all aspects of the design of a store: ranging from store frontage, fascia and signage, through to the internal elements of furniture, merchandising, display, lighting, graphics, point of sale and decoration.

1.1.3 Retail design discipline

Retail design has evolved as a part of interior design discipline during recent decades. Until 1960’s the architects were involved with designing commercial buildings and spaces. Retail architecture, tends to focus architectural shell rather than the interior. The term “retail design” emerged during recent years. With the advent of interior designers, newfound focus was given to the interior aspect of commercial buildings. Therefore, with the evolution of interior design as a discipline, there is an increased attention to retail design. Interior designer gave more concentration to the interior and more emphasis was given to the individual shop interiors. Most recently with demands and more complex nature of retail sector, retail design has started to evolve as a discipline on its own.

At the beginning of the retail design discipline, it was approached more artistically, rather than functionally and after 1980's, the profession of interior designer was recognized as a discipline the retail design started to become a more informed and meaningful rather than an artistic one. At that time the product was the key factor and a design was complementary and never eclipsed the products on sale. Today instead of functioning as a background to products, retail spaces nowadays have conquered their own properties. Store design is emphasized in retailer differentiation strategies (Doyle and Broadbridge, 1999). Subsequently the retail discipline has started to become a more professionalized discipline.

1.1.4 Retail differentiation

Initially, the open economy and market liberalization in Sri Lanka led to increasing number of products, services coming into the market. Thereafter, increasing economic incorporation between countries has made a globally accessible market. This was the reason for the first step towards retail differentiation. This situation has made it difficult for the retailers to compete. Therefore, in design and marketing, one of the key elements has been to create the difference to attract the customers. Today, there is an increasing market share of similar products or substitutes flocking the market day by day. Therefore store design has become equally important while having an understanding on products carried by other competitors. Creating a unique environment can become a necessity and a decisive factor for customer binding.

A second step towards differentiation concerns another shift in the economy, which makes the consumer the focus of attention. Now the perceptions on customer and the behavior of the customer have changed. This perspective on customer had made different marketing approaches and new retail concepts with more attention to interior environment designed for customer satisfaction while creating a spatial connection.

Moreover, the customer has changed its shopping behavior. Recently, people spend an increasing amount of time on shopping. Today shopping is not limited to purchasing a product; it has become a leisure activity. Some would even argue that it is becoming the principal source of public activity (Leong, 2001). Subsequently,

functional shopping has evolved into pleasure-seeking shopping and destination shopping. Liberty plaza, Arcade Independence square and Racecourse in Colombo Sri Lanka are such pleasure seeking retail destinations.

Present society is one where consumers are searching for new experiences. Pine and Gilmore (1999) referred to this phenomenon as the Experience Economy. This development has affected the retail sector specially retail design, because shopping and search for new experiences are essential aspects of society today. Similar nature between products and the ever-changing expectations and objectives of the consumer, has made retail design a fast-emerging discipline with a refined design approach that has already found its way into the design world.

1.2 Retail Branding As Retail Differentiation

Today's market is very dynamic and increasingly competitive. In a market crowded with products, models and multiple options, creating a difference, is a challenge faced by many retailers. The focus on brands and the importance of brands are growing trends amongst retailers and business managers. Because a strong brand is an asset for any retailer generating income and creating services value. Today it is strongly believed that the “customer is the king”. Therefore the most important thing is creating and retaining a customer. Whilst the concept of a brand and branding is widely spread in the context of consumer products, to the discipline of retailing this is a more recent concept. This perception of retailers as brands has received quite a lot of interest.

Many research studies have proven that the best way of creating and retaining the customers is by building a strong brand. Van Tongeren (2003) describes the design of a store as “A creative representation of the interplay of the rational and emotional elements of the brand and its formula”. He also explains, design shapes thoughts. So, thinking process is, and should be, the primary action when designing stores. Prior to design, a designer should have a deep understanding of how brands work, how the formats are organized and established and what customers expect from a brand. Branding is elaborated in the second part of this chapter.

What is the purpose of retail design? Why do people shop in one store and not in another? Though price, brands, quality and location are important determination factor of choice, the answer to the above question seems to lie beyond. Fitch's (2009) remark, "only one store can be the cheapest, the others have to use design" introduces that concept as a differentiation factor. Products, Customer and retail design are about a relationship. It is more about relationships where brands with a special emotional connection generate loyalty beyond reason.

The concept of 'retail branding', meaning, that branding principles are applied to retailers. (Ailawadi and Keller, 2004). How the branding principles apply to retail interiors is discussed below.

1.2.1 What is a brand?

The proprietary name given for any certain concept, service, group or product is called 'brand'. The word brand can have three integrated implications; the combination of all the distinct characteristics of the concept, service, group, product, also its physical and emotional features.

A brand is more than just a logo or a name; it is a complex and dynamic set of consumer beliefs entrenched in consumers' hearts and minds. Building a core brand requires understanding consumer needs and developing a point of difference that is meaningful and sustainable in generating customer loyalty.

1.2.2 Brand identity

Branding is the mechanism that gives the birth to the brand. Brand identity is visible and shown even by the very basic characteristics of a company, product or service. Brand identity is the face of a company that defines the rest of the body. People recognize the uniqueness and the authenticity through brand identity. The company implements marketing and branding strategies to penetrate its identity to general public. Brand identity is made out of all the promises that company keeps to its target group. It is a collective formation of those characteristics, ethics, morals and personality that a company carries. Mostly brand identity is implemented within public through logos, slogans, supportive graphics, typography, colors and tones.



Different media such as print, television and digital and retail interiors are some of the carrying vessels of above factors. Main and the most effective media of brand identity communication is the Retail the space. Ex.Apple, Coca-Cola, Google, DSI, Damro, AMW are some of the successful brands that

have gained positive mindset and perception of consumers.

Figure 1; Brand Identity Source; Pinterest

1.2.3 Brand identity and retail interior spaces

When a certain brand's status and image is being communicated, Interior Spaces play a vital role. The interior space permits the customer to act upon and experience the brand entirely thus allowing to differentiate and identify a certain brand from another. Interiors help create brand awareness, active buyers, and corporate style. Interiors that are created with the concept of the companies brand identity, creates brand loyalty and brand preference. An interior is what establishes an immediate connection between the brand and their consumers when you enter to a retail store. Retail interior spaces are one of the most fitting ways to establish a brand's identity within the marketplace.

Example; Computer market has countless number of brands, even though Apple has become one of the top runners in the market due to their well planned marketing schemes, strategic branding, and advertising. Apple's distinctive yet simple design with a basic material and color palette, packaging enriched with elegance and pleasantness, and a website with a user-friendly and an eye-catching design owns up to this well-known brand. Of course, the quality of the product plays a major role in acceptance of the brand.



Figure 2 Apple retail Store interior
Source; Ultralinx

One of Apple's branding tools; their remarkable retail stores. Every single element and feature used in the design of their products, packaging, websites, etc. is all incorporated into their retail stores. Apple's interior spaces are designed with the same material and color palettes used in the design of products; the same-brushed metal and pure white finishes (with some wood to warm things up), the same simple and clean lines.

Some other Retail brands that showed their identity through their spaces are illustrated below Swarovski, Abercrombie and Fitch, Addidas and Vans.



Figure 3; Abercrombie and Fitch

Figure 4 ;Swarvoski interior

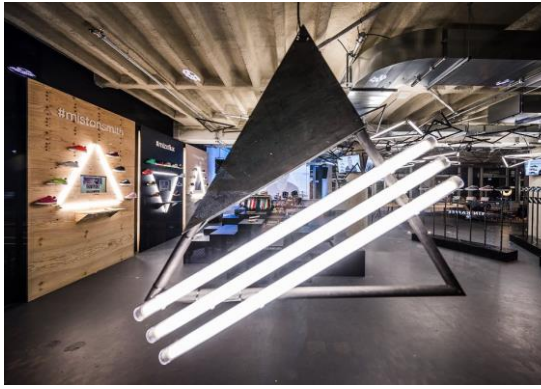


Figure 5 ; Addidas Interior



Figure 6; Vans

1.2.4 Defining a brand through retail interior elements

Retail interior design is the art and process of creating the experience of interior space, by using the aspects of architecture, history, culture and tradition, concept and product design. An interior designer defines how spaces should be seen, felt, experienced and remembered. There are certain principles that apply to interior design when creating a space; such as, balance, focal point, rhythm, contrast, details, and scale. These are the key elements that designers have to consider.

When it comes to translating a brand into a retail space, color, space, texture, line, form, pattern, art, lighting and furniture play a vital role in interior branding. Interior branding is a tool to communicate the essence of the company's brand identity through the design of the physical environment mainly in retail environments. This includes both the tangible, such as the interior design and visual aesthetic, and the intangible, such as the ambiance, mood and spirit.

A physical space is one of the most important factors that influence a consumer experience. When a consumer enters a store, the interior space has the ability to create a bubble around them with the brand. The space has the power to engage the five senses of the customer at every touch point and helps the consumer develop an emotional connection with the brand itself. This is the biggest opportunity to create a memorable impression upon the consumer, and to elevate the service or product from a commodity to an object of desire in the minds of the consumer. Many Luxury brands have used design and atmosphere through their stores to convey their own

brand identity, differentiate themselves from competitors, and appeal to their target market.

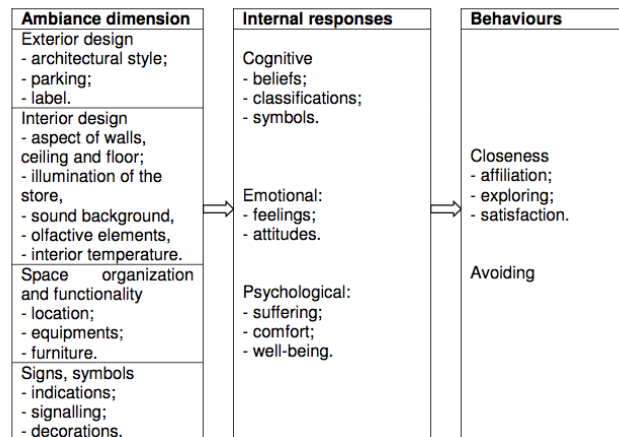


Figure 7 How branding works in a physical store environment and effect on customer behavior (adaptation after the Servicescape model by (Bitner, 1992))

Interior Branding is a tool to communicate the essence of your company’s brand identity through the design of its physical environment. Successful companies like Apple, Chanel and Louis Vuitton use it as a business strategy to enhance their brand image, gain client loyalty and, ultimately, higher profits.

Good design is no longer considered an elitist idea, but rather is now an integral part of a sound business strategy, and Retail Interior branding is an important aspect of achieving business success.

1.2.5 The key elements of a well-branded interior

Reinforcement of Visual Identity – Using your company’s logo, a trademark design element or color throughout as an interior detail.

Creating an Interior Synonymous with Your Product or Brand – Reflecting your company’s core personality in your interior environment, which encompasses both aesthetic and ambiance.

Consistent Visual Language – If your company has a presence in more than one physical environment, your design aesthetic should always be consistent, but not necessarily identical. This may include multiple locations, or different types of spaces such as a freestanding boutique or spa, a shop-in-shop, or product counter

inside a department store.

Creating a Special Experience – When clients walk into your spa, retail boutique or office, you want them to have a memorable experience, as well as transact business. You can achieve that by developing distinct areas where you can entertain and educate them about your products, or by creating inviting residential-style environments where they would want to linger.

Engaging the Senses – Paying careful attention to how your clients connect with your business through their various senses – hearing, touch, sight, smell and taste. Make sure the connections are interesting and consistent with your brand identity.

Retail branding includes many aspects discussed above and it's all about communicating the identity of a retailer, including emotional and rational values. A store environment can be a brand statement, conveying its values, where the consumer can experience the brand, feel it, see it, touch it and breathe it.

1.2.6 Designing the physical retail space for branding

In many interior design projects, initial step is to understand a building and its potential occupants. In retail, however, the brand and its potential consumers are commonly the initiation point and the building or site often comes later. Retail branding has a great influence on store design and this makes it specific. The interior designer has to put oneself in the shoes of both retailer and the customer and create a balance between what the retailer wants to be and what the consumer expects of him.

However the situation in adapting a historically valued building is a challenge. Because the value of the building and the value of branding have to be considered simultaneously at the initiation stage, in order to create a balanced interior. Moreover the same retailer and the customer would have different and more expectations, when it comes to historic adaptation.

Therefore translating the values of both aspects into a feasible store design involves in finding a design language that fits both, rather than fitting the preferences of the designer. Here a balanced retail design could add a mileage to the perception and

experience of the customer and lead to great success.

(Din, 2000) mentioned that designing physical stores is about the management of people and space. To do this retail designer should not only understand the way in which retail space can affect and be exiting, how people interact with it or how they behave, But also make it profitable by making the retail space different from other public spaces that sell products and services. Therefore, retail design is about managing people, products and space to create a holistic retail experience. In generating a holistic experience functional, aesthetic and atmospheric aspects have to be integrated consistently. Recently retailers and designers have started five dimensional space including five senses scent, sound, touch, and taste and sight as a means of differentiation by creating added value.

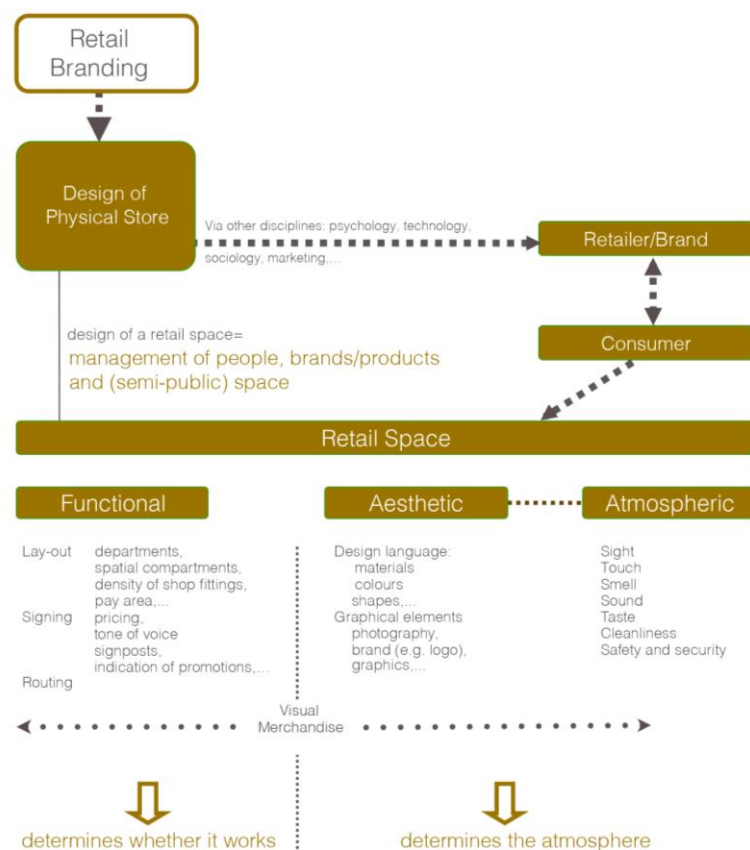


Figure 8 Retail design from an interior designers view source; Katelijjn Q. (2011)

1.3 Retail Differentiation Strategies - Added Values

The social, economic and environmental concerns influenced the evolution of retail and that led the retail design discipline to its current level – an impatient search for something new, something better or something different – also challenges the retail designer to create unique shop spaces. One of the roles of a retail designer is to create added value.

This nature of the discipline had led to several important developments to differentiate from each other.

Sustainable design

Experience economy

Authenticity can be considered as developing new concepts

1.3.1 Sustainability

Sustainability is a term applied in many areas. Even in design sector the word is widely used and practiced. Today, sustainability has often been approached as being ecologically responsible or ‘being green’.

Sustainability has become a determination factor of physical and emotional aspects in the design field. Sustainable design is a design philosophy that seeks to maximize the quality of the built environment, while minimizing or eliminating negative impact in the natural environment. (The Philosophy of Sustainable Design McLennan 2004)

Related to retail design two sustainable design viewpoints can be identified. The first point concerns the ecological aspect of designing and building a retail store. Whether the store is newly built or not, the choice of the materials used and the technical installations have an impact on the environment.

The second viewpoint is about creating retail environments that are ‘timeless’ and flexible and continue the value for the future generations. The stores design can be done to allow opportunity to add or remove items by creating architecture as a

neutral shell, open for transformation and disconnected from trends. It is true that the retail store design will not last decades but the timeless value could be achieved through design.

1.3.2 Experience Economy

The concept of the experience economy was first described by Pine and Gilmore in ‘The Experience Economy: Work Is Theater & Every Business a Stage’ (1999). It explains that in current society customer is always searching for new experiences. This development has affected the retail sector too. Retailers started offering unique experiences for customers as a potential differentiation strategy.

Experience economy is also evolving day by day. At the early stage, the shopping environments were designed to ‘impress’ the consumer. Context and situation specific passive experiences are created. Stores are based on impressing the visitor and occupy the customer in the retailer’s world. Later experience stores came, where it became customer centric than the product centric. Focus was given to customer expectations and to leave a memorable personal impression.

How can a retail store be designed for “experience” in the current experience economy? And how do individual customers perceive these retail environments? Falk & Dierking, 1992 explains Customer experiences derive from the interaction between a personal, social and physical context, in which the consumer finds him- or herself.

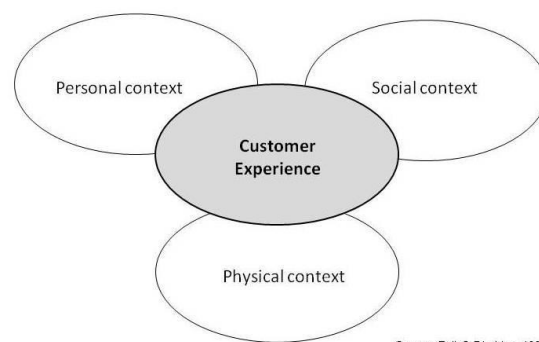


Figure 9; Interactive experience model

Personal context refers to the personal, emotional, intellectual and socio-demographic characteristics, attitudes, norms and values of the individual customers.

Social context does concern the people, accompanying the customer on a store visit, but also the presence and behavior of the in-store personnel.

Physical context comprises different elements: (1) architecture and design (2) the layout of the environment, interior and exterior of the store (3) the feeling the environment invokes with its users (4) the objects and activities, present within the physical environment.

The combination of these three contexts continuously influences the individual customer. The interaction between these contexts eventually results in customer experiences. Hence, customer experiences are always personal and subjective: each individual comprehends, organizes and interprets in-store information in a unique way, reacting with a different interpretation to in-store motivations because of his or her particular cultural, social and personal backgrounds (Klingmann, 2008 cited in Plevoets, B., Petermans, A., and Van Cleempoel, K., 2010)

Experience economy concept is often designed as the world of a brand, aiming to impress its visitor, and secondly focuses on getting the customer to participate and experience. There are several ways to do this, creating consistency, offering a holistic sensory experience and adding extra features that draw out the experience. These ways can be adopted all together or separately.

Creating a consistent store environment

All products, people, functional and aesthetic aspects have to express the retailers' brand values and personality. When the store looks and feels consistent with the retailer's image, customer perceives the retailer and bases an idea on that observation; it creates attachment to the retailer's brand.

Creating an environment for the senses

This includes the appeal to all senses, sight, touch perception, hearing and sense of

taste. This is an approach to occupy the customer in a brand's world, not only by telling and visualizing its story, but also by creating an atmosphere that offers a five-dimensional experience.

Prolonging the store experience

Prolonging the store experience is adding extra features that exceed the mere presentation of the product. Elements like offering a place to play with the products or to take a break add to the experience, but also lengthen it. When customers spend more time in the store, they are more exposed to the brand experience, possibly resulting in buying more

1.3.3 Authenticity

Authenticity is a complex and layered concept that has been applied and defined by different disciplines such as philosophy, architecture, conservation, tourism and marketing. Customers these days are looking for "authentic" experiences. Today some current retailers and retail designers aim at generating customer experiences by associating the retail store's design with "authenticity". Retail discipline focusing on authenticity might serve the purpose of creation a memorable experience thus offering a solution to sustainable design.

As mentioned before, retail experiences that succeed in delivering value to the customer can become the key to a retailer's long-term success. Focusing on authentic retail experiences seems successful in Western economies as well as in Sri Lankan context today. Consumers these days spend as much money on gaining cultural experiences as on the purchasing of sustainable goods and services. Moreover shopping has become one of the favorite leisure activities, which people share with friends and family. In this way retail can enhance the social relations and create personal memories.

An example for successful retail reuse project where authenticity is well preserved is the Bookstore Selexyz Dominicanen in Maastricht (The Netherlands). This store is located in the 13th century church of the former Dominican monastery. The contemporary design of the store's interior respects the authentic interior

architectural value of the church, both enhancing the retail and the heritage interior. It is the layers of changed function and design that makes it from its original purpose and led to a successful place.



Figure 10; Bookstore Selexyz Dominicanen in Maastricht

The historically authentic stores and the historically authentic settings are important in terms of creating memorable authentic experience and because of the ecological and cultural aspect. Moving into historically or architecturally significant buildings serves as a link to our cultural heritage and collective memory (Mesher, 2010).

Therefore today “adaptive reuse” concept is being used increasingly as a conveyer of real “authenticity”. Therefore retailers try to appeal to customers by choosing historic locations for their retail store, by integrating authentic elements in their retail store’s design. Furthermore the adaptive reused retail stores have stood the course of time, remaining unchanged since their foundation (Grimmeau and Wayens, 2003, cited in Plevoets et al, 2010). On top of that, adaptive reuse of historic building concept works as an essential differentiation strategy that facilitates all three concepts for retail differentiation.

1.4 Historic Adaptive Reuse As A Retail Differentiation Strategy

1.4.1 Historic buildings

The term ‘historic building’ includes buildings with a significant historic or architectural value (among others: English Heritage, 2008; Institute of Historic Building Conservation, 2009). Within this broad group of historic buildings, some buildings are legally protected as monuments and some are not.



Throughout the research, buildings that are quoted as case studies are legally not protected as monuments. Even these buildings are not protected despite their vital role in the history. Such projects are the ones that are largely at threat because the fact that they are not protected could lead to distraction of the heritage value in adaptive reuse.

1.4.2 Adaptive reuse

Adaptive reuse is a process that changes disused or ineffective item into a new item that can be used for a different purpose. Sometimes, nothing changes but the item’s use (Australian Department of the Environment and Heritage). Definition according to Douglas (as cited in Yung & Chan, 2012), adaptive reuse can be broadly defined as any building work and intervention to change its capacity, function or performance to adjust, reuse or upgrade a building to suit new conditions or requirements.

In Brooker and Stone's view (as cited in Plevoets, 2011) the term 'adaptive reuse' can also be termed as ‘remodeling’, ‘retrofitting’, ‘conservation’, ‘adaptation’, ‘reworking’, ‘rehabilitation’ or ‘refurbishment’. They go on to further state that in adaptive reuse ‘the function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may be built and other areas may be demolished’. (Brooker & Stone as cited in Plevoets, 2011)

Plevoets, 2011 have developed a vocabulary, analyzing the previous literature and definitions to best describe the methods involved in working with existing buildings for new uses. These terminologies are being used as the basis of this dissertation.

Reuse; functional alteration of a building, regardless the physical interventions it may have brought along.

Adaptation; any work to a building that go over and beyond maintenance to change its capacity, function or performance. Douglas cited in Plevoets, 2011

Adaptive reuse - adaptive reuse' is the contraction of the words 'adaptation' and 'reuse', which are described above. The term refers explicitly to the change that involves a functional as well as physical component.

Because it explicitly includes a change in physical and functional component, the term adaptive reuse is used over other terms to best describe the discipline of working with existing buildings. Adaptive reuse is a terminology widely used by established disciplines like architecture, conservation, and interior architecture engineering and planning. Furthermore, it is a contemporary concept that is being used as a best strategy preservation of heritage buildings in terms of conservation. But here in this dissertation the conservation aspect of adaptive reuse is not discussed, only the architectural and interior aspects are focused.

1.5 Adaptive Reuse Of Historic Buidings ; Design Approaches

By 1970s adaptive reuse emerged as a creative discipline with philosophy and theory. Since there was many school thoughts and approach that were practiced in the name of adaptive reuse. There are 4 distinguishable approaches to adaptive reuse through out its evolution.

Those 4 approaches are; Typological approach, Technical approach, Programmatic approach, Strategic approach

1.5.1 Typological approach

Cantacuzino discusses eleven different typologies and formulate new possible

functions, later he introduces six typologies, which were the base for many adaptive reuse research and practices. (1) Public buildings, (2) private buildings, (3) commercial buildings (4) industrial buildings (5) ecclesiastical buildings and (6) rural buildings. This approach is based on form and function relationship.

1.5.2 Technical approach

Several sources have considered building adaptation as mainly a technical matter and also, to decide on a new function for adapted buildings.

Highfield and Douglas 2006 have discussed about the technical approach to building protection but they approach the space only as a shell instead of giving consideration to aspects of preservation and significance. Even though, this is a good practice in terms of resolving technical issues; it lacks the considerations on conservation and heritage aspects.

1.5.3 Programmatic approach

Third approach to reuse that has yet to be fully examined in theoretical treaties but which has been applied in reality for sometime is the programmatic approach. This approach involves selecting a starting point, a specific function or program and subsequently search for an existing historic building suitable to accommodate it. This approach is practiced in architectural and interior adaptations rather than conservative adaptations. This approach can be used in retail adaptations where the authentic character of the building is considered important for brand differentiation.

1.5.4 Strategic approach

In 1989 Robert followed by Machado's poetic concept addressing of meaning or the historic building's "package of sense" (which may built up meaning or be accepted, transformed, or suppressed) develops concepts of conversion. These concepts are (1) Building within (2) Building over (3) Building around (4) Building alongside (5) Recycling materials (6) Adapting to a new function (7) Building in the style. Each of these concepts refers to a specific physical intervention but contains traces, though less forceful ones. More recently, these ideas have reinterpreted by Brooker and Stone 2004 who define different design strategies for building reuse. They are (1)

Intervention, (2) insertion and (3) installation. These approaches also start from physical intervention but their focus is on the 'affective' aspect of each adaptation by applying proposed strategies, they suggest the meaning of the building can be either accepted, transformed or suppressed.

These design strategies can be used individually or together to approach a reuse building design according to the objectives, specific conditions of the adapted buildings and the new functions. However, best results can be achieved by using them together in designing or evaluation of an adaptation. For the purpose of this dissertation, the strategy as defined by Brooker & Stone are adopted to discuss the selected case studies.

1.6 Adaptive Reuse Of Historic Building – Retail Interiors Design Strategies

Kent (2007) explains that architecture – beside other aspects – can be a way for retailers to differentiate themselves within the market. In this context, he not only discusses new buildings but also denotes reuse of historic buildings. For reuse, he points to the importance of an in-depth and rich dialogue between the old building and the new interior, which integrates and portrays the history of the site. By applying an architectural strategy, which establishes a spatial and conceptual relationship between the retail design and the host space, the historical or architectural significance of the host space can give the store a luxurious atmosphere or authentic character. Graeme Brooker (2009) explains how the applied strategy may be influenced by the characteristics of the host space.

The transformation of an existing building is a procedure that initially consists of reading the place. This is a course of action that involves the study of structural and physical elements and also the analysis of concealed matter such as memories, values, narratives and traditions. The reading of the host ensures that site-specific conditions can be exposed and then used as potential generators of ideas for the modification process. (Brooker, 2009)

In Re readings, Brooker and Stone (2004) explain three possible strategies or approaches that designers can apply when remodeling existing buildings either to

emphasize or suppress the memory of the place:

Intervention, Insertion, Installation

In what follows it, illustrate how these strategies can be applied within the context of retail branding.

1.7 Application Of The Design Strategies In Retail Reuse Adaptations

1.7.1 Intervention

Intervention as a strategy only works when the original building provides the drive for change in which the ‘reading’ of the place by the designer dictates the appropriate moves. The analysis and reading of the original building can often be as destructive as it is constructive; the architect will strip away, remove, clarify, or undo in order to reveal new or hidden meanings (Brooker & Stone 2004).

The relationship between the retail design and the host space is marked by contrast as interior dissociates oneself from the historic building to strengthen its own image; instead of identifying oneself with the image of the host space – being rich, bourgeois, timeless some retailers wants to dissociate oneself of it by creating an image of being fashionable, trendy. The contrast between old and new is applied on all aspects of the new design – material, color, form, lighting and technique.

Store of H&M in Barcelona



Figure 11; flagship store of H&M in Barcelona(additional space),

1.7.2 Insertion

Insertion implies the introduction of a new element into, between or beside an existing structure. The inserted object can often be seen as independent and confrontational, a single large powerful element that establishes surprising dialogues between itself and the existing structure or volume (Brooker & Stone 2004:102).

A clear example of insertion is the bookstore Selexyz Dominicanen in Maastricht. Their store is located in a 13th century gothic church. The historic architecture of the church is untouched but a massive bookcase of two floors high was placed asymmetrically in the church to enlarge the floor area. By doing so, the typology of the church with its particular vertical spatial qualities was not only respected but also emphasized.

By using the strategy of insertion, the interior design is so closely linked with the historic setting, that the retail design cannot exist independent from the host space. As such, the store's interior cannot be integrated in any other building; the relationship between interior and host space become intrinsic. Moreover, the retail design also adds value to the host space as the contemporary interventions add experience to the building.

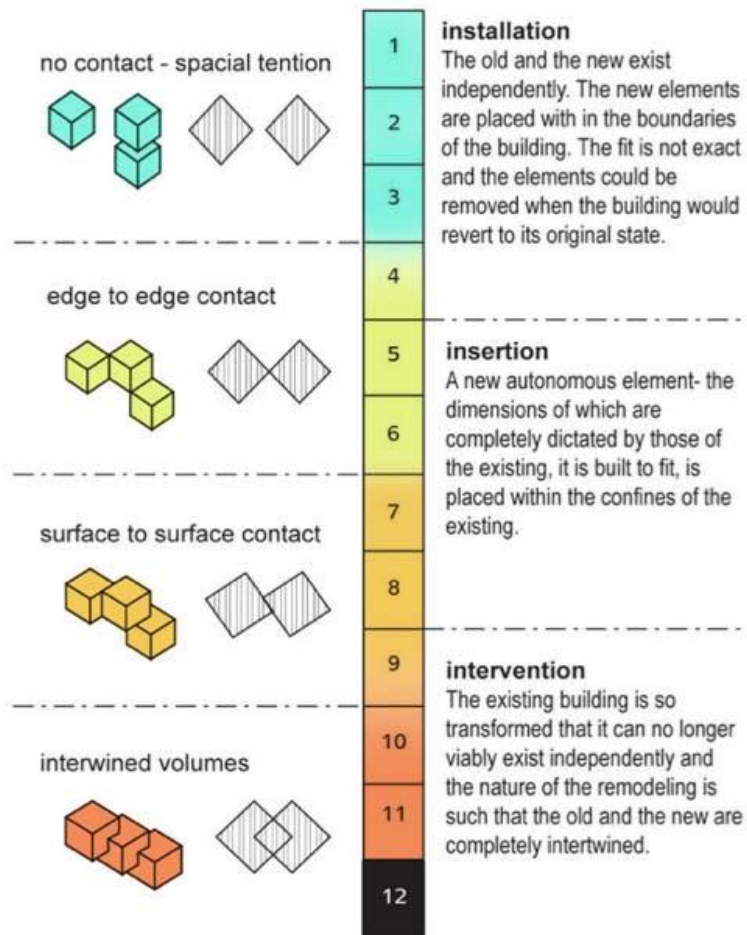
1.7.3 Installation

Installation means that a group of related elements is placed within the context of an existing building. Although the installed elements usually do not interfere with the existing building, they are not necessarily without relationship. The building can inspire the installation as to existing materials; structure, quality of space, history and context (Brooker & Stone 2004). This strategy is often used for guerilla stores. Guerrilla or pop up stores are stores that pop up unannounced, move into an empty building in a large city, transform the space into a trendy store to then disappear again after a few months (trendwatching 2004). The concept is applied mainly by fashion and fashionable brands, following a loose set of rules that seems counter-intuitive to traditional retailing.

Figure 12 Bookstore Selexyz Dominicanen
in Maastricht



Strategies of adaptation and their extent of transformation in summary



The extent of transformation of an existing building, including the three categories/strategies, four diagrams that illustrate the physical application, and a numeric scale that links the two measures.

CHAPTER 2

2 RETAIL BRANDING IN HISTORICAL REUSE BUILDINGS

Therefore first the part investigates about different stakeholder intentions and interests. Then try to find out the common factor that could be beneficial to both parties retailer in terms of branding and the historic building in terms of its continues use and historic value preservation.

While the branding literature suggests that authenticity is a central component of a brand, very little is known about the role of authenticity in this context (Beverland, 2005). As the common factor the notion of authenticity and its relationship between branding and building interior authenticity is explored through literature and open-ended interviews. How does authenticity interplay with the notion of brand within the context of a heritage attraction? How might the interplay can be managed for the heritage attraction authenticity?

The most recent development is the restoration or adaptation of buildings to retail stores and appreciation of the old interior intentions. Therefore, there is more tendency of locating retail interiors in old buildings as retail differentiation solution. This trend had led some branded retailers to select old buildings with heritage significance to locate their stores in order differentiate. But this is not and easy task there are many stake holders involved with conflicting interests in a retail use project.

2.1 Stakeholders In A Retail Reuse Historic Adaptations

A challenge in retail reuse is different interest of the various stakeholders involved. As stated in English Heritages study Retail development in Historic areas, the identification of different stakeholders or interest groups is essential step very early in the process in order to anticipate conflicts and problems later on (2005). But this is not the case of most reuse projects. In many occasions not all stake holders are present at the initial planning stage. In the case of monumental heritage buildings the Archaeology department is the first party to get involved. But this study will not be

discussing about monumental building, because the strict regulations guarantee that the monument quality of the building will be preserved. The study will only focus on non-listed historic buildings where there is only some special condition will apply and there are no hard and fast rules that should be adhered to. In such cases most of the time, regulatory authority will be Urban Development Authority or relevant municipal council.

Mainly six major types of stakeholders can be identified.

1. Owners, sometimes developers of historic buildings or sites
2. Conservators, mainly heritage consultants,
3. Municipalities of historic towns
4. Retailers, including individual retailers as well as chain store retailers
5. Designers, including (restoration architect, interior architect, retail designer, and urban planners
6. Users, including consumers but also other visitors with no intent to purchase, and people passing-by

2.2 Tension Between Stakeholders In Retail Reuse Historic Adaptations

2.2.1 Owners

Historic building owners buy those historic buildings because they appreciate its historical and architectural significance and as such accept the legal consequences that go with the protection. This happens very often in residential historic buildings where there are individual owners. But in most colonial buildings in Sri Lanka except for few private owned residences most of the historic buildings are state owned. Some time the historical value or the arrangement of the building restricts certain adaptations. In some instances the historic buildings are not bought for their historic value but for the commercial value of the land. There the owner's intention of protecting the building is highly unlikely. A good example is the Ena De Silva House

designed by Architect Geoffrey Bawa. A developer for its land value brought the land with the house and it was to be demolished to give way for much demanding commercial development. With the involvement of architects and conservators the house was moved to Lunuganga and rebuilt as it was. Like wise the interests of the owners contrasted strongly with the interest of historic sector represented by architect restorers and regulatory authorities. But some owner adapt these projects to commercial purposes that generate income and return on investment is vital for the economical success. Therefore owners using their property for retail activity mostly do not benefit from protection, unless it contributes to the city image and building itself attract people.

2.2.2 Conservators

When a building loses its initial function, reusing it for other purposes is generally considered a positive aspect towards its protection in conservation. Already in 1854, Eugène Emmanuel Viollet-le-Duc (1814-1879) argued “the best of all ways of preserving a building is to find a use for it” (Viollet-le-Duc 1990 [1854], 222). In the Charter of Venice in 1964 saying that “the conservation of monuments is always facilitated by making use of them for some socially useful purpose” (ICOMOS 1964, article 5)(cited in Plevoets and Van Cleempoel 2011). Therefore, as a plus point , retail can be a beneficial new function for historic buildings that lost its initial function. Thus, it is often easier to find investors for retail than for social or cultural activities. Earlier in Sri Lankan context adaptive reuse, most of the buildings were converted to museum buildings and office buildings where not much change was required. At the advent of adaptive reuse concept conservators fear that adaptation in to public functions will lead to overuse of the building. But in most cases these adaptations led the buildings for even worse conditions due to lack of maintenance and interior partitioning to their liking. The racecourse and auditor generals building are examples for cases for office adaptations that fail to maintain the building. This was mainly because nobody benefited from protecting the historic value. But today their retail adaptation had led to successful functioning of the building. Therefore maintaining and exhibiting the buildings historic value contributes a lot to the income generation and becomes two way beneficial. Accordingly, the restores or

conservators intentions will be full filled. At the same time when a building is reused for retail, the building remains accessible for a large public. However, many sad examples are at hand internationally where the historic building is overused to maximize commercial exploitation at the expense of its inherent values. Such an example is The Passage in The Hague, a 19th century shopping arcade that was bought by a project developer and completely renovated in 2000. The new programme was introduced that merely focused on revenue with large shops and offices, and major architectural interventions were therefore made. Together with a weak restoration project, it caused a loss of the original atmosphere of the building, and a loss of some of its tangible and intangible heritage values (Plevoets and Van Cleempoel 2011).



Figure 13 ; The Passage in The Hague



Figure 14 Amante Racecourse

But even if the owner selects a qualitative conservation and restoration, the quality of the project is not guaranteed. In the case of a tenant, regulatory authorities have almost no control over the use of the building after its restoration. Interesting interiors are sometimes completely covered and concealed to create plain furnished spaces that look like any other building of the same brand. This is visible in some of the interiors in crocks - arcade Independence Square and Promate and Amante - racecourse Colombo. These retails were interested in the location and size only. They were not interested in historic character of the building. As such, the interior is designed as any other store of that brand without taking in to account of the building interior. All this however, does not involve irreversible interventions and are not permanent that affect the building physically. Yet the heritage values may become

obscure and are in that sense temporarily threatened.

2.2.3 Municipalities of historic towns or urban Development Authorities

In urban planning, reusing historic buildings for retail may increase the viability of historic centers, and as such, may encourage urban regeneration (English Heritage et al. 2004). Additionally, (Kirby and Kent (2010b) cited in Plevoets and Van Cleempoel 2011). state that reuse of the city's architectural heritage can act as part of the city's image and its city branding. They explain that the purpose of city branding is to promote a city for certain activities and in some cases sell parts of the city for living, consuming and productive activities. (Plevoets and Van Cleempoel 2011). An example of a city that differentiates itself through heritage is Colombo city revitalization project. The ultimate target was to build up the city Image as well as the countries image to promote investment and tourism. In the master plan initiated by urban Development Authorities the main strategy was adoptive reuse of historic buildings in to commercial activities. There is an interesting mix of shopping, hospitality, leisure and culture. As there has been a lack of well-organized public space in the center of colombo, major attention was given to the creation of a central green square. Since the introductory of the project, many private investors have shown interest and more and more demand was created in the neighborhood. Today, adaptive reuse retail projects strongly contributes to upgrade the image of colombo city within Sri Lanka and beyond. Some projects receive major attention by national and international level where many visit these places for its unique architectural and historic experience rather than its actual functions. In colombo many colonial buildings are state owned buildings therefore the regulatory authority is the owner of the site. The restorations wer done by UDA architects. Therefore they were able to maintaine control over the adaptetions and regulate the reuse.

2.2.4 Retailers

Generally, the retailer chooses a definite building because of its location; the fact that a building is historically or architecturally significant is not always recognized as a benefit from a commercial point of view. When the building is historic, building there is limitations to retail design; integration of shop windows may be impossible

or the exposure to passing by is less due to the façade. The advertising space could be limited; putting up signage, brand name and logos could have restrictions. These entire element are however vital for a retailer to communicate their brand, thus, leading to additional cost for restoration and maintenance

It is important that the retailer occupying the space values the historic character of the building from commercial point of view. For some retailers however, being located in a historic building could be a differentiation strategy towards competitors, i.e. when they ‘use’ their location to offer their customers an authentic experience. Example the owner intentionally looked for a historically or architecturally significant building for the first US Polo, a lifestyle and retail store in Sri Lanka is located in Race course Colombo because of its relationship its historical significance and relationship with horses. However, the reactions of the customers were very positive and thus the unique historic setting of the store created a kind of curiosity that triggered people to enter.

In some cases where in promote bookshop, the owners must have selected the heritage building not because of it heritage value but merely to the location advantage. Promote had selected the racecourse building because its close proximity with 2 leading schools in Colombo and the close proximity of the Colombo university, where the location has a high demand for stationary items, thus made the store profitable. In retails like this the owners intentions are not protect the heritage value but in making retail branding more significant and accessible to the customer.

Some retailers find that locating the store in a historic building is not commercially viable because the design of the store is too expensive, the typology of the historic buildings causes limitations to the store’s layout and design, and in some cases ‘tourists’ without any intention to buy, may in fact disturb the regular shopping.

2.2.5 Designers

Today, working with historic buildings is considered an interesting challenge and an important aspect of their work. This has not always been the case; during the past, architects primarily aspired to create new buildings, but as a reaction against the

increasing rate of demolitions and new construction, a growing interest has developed for conserving old buildings of every kind from the second half of the 20th century onwards (Cantacuzino 1975). Currently, adaptive reuse is distinguishing itself as a specific discipline within the broader field of architectural and interior conservation (Plevoets and Van Cleempoel 2013). Historic buildings of every kind are being transformed in to different uses including retail. Several of the interviewed architects and interior architects clearly expressed their pleasure in working on an historic building and at the same time hard work and challenges involved. Thus it is a social responsibility of the interior design team to design the retail interior to brand standard while giving due respect to the interior historic value of the host space.

In a retail design several designers are involved restoration architect, interior architect, retail designer and sometimes-large projects involve urban designers, however in small projects all these duties may be handled by one architect who has to fulfill all others requirements of other stakeholders maintaining the designers personal philosophy.

2.2.6 Users

Depending on the type and the scale of the project, different (groups of) users may be identified such as customers, visitors, employees, residents, and passersby. On the one hand, working, shopping or living in a historic building may be a unique experience. On the other hand, the specific typology of the building and the strict regulations in the case of protected buildings may cause practical implications and limitations to the use of the building. Customers of Shopping at Arcade Independence Square explained that they came to the shopping center mainly because of its unique atmosphere and not so much for shopping. Some have even visited to see the building itself and leisurely spend some time with loved ones.

For a retail reuse project the be successful in terms of retail branding and preservation of historic value all these stake holder should come to a common interest. Authenticity is thought to be a central component of a brand. (Beverland, 2005).

2.3 Authenticity And Branding In Historically Adapted Buildings For Successful Retail Adaptation

Branding is viewed as a concept and process integral to an organization's success in the marketplace (King, 1991). Brands are symbols of values and emotions that are experienced and interpreted by consumers; they are mental constructs in the minds of consumers (Gregory & Wiechmann, 1997). Aaker (2004) noted that brands play an endorser role, convey credibility, and stand behind products—in spirit and substance. Ambler and Styles (1996) stated that the attributes that make up the brand might be real or illusionary, rational or emotional, tangible or invisible, hence the notion of the brand is a complex one. (Anne & Maree Cited in Hede A.M 2007)

Authenticity is thought to be a central component of a brand. (Beverland, 2005 Cited in Hede A.M 2007). Different disciplines outside of the field of Design and marketing, including those in museology, sociology and tourism, have views on the concept of authenticity. This information is examined to develop a relationship with authenticity and branding and the brand itself

Museologists, define the concept of authenticity in relation to the value of the artifacts of which they were custodian. In this sense, museologists defined authenticity in terms of whether an object is genuine or not genuine (Wang, 2000 Cited in Hede A.M 2007).

MacCannell's (1973) suggested that tourists seek out authentic experiences. In tourism terms "Authenticity is not an absolute to be received, but rather a social construction to be navigated" (Waitt, 2000, Cited in Hede A.M 2007). Chronis (2005), in his analysis of the use of heritage tourism, further suggested that tourism experiences are co-constructed by consumers and suppliers, whereby the outcomes of these experiences have potential to be unique to each tourist.

Wang (2000) suggested that the objective and constructive interpretations of authenticity are not just limited object-related but also can be activity-related. She explored the notion of existential authenticity, whereby the tourist can potentially access an existential state of Being through the activities associated with their

experiences as a tourist. The type of existential, or activity-related, experience that is most closely associated with building the brand. Further, they propose that consumers co-construct the brand, through their experiences (Hede A.M.2007), and that, in the context of heritage attractions; this process can be simultaneously facilitated, to varying degrees, by the staff behavior.

2.4 Product Authenticity

The concept of authenticity originated in Plato's theory of Ideas which distinguish the true (metaphysical) object and its image, the original and the copy, the model and the simulacrum, the authentic and the inauthentic (Deleuze, 1983).

Authentic concept in branding is used by high-end brand that already have made a statement and established their brand. In high-end brands, there are many fake projects coming into the market. Therefore those brands use branding and authentic interiors to make a statement that they are the originals.

Some retailers or brands distinguish oneself by offering traditional, often handcraft made products that are appreciated by customers still today for reasons of quality, originality or even rareness.

2.5 Historically Authentic Interiors And Buildings

Just as retailers use historic exteriors to render an authentic store image, also authentic interiors can be introduced for creating an atmosphere of nostalgia and to add a sense of timelessness to the store. An example of such brand is Apple. Indeed, as a brand, Apple has been very successful in constructing a strong identity. In Europe the stores are often located in historical buildings; examples are Covent Garden (London) in a former industrial building, The Hague in a nineteenth century shopping arcade, Opera in Paris in a former bank, and Amsterdam and Kurfürstendamm Berlin, both in a neoclassical listed building. In each of these stores, they applied a similar design strategy, which is to restore the historical façade of the building as well as preserving the remaining historical features in the building's interior. However, the newly integrated elements such as staircases, furniture, and signing are the same as in any other Apple Store. As such, all stores

retain a very characterizing and easy recognizable image.

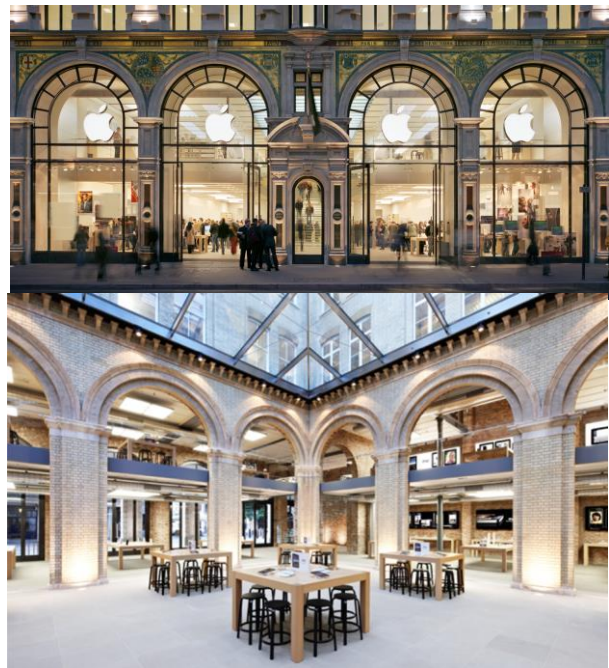


Figure 15; Apple Store London

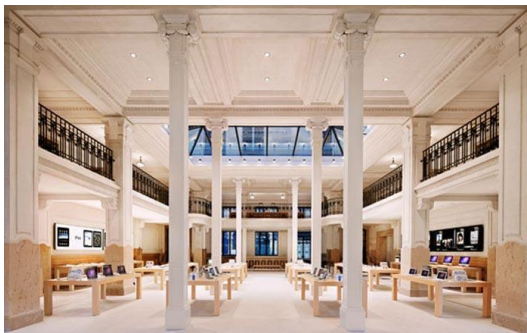


Figure 16; Apple Store Opera in Paris



Figure 17 Apple Store in Amsterdam

2.6 Historically Authentic Setting Or Area ; Branding The City

Increasingly retailers look for existing buildings that are historically or architecturally significant. Reusing significant buildings have advantages as to differentiating oneself against competitive retailers. Moreover, historic buildings are often located on A-locations inside the city center, which make them very attractive for the retail sector (Plevoets & Van Cleempoel, 2009b, 2009c).

But reusing historic buildings for retail may advance the viability of historic centers and as such may stimulate urban regeneration. Kirby and Kent (2010b) state that reuse of the city's architectural heritage can act as part of the city's image and its city branding. They explain that the purpose of city branding is to promote a city for certain activities and in some cases sell parts of the city for living, consuming and productive activities.

An example of a city that differentiates itself through heritage is the Colombo city

2.7 Colombo City Regeneration Plan

City Branding through Preserving the Colonial Heritage

Colombo city center was an extremely restricted zone during the period of war. It's the colonial heritage was buried in the fortification and access was limited. Finally, with three decades of war ended and the country at peace, it is finally possible to realize Colombo's true potential.

Recreating the City image and City branding was the first step towards regeneration. One of the significant features of Colombo city is the unique blend of cultures and the collective traditions of the numerous communities of this country. Therefore the Government was keen on emphasizing this unique character of Colombo during the demanding process of Colombo's urban development. Many heritage buildings listed and non-listed were renovated and adapted for new retail and recreational uses that generate revenue while conserving the historic fabric. Few of them are Dutch Hospital Shopping area, former marketing department building and fertilizer corporation building as shopping and recreation and Trace expert city as a IT end

new innovation hub



Figure 18; Dutch hospital Building



Figure 19; former marketing department building and fertilizer corporation building



Figure 20; Trace expert city

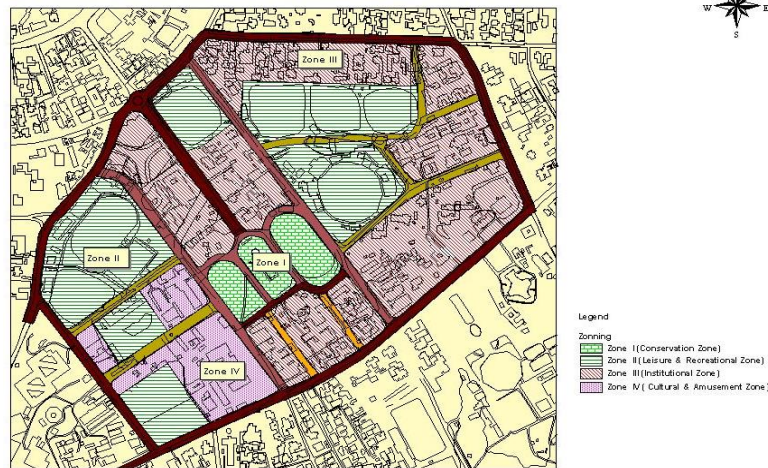
In the year 2009 City of Colombo Development (Amendment) plan added another development guide plan for independence square area. The Public Open Spaces green development concept was introduced to the all development zones in 2008 zoning plan. Since Independence Square is an important landmark in the key node for development of green city and the surrounding green open areas were identified and interconnected with pedestrian networks to develop the area to sustainable

recreational zone fulfilling the garden city concept

Figure 21 Colombo Zoning Plan 2020



**SPECIAL ZONE 2
DEVELOPMENT GUIDE PLAN FOR INDEPENDANCE SQUARE & SURROUNDINGS
ZONING PLAN**



Under this development the pedestrian and cycle paths landscaping of the independence square surrounding was initiated. Racecourse Colombo, renovation was a part of this master plan. The mini stand was the first project to complete out of the grandstand renovation and the ministry of sports building. Renovation of Arcade Independence Square was initiated as the next phase. Today they have become most visited tourist destination and recreational nodes of Colombo city.

CHAPTER 3

3 CASE STUDIES

3.1 Methodology

Overview on the methods and data used to address the research objectives as mentioned below. The objectives were in part addressed in the first three chapters through the content analysis and literature review.

Identifying factors contributing to successful retail store interior

Identifying factors contributing to respectful adaptation

Identifying design criteria regulating adaptive reuse and retail store branding

Identify the constrains of historic building adaptation on retail branding and vice versa

Develop a matrix to evaluate the design decisions on Retail branding

Validate the said matrix as an analytical tool to evaluate retail branding in adaptive reuse historic buildings.

3.2 Process Of The Research Design

The study was structured in three parts and constituted a qualitative approach. Following the introduction and rational for the research, the first part identified the factors affecting the Retail design decisions in a historic adaptation.

Then the retail store elements and the specific retail design decisions were analyzed and to evaluate how they had contributed in conveying the retail brand and accordingly the affected the customer behavior. Thirdly weather the retail interior brandings effect on the authenticity of the interior was analyzed.

This was done by interviews with professionals reviewing international literature and doctrinal texts. Through this a theoretical framework (check list) was created based on retail store interior branding elements and this checklist was analyzed against the

case studies The data necessitated for the checklist evaluation was gathered through direct statement observation and semi structures and open ended interviews with professionals.

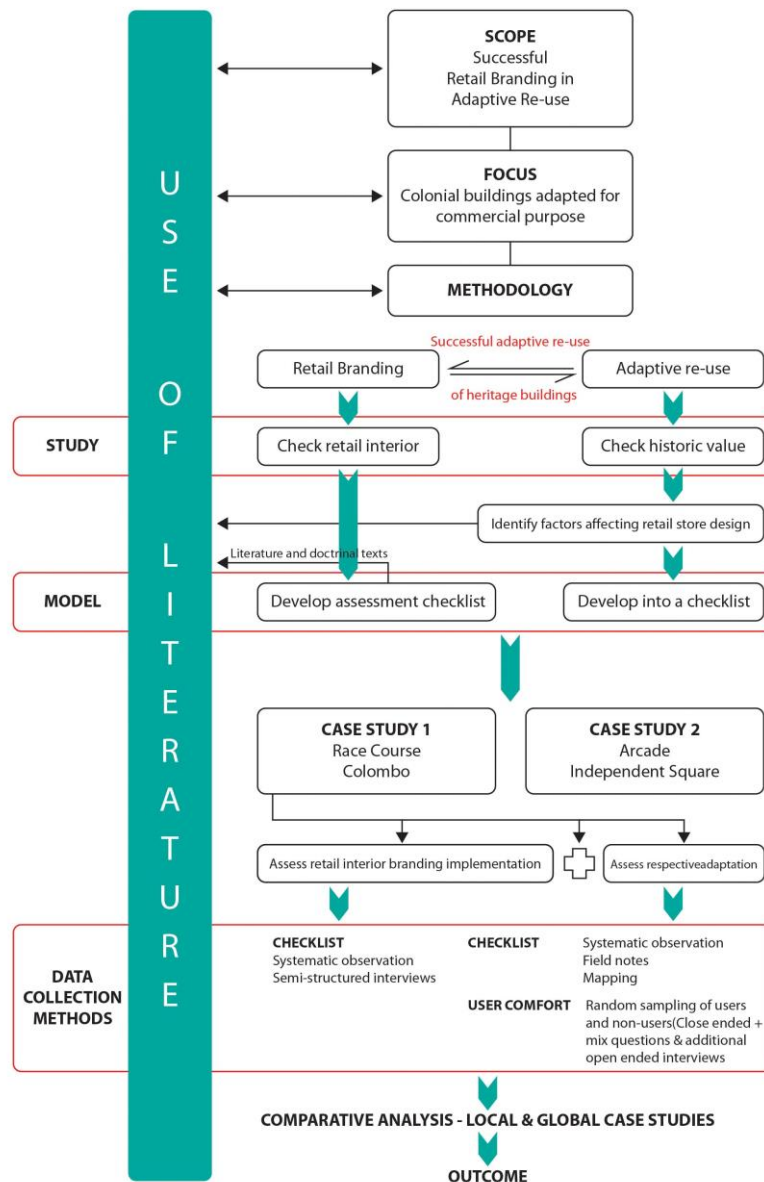


Figure 22 ; Process of research design

3.3 Selection Of Case Studies

Two case studies where a colonial building is converted into a retail function will be worked out in this dissertation. Racecourse building – US Polo interior and Arcade

Independence Square Galleria Interior will be studied.

Racecourse Building and Arcade Independence Square are both buildings of Colonial Heritage, which were converted into Shopping complexes. Both US Polo and Galleria are high end retail stores the established brand Identities. They both want to want to distinguish themselves through the quality and volume of their supply, their service to clients and through the use of fascinating locations and design. For each of their new shops they look for unique buildings on prime locations in the Colombo city.

The racecourse building was used for different functions, since it lost its original use as a horseracing arena. The Colombo racecourse mini pavilion rehabilitated and was declared open On October 20, 2012.

The Arcade Independence Square is the former Jawatta Lunatic Asylum (later known as the Auditor General's building) and the former Western Provincial Council Building. It was renovated to be rented out to retail and restaurant activates in July 2014. Today it houses Sri Lanka's first ever boutique cinema, and series of High-end fashion destinations and a series of Restaurants.

The cases are selected based on several criteria. Since retail-reuse is an interdisciplinary discipline, the criteria cover different aspects. Both adaptation criteria and which seem strongly retail-oriented aspects are considered. However, as this research focuses on interior Architectural issues rather than the adaptation of building exterior, the interior adaptation and retail design are considered as of more significance.

Firstly, the selected cases represent clearly the retail categories, which are located in different settings of Colonial Heritage buildings that are renovated and adapted recently. All cases are projects where several shops are located within one building or site and single shops located in one historic building are not taken into consideration in this Dissertation as a case study. From that single small-scale retail store is selected for further studies and it will give attention on the smallest scale and as such focuses on interior aspects.

Secondly the selected retails are well-established world-renowned bands that were introduced to Sri Lanka and selected to locate their first franchise store in a heritage building. The cases are all high-end brands with strict brand guidelines and brand values. Also the difference in approach in retail design between medium and high branching stores is large, because of differences in available budgets.

Thirdly, the types of goods sold by both retail stores are ‘shopping goods’. ‘Convenience goods’ were not considered only Comparison goods, which the customer in the process of selection and purchase characteristically compares on such bases as suitably, quality, price, and style. Examples furniture, dress goods, men’s and women’s ready-to-wear, shoes, jewellery, and residential real estate.”

Fourthly, these buildings are non-listed buildings under the Sri Lanka Archeological Department. The listed buildings have strict regulations governing the conservation renovation and the adaptive reuse of the building. Since the non-listed buildings are not closely monitored by the archeological department, they are the once that face the threat of being retail –led renovations. Therefore the study will focus on non-listed colonial building that are adapted to new uses.

Fifthly, all the case studies are in Colombo Metropolitan region. They were part of the Colombo regeneration Plan, which was implemented by the Sri Lankan Government after the war. Both cases play a vital role in the development plan of Independence Square and its surroundings as a special development area. These renovation projects act as the key recreational and shopping nodes that are linked with pedestrian pathways in order to create the garden City Colombo.

3.4 Method Of Evaluation

For each case study a description of its history and the and assessment of the buildings values are briefly presented and the it is followed by a brief description of the new adaptation. Thirdly an evaluation of individual retails in terms of converging their band is analyses. The adaptation into retail interior is summarized in the form of a chart and first a formal and design tactics used are analyzed and strategies used in retail design are distinguished for the purpose of evaluation.

Form and design tactics

		Interior before adaptation	Interior after adaptation	Interior after retail design
Use and Function				
Form and Design	Section/Volume			
	Plan			
	Surface			
	Objects			
	Openings			
	Movement			

1. Planes define space. The various planes can control the visual and physical limits of the space.
2. Light controls space and form.
3. Surface is the tactile element that establishes a direct relationship between human contact and the building, using materials, ergonomics, etc.
4. Objects can manipulate space, movement, and visual directions. The objects can be of any scale or type and can enhance the space they occupy.
5. Openings are focal points in the building. They create views, provide orientation, and establish relationships between spaces.
6. Movement can prove to be more than purely functional, forming sculptural elements and focal points within the building.

Strategies of adaptation

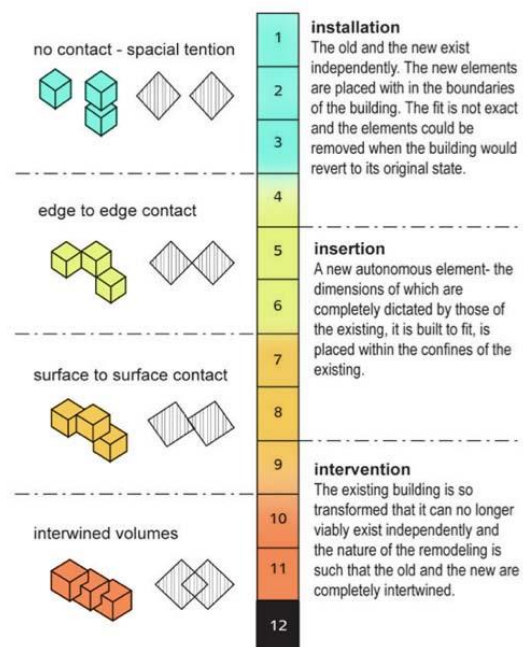


Figure 23 the extent of transformation

The extent of transformation of an existing building, including the three categories/strategies, four diagrams that illustrate the physical application, and a numeric scale that links the two measures.

Ambiance dimension	Comments	Effect on Retail Branding				Effect on Authenticity of Building				Behavior		
		Strengthened	Accepted	Suppressed	Harmed	Preserved	Accepted	Harmed	affiliation	Closeness exploring	Satisfaction	Avoid
Historiatiel legacy									✓			
Exterior design												
Architecture												
- architectural style												
- size of the building												
- the façade of the store												
- material of the exterior walls												
- the exterior colour												
- space in front of the store												
- parking;												
- Out door advertising												
Ambiance dimension	Comments	Effect on Authenticity of Brand				Effect on Authenticity of Building				Behavior		
		Strengthened	Accepted	Suppressed	Harmed	Preserved	Accepted	Harmed	affiliation	Closeness exploring	Satisfaction	Avoid
Interior design												
Aesthetics and Design language												
- volume												
- material												
- color												
- aspect of walls, ceiling and												
- illumination of the store,												

Ambiance dimension	Comments	Effect on Authenticity of Brand						Effect on Authenticity of Building			Behavior	
		Strengthened	Accepted	Suppressed	Preserved	Accepted	Harmed	affiliation	Closeness	exploring	Satisfaction	Avoid
Space functionality												
- Spatial organization and layout												
- spatial compartments												
- equipments; and density												
- furniture and fitouts												
- services												
Ambiance dimension												
Atmospheric												
- sound background,												
- olfactive elements,												
- interior temperature.												
- spirit of place												
- Safe and Security												
Signs, symbols - indications;												
- signaling;												
- decorations.												



3.5 Case Study 01 Colombo Racecourse

3.5.1 History of Colombo Racecourse

The Racecourse at Cinnamon Gardens was opened on 22nd of June 1893. The Racecourse Colombo was one of the best in terms of design, facilities, and size in the East for hoarse racing. With the beautiful grandstand, stables, Gentleman Riders Club and training grounds “Ceylon racing began a prosperous and uneventful career” after the Colombo racecourse. During the glory days of the races, the mini-pavilion housed the jockeys’ room, the stewards’ rooms, inquiry rooms and betting offices.

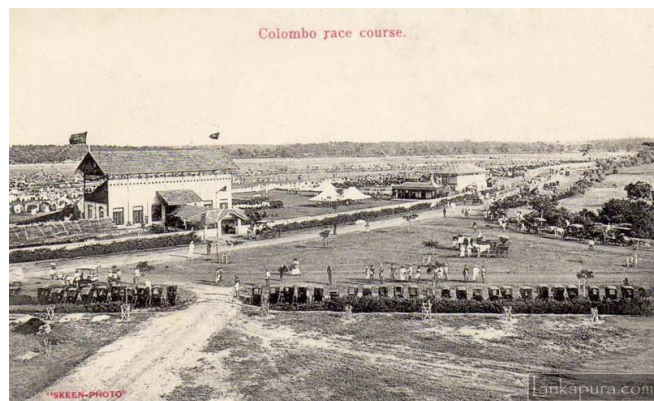


Figure 24: Colombo Racecourse

building early 20th century

Source: Lankapura.com

3.5.2 Conversion of Colombo Racecourse

In March 1942, it was converted in to a airstrip during World War 2. The Colombo Racecourse airstrip played a decisive role in the history of the Second World War. Following the end of the war the airfield was dismantled; racecourse was reconverted back to a horseracing track. This was greatly affected after gambling and betting was banned in the country in the late 1950s. This resulted in horse racing stopping completely in Colombo thereafter. The Colombo Racecourse, the Colombo Turf Club and its grounds were taken over by the government and its large land extent was segmented and distributed to government entities. Southern parts went to the University of Colombo, the northern portion to the Department of National Archives while others to the Royal College Sports Complex, Bloomfield Cricket and Athletic Club and sporting bodies.

The Grandstand and the Colombo Turf Club building were neglected and used for different purposes. The Sri Lanka Army used it as a temporary garrison from time to time as well as the Sri Lanka Air Force used what was left racecourse grounds for

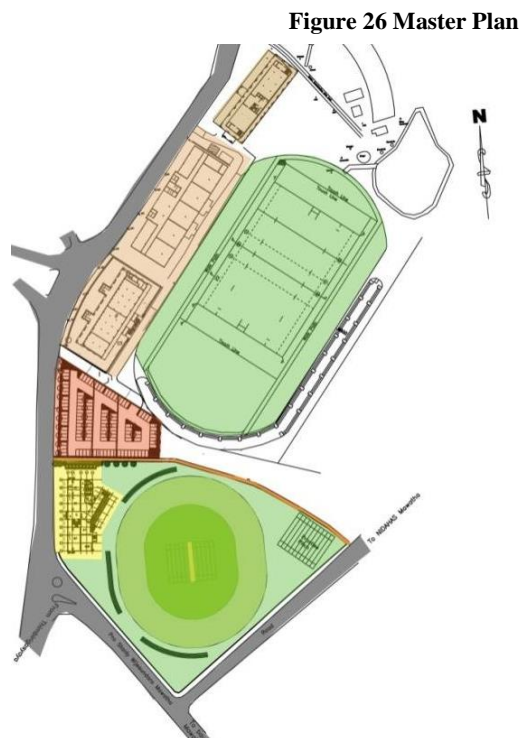
landing transport helicopters. By the end of war the Racecourse was at a very poor stage.



Figure 25 The Racecourse Grandstand Building before 2012 renovations

3.5.3 Adaptation of Colombo Racecourse Mini stand Building for commercial purpose

Colombo racecourse was a part of the Independence square development master Plan. To regenerate Colombo city through creating recreational retail functions. The Colombo racecourse mini pavilion as the first phase was declared open On October 20, 2012 as a shopping arcade. The Ministry of Defense and Urban Development refurbished the historic grandstand and mini pavilion, while retaining the spirit of its original colonial architecture to be adapted for an up-market shopping complex. The modern complex houses supermarkets, restaurants, retail spaces and office space. It was refurbished under expert architectural design. The Urban Development Authority provided



architectural consultancy and the Central Engineering Consultancy Bureau acted as engineering consultant. The Racecourse complex consists of the Grand stand, Mini stand and the Ministry of Sports building. The study will focus only on the mini stand, which was the first building to be renovated out of the Colombo Racecourse building series.

Mini-pavilion was built in 1923, which housed the jockeys' rooms, stewards' rooms, inquiry rooms and betting offices, has been fully refurbished. This pristine white building is an excellent example of British classic-style colonial architecture.

3.6 The Typology Of The Building

The typology of the building was in favor of retail reuse adaptation.

- + Central location
- + Large area
- + Open structure → easy to adept to new use
- + Convertible in to small spaces
- + People see colonial heritage often as ‘their’ heritage
- + Ceremonial, touristic and cultural reuse
- _ the arched colonnades restricts visibility.

3.7 Changers Demanded By The Retail Functions

Already from the beginning it was clear that no major interventions would be made to the exterior of the buildings. Therefore it was renovated with repeating existing fine ornamental detail decorating the façade, exquisite windows, and large circular skylights. There were few addition and demolitions done to the original architecture of the building in order to achieve better structural stability, functional interiors and more rentable spaces for retail functions.

3.7.1 Changers in form and design

Since the structure was not in suitable condition for renovation, the existing structure

was strengthened by an additional steel structure to support the new loads. Additional I sections are used together with existing columns to prevent bulking. The large I sections visible to retail interiors.

The interior of the Mini pavilion plan ground floor consists of 3 main components, the street front corridor along the side facing the street with the 2 main stairways to upper floors, the racing rooms and the Rear service corridor. The street front corridor obscures the impressive colonnade with triple columns, where the large racing rooms were located. Now they have been renovated and divided into rentable shops of different sizes. The open structure made it easier to create partitions without damaging the original structure. All retail outlets on the ground floor plan consist of four walls, of which two are brick walls and the openings on the sides that face the street and the rugby ground were changed to full height glass.

The racecourse mini pavilion building consists of a pavilion upper floor under the pavilion tiers. The pavilion upper floor now houses a set of boutique stores and restaurant. To increase the rentable spaces the UDA have introduced a third floor at the had direct view of the Rugby Grounds. This intervention has added more value to the rentable restaurant space. Secondary entry points were created by providing four steel stairs with timber decks is provided to access the pavilion from these restaurants. This allows the tiers to be used, as an extension to the restaurants in special seasons where the demand and table turn over is high. In the original entry from the middle of tiers have been closed in the adaptation to restrict the spectators from accessing and disturbing the restaurant functions.

Two main highlighted ornamental staircases at the front of mini pavilion lead to the upper floors. In retail design, a general difficulty is to lead the customer to the upper floors. Research had shown that in many public-shopping complexes the upper floor does not function as much as the ground floor. In some cases, a moving staircase can be a solution but here, in the context of a monumental building, this was not an option. As a solution to make public comfortable with accessing the upper floor the slab roof that cover the stairways were demolished and replaced with a mosaic glass skylight. The 30-degree angle four-pitch mosaic glass skylight illuminates the

stairway inviting the public to upper floor. Even though the skylight was a new insertion, it was a necessity for the functional aspect of the upper floors thought it had create a slight change in the form of the building.

Removed Staircase cases

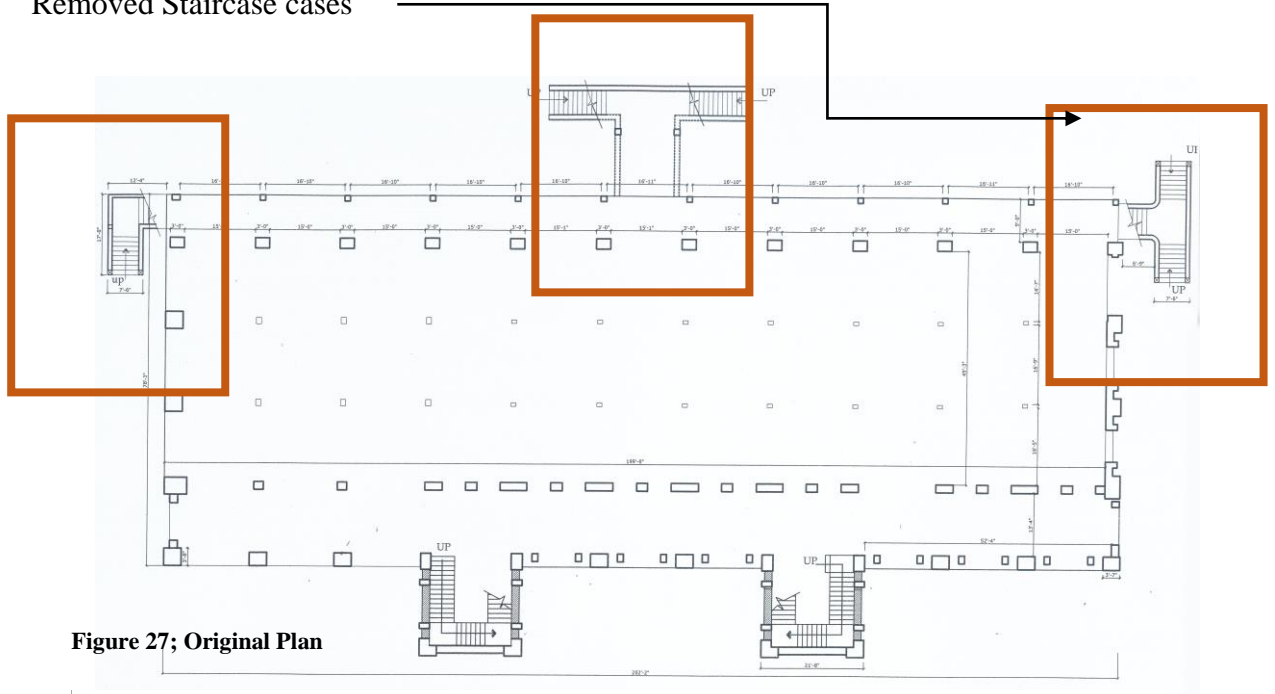


Figure 27; Original Plan

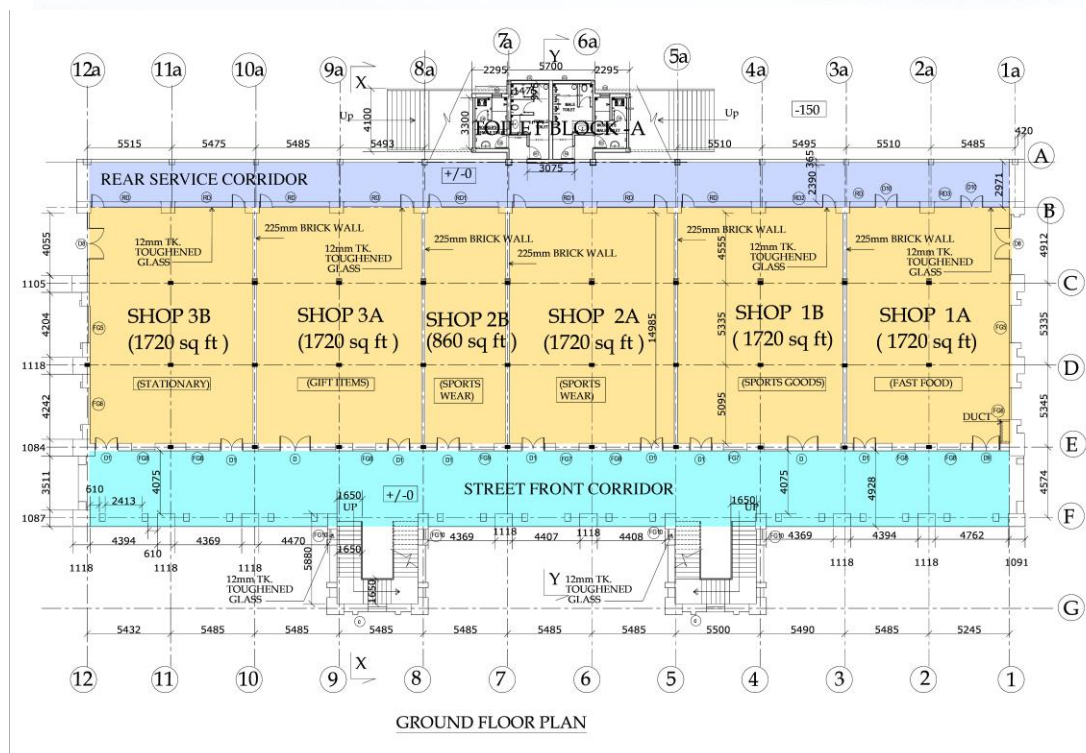


Figure 28 After renovation Plan



Figure 29 Original Elevation

Redesigned façade arches that does not match with the rest

Height of the building has changed due to the intervention of the glass roof

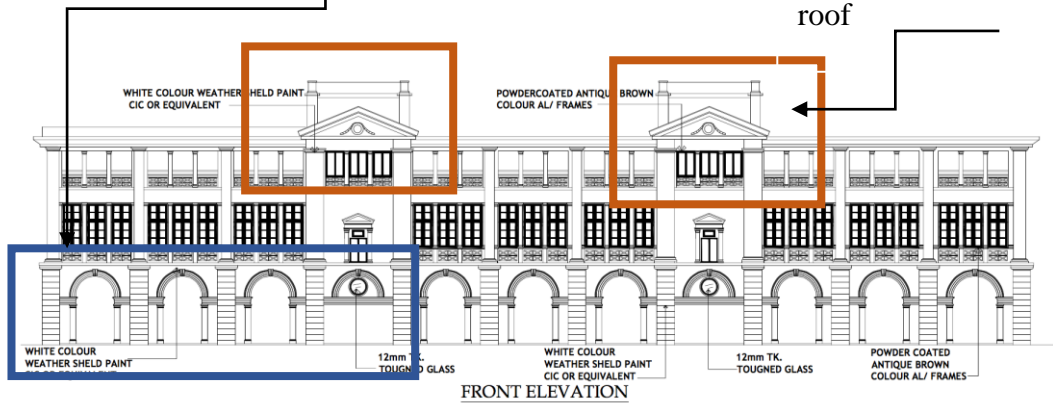


Figure 30 Elevation after renovation

Intervention of the Glass roof and a third floor deck

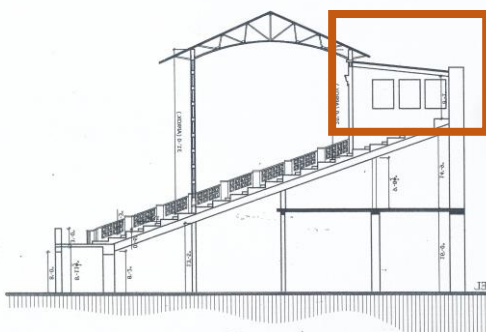


Figure 31 Original Section

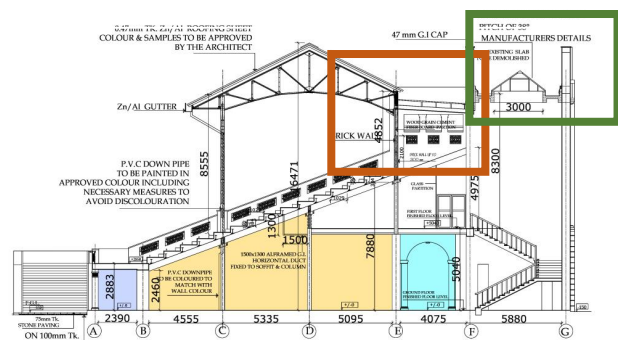


Figure 32 Section after renovation

3.8 Material And Substances

Even though the existing materials and built elements have been reused during the adaptation process, more focus was placed on using modern materials to gain the same appearance to maintaining the aesthetics and in some cases as a more economical option. There are several places that this method had been adapted.

The roofing material was changed to Zn/Al sheets for easy maintenance. The wood grain cement fiberboards were used for some internal partitions. Another one of the examples is the use of aluminum windows to replace the timber windows. In order to achieve the original appearance Aluminium profiles were used in the same size of the timber sections and power coated in Antique brown color to match with timber color. Differentiating the materials, using modern timely materials to give an indication of the time of the renovations and to identify the original and new additions and the use of material in the era of the renovation.

Another instance where modern materials were used in restoration is where concrete has been used for the doorframe as an alternative to original timber frame. But here the decorative timber frames were painted with teak color to give the false impression of being timber.

In the reconstruction and reuse of the building, new materials like full height tempered glass walls and doorways were introduced to suit the newly introduced Retail functions. In retail the exposure to public is a key factor in reaching out to the target audience. Display windows give a glimpse of what is available inside the retail store. When it comes to colonial buildings achieving this is more difficult as they are mostly buildings with solid walls and colonnades around the building. Therefore the architects have decided to finish the ground floor rear wall facing the rugby ground out of full height tempered glass to allow maximum visibility.

The upper floor façade on facing the rugby ground has been redesigned in tempered glass to offer visual linkage with the rugby ground. This is a clear instance where the original arrangement has been modified to allow for the new adapted function. The original windows were removed and two restaurants were offered direct unobstructed

view towards the ground.



Figure 34 New Racecourse building

At the time of the renovation no new user for the building was known except that the ground floor will be used for retail purposes and the upper floor will be used for restaurant functions. As for the amenities UDA provided a common toilet block, except for the restaurants. The upper floor is provided with separate toilet facilities

for each restaurant. For parking, 119 No. of parking lots were provided on the land adjacent to the proposed Race Course Promenade.

3.9 Special Conditions Applied To Retail Interior Design

In selection of users tenders were called after the renovation of the building. In the tender document there were a set of special conditions regulated by the UDA for the selected bidders. These were introduced as a regulatory method of preserving the historical value of the building.

Special Conditions

Masonry constructions if required will be allowed subject to prior the approval of the UDA.

Permanent constructions, which will affect to the structural stability, will not be allowed.

Allottees could arrange interiors of space according to their preferences. But the prior approval of the UDA should be obtained for every construction, proposed Architectural language, Façade treatment, textures, colors, details and any material usage within space.

Approval of the UDA must be obtained for the furniture to be used in the dining areas of the Restaurants.

The allottees shall be responsible for keeping the verandah free for easy pedestrian movement and shall not display or store goods on pedestrian walkways and verandahs.

All allottees should obey the conservation requirements of the existing building and every construction should respond to the historical character of the building.

The lighting arrangement of the interior could be designed as per space owner's preference.

Signage should be integrated to the building design and it should not visually

obstruct or undermine the historic significance of the building

Internal partitioning for subletting is not permitted.

Interior designs of the shops should be done by considering in order to promote window-shopping since the building is located within a recreational area.

Cost of installation and maintenance of A/C Units fixed in the allocated space shall be borne by the respective allottees of shop space in consultation with the UDA according to their guidelines and to match with the overall A/C Design for the building.

Electricity Bills, Water Bills, Assessment Rates and Taxes should be paid promptly by the successful bidder for the space allocated.

The locations of toilets demarcated in the plans prepared by the UDA shall not be re designed or changed as wished by the allottees.

It is the responsibility of the developer to handle the disposal of garbage in consultation with the Premises Manager of UDA. The UDA will reserve a common garbage collecting point within the premises.

Allottees of the shop spaces for restaurants should use necessary traps when draining the wastewater to common wastewater discharge line.

The allottee should obtain the necessary approvals for gaming facilities and playing activities.

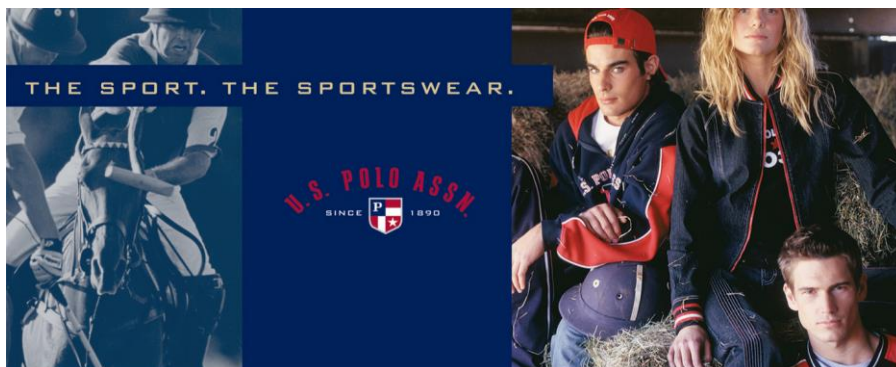
The designs for the retail interiors were allowed to be done according to the preferences or to show the brand identity of the storeowners and the Interior designers. But the final approval had to be obtained by the UDA prior to every construction. The complete proposal including the proposed architectural language, façade treatment, textures, colors, details and any material usage within space should be forwarded for approval. But there were no interior guidelines given for the interior designs prior to design. The interior proposal done according to the brand guidelines

were evaluated and the design had to be changed according to the given comments. This approach had its advantages and disadvantages.

Out of the retail stores located in the Racecourse mini pavilion building US Polo was selected for further study and to discuss on how the individual retailers how adapted the historic building interior to express their brand identity.

3.9.1 US Polo Assn

The U.S. Polo Assn. brand is the official brand of the United States Polo Association (USPA), the governing body of the sport of polo in the United States. The Association's trademarks and logos registered worldwide are managed by USPA Properties, Inc., a wholly owned subsidiary of the USPA. USPA Properties, Inc. provides consumers with branded apparel, accessories, luggage, watches, shoes, small leather goods, eyewear and home furnishings. The brand is athletic, confident, genuine, approachable and most of all, classic.



3.9.2 US Polo Assn Brand Identity

USPA Properties, Inc. branding strategy for their U.S. Polo Assn. license is to emphasize the authenticity of the brand's link to the game of polo. The new "Live Authentically" slogan speaks to the DNA and rich history of U.S. Polo Assn., The branding strategy, underscore the positioning of the brand, reflect its rich history and stay true to its roots in American Style . the brand value that further speaks to its authenticity, is that revenue from the sales of the U.S. Polo Assn. merchandise is used to promote the sport of polo -- everything from underwriting educational and training programs, to funding programs in umpiring, competition and equine welfare.

"Live Authentically," the marketing strategy expresses the synergy between the sport and the brand: worn by polo players.

The brand captures the authenticity of the sport of polo, whilst at the same time embracing the 'Classic American Style', known for its expert combination of comfort and casualness.

The retails use real equipment in their stores, American polo players in photography and real names of tournaments. This is combined with embracing the genuine spirit known throughout the world as Classic American Style-comfortable and casual, put together.

They differentiate their store by using consistent materials for their fixtures and use authentic furniture to suit the brand interior. Their brand identity is reflected in all retails around the world below are few examples of US Polo retails stores.



Figure 35 ;US Polo Brand Identity reflection

3.10 Selecting The Race Course Mini Pavilion

The first U.S. Polo Assn. Exclusive Store in Sri Lanka was by DSI -D. Samson & Sons Ltd, at Shop No. 1-B, Race Course Promenade, Reid Avenue, and Colombo 7. The store, features a wide array of U.S. Polo branded gent's shirts, t-shirts, denim, trousers, shorts and accessories such as wallets, belts and bags.

The sport itself is not widely followed or played in Sri Lanka, which created an initial challenge for the design team. Polo is practically non-existent in Sri Lanka, so the project was not approached with an inherent familiarity gained from popular culture. Unlike in other countries, the marketing task was difficult because there was no fan base of the sport polo. Therefore the location of the store made a vital role in marketing the brand. The racecourse was identified as the ideal place to locate the store because of its history with horses and sports. The Colombo racecourse has a reputation for horse racing and an elite lifestyle related to the games. Its association and the spirit of the place still prevail up to date. In order to create an authentic reflection of the brand, the authenticity of the building and the deeply rooted sports heritage was used. The authenticity of the place will add a mileage to the establishment of authenticity of the Brand.

3.10.1 Design of the Retail Space

The Interior design captures the authenticity of the sport of polo, whilst at the same time embracing the 'Classic American Style', known for its expert combination of comfort and casualness. US Polo interiors use real equipment in their stores, American polo players in photography and real names of tournaments. This is combined with embracing the genuine spirit known throughout the world as Classic American Style-comfortable and casual, put together.

Retail interior with customer insights about the building and which elements would feel aspirational and instill an emotional connection to the classic lifestyle of polo, helped to convey the authentic feel concept. In order to create an authentic reflection of the brand, the design team had studied the sport's heritage, studied in detail the visual language of the clothing, equipment and tack.

The legacy of the sport was expressed through a subtle, understated design approach compared to concepts seen in conventional retail shops. The store's exterior distinguishes it as someplace special. Its clean, white stucco façade with arched window vitrines and entry doors frame a glimpse into the store and highlight the colorful interior.

The retail Interior emphasizes the authenticity, connecting the passion for the sport with the passion for the brand. It embodies all that's best about the game and the horses and the camaraderie. The contemporary interventions were done to respect the building and strategically used the buildings authenticity or the image of the host space being rich, high class, timeless to enhance the authenticity of the interior.

The Us Polo retail shop space consist of two brick partition walls and the shop can be accessed form both corridors in the front and the rear. This is in advantage where that space can be utilized for advertising.

3.10.2 Challenges

3.10.3 Exposure to public

The external advertising was allowed only on the monopole signage. Internal advertising is allowed inside the store space. As per the interior layout of the building the retail fronts are not directly open to the street. The corridor in front of the shops with an arched colonnade sets back the show windows. The show windows are visible to the street only through these arches.

In many cases this could be a barrier in reaching out to a maximum number of customers. This is decisive factor, and a great disadvantage, when it's an up coming retail brand. But in the case of U.S. Polo the less exposure to public does not critically affect the target customer audience. Because it is already a well-established brand with a certain brand Identity and loyal customer base. US Polo does not necessarily have to reach out to all commuters passing by because the brand is positioned for elite or high-class customers. They use different marketing strategies to reach out to their target group.

3.10.4 Limited Space.

The store is 18'4" in width and the length is 53'4". Since the shop can be accessed from both the front and the rear. The rear side of the store has a full-length tempered glass wall and the full shop is visible in one stretch. Therefore allocating enclosed spaces for store and fit on rooms were a challenging task. The design team has used this setting to their advantage by segregating the store in to sections.

The full length of the store can be identifies in 3 main sections with two window displays on front and rear. The first section or the entrance to the store has a false ceiling at 14', which create a double height volume as you enter the space. This double height volume is designed to express everything about this brand. The second part is the section where the products are displayed this portion has a low ceiling where every product is easily accessible. The other part is utilized for the store and the fit on rooms. The store and fit on room partition is used as the backdrop for the rear window display. This is the only shop that has used both the front window and the rear window for advertising.

The interior has managed to retain the retail store identity without damaging the volume of the building while using it to showcase the brand identity. But the interior features such as the exposed tiers and the trusses were covered with false ceiling. That mid level space in between is used as a common store space for both U.S. Polo and the Origin store.

3.10.5 The fittings and fixtures

The Racecourse flagship features a variety of finishes and fixtures that help define distinct zones for casual menswear, denims, trousers and accessories.

Inside, the visual themes strive to translate USPA's core approachable, classic and athletic values. Vintage-inspired interiors avoid the glossy and modern, in favor of distressed finishes. Timber, in solid and rough shapes, was stained with rich dark walnut tones, as seen on classic traditional style tables and on the entry arch carved with "Since 1890," lending the rugged and masculine feel of a private members' club.

3.11 Light Dictate Mood And Attention

The atmosphere created by simple arrangement of lighting fixtures also adds up to the dimly lit, cozy, authentic feel. The lighting is used to highlight the apparels and accessories. The general lighting was done to provide a low luminance level while high luminance LED track lights were used to highlight the sale products and the display visuals.

As in the mother country, a day at the races in the colonies meant dressing up, and the monumental '20th Century Impressions Of Ceylon' recalls men "in long tailcoats and white tall hats" and equally elegant ladies in fashions comparable to, if a little damper than, those seen in England.

3.12 Evaluation Of The Retail Interior

After evaluating the project as finished by the restorers and architects, an evaluation of the contemporary use of the project is made: Is this use respecting the capacity of the building or is it suffering and overuse? Is the well-thought retail concept successful and does it correspond to the needs of the retailers? How does the public conceive the project? As a tool for this evaluation, the a checklist was prepared .

3.13 Case Study 02 -The Arcade Independence Square (Auditor General's Building)

3.13.1 History of Jawatta Asylum

The Arcade Independence Square was initially built as the Cinnamon Gardens Asylum, which later came to be known as the Jawatta Asylum. The Colombo Asylum date back to Governor Gregory's initiatives to build a state of the art landmark asylum in Ceylon in 1875. The building was originally constructed in 1889, as a lunatic asylum, Jawatta Lunatic Asylum (also known as the Cinnamon Gardens Asylum).



Figure 36 Cinnamon gardens

In the 19th century, insanity was thought to be the result of bad and undesirable environments, and initiatives were taken to house the insane in large asylums, which provided safe, secure and compassionate care without any form of restraint to restore their health and sanity. At that time in Europe, asylums were with beautifully landscaped gardens located often at the edge of the city that became symbols of major cities. Recreation, leisure, works, games, farming, bakery and light industrial work were considered as therapeutic and thus asylums became a self-sufficient community. These asylums were introduced to their colonies too.

The design and management of asylums focused on providing fresh air, good food, rest, work and living in spacious beautiful settings. The original design was done

according to the pavilion model. Pavilion became a term of hospital architecture in the mid nineteenth century. It means a detached or semi-detached block or building in a hospital complex. a pavilion is defined as "a building or a main building with a block plan".

The term "Pavilion Hospital" in an extended sense for "an structure consisting of independent buildings (completely isolated or linked to each other through open galleries), irrespective of the layout".

Pavilion Plan Institutions Source ; <http://www.asylumprojects.org/index.php>

This asylum Pavilion model design consists with entrance and administration blocks, four wings with eight pavilions provided accommodation for fifty inmates in each. Day rooms, wards and single rooms accommodated the inmates. Each pavilion was separated to prevent spread of possible infection.

Administration and services including the washrooms, dead room, garden shed, quarters and the stores were also provided. Pavilion design was preferred as new extensions could be added on in the future. The setting and the design of the building including the interior, promoted maximum daylight, secured greatest amount of circulation of air about the buildings, and enabled every part to profit by the prevailing winds. Simple internal arrangements facilitated air circulation within the building. Access to all sections of the asylum was made easy through corridors without being exposed to the elements. Both administrative and clinical staff had easy access to patients and utilities.

3.13.2 Conversion of Jawatta Asylum (Auditor General's Building)

Towards the beginning of the 20th century however, asylums lost their reputation in due to custodial care with overcrowding, unhygienic conditions resulting in lack of care, cruelty and neglect of inmates. In 1917 a new larger facility was constructed at Angoda, with all the patients being transferred from Jawatta by 1926.

The Jawatta Asylum building subsequently housed the newly established University College. The building complex was then occupied by the Sri Lanka Broadcasting

Corporation (SLBC), the Public Administration Department, Auditor General's Department and later the Government Analyst's Department. The Administrative building of Jawatta Asylum was converted to Western Provincial council Building.

The location is the most outstanding attribute of Arcade – Independence Square. Historically significant and strategically located facing one of Sri Lanka's most prominent landmarks, Independence Square, this location holds great value in terms of the actual positioning in the city and its beautiful surroundings. It is this space, which has formed the bedrock of the Arcade's eye-catching presence.



Figure 37 View from the Independence Square

3.13.3 Adaptation of the Auditor Generals Building for commercial purpose

The Colombo Asylum had undergone decay due to neglect over the years. The present project, an integral part of the Metropolitan City Development Plan undertaken by the Ministry of Defense and Urban Development has made use of contemporary ideas, local experts and modern technology creatively to transform the complex into a very beautiful, modern and refreshing public space.

In 2012 the Urban Development Authority commenced the renovation of the buildings and special care was taken to preserve their original architectural features whilst adding modern technological features and amenities. Already from the

beginning it was clear that no major interventions would be made to the exterior of the buildings. The building exterior was resorted as it was. The buildings remain true to the original complex with minor additions and alterations shopping complex was officially opened on 13 July 2014.

Initially, the adjoining recently added buildings were demolished with all temporary shelters and connecting bridges. The congested haphazardly built site was cleared to give proper recognitions and visibility to the heritage building.



Figure 38 Before and after renovation

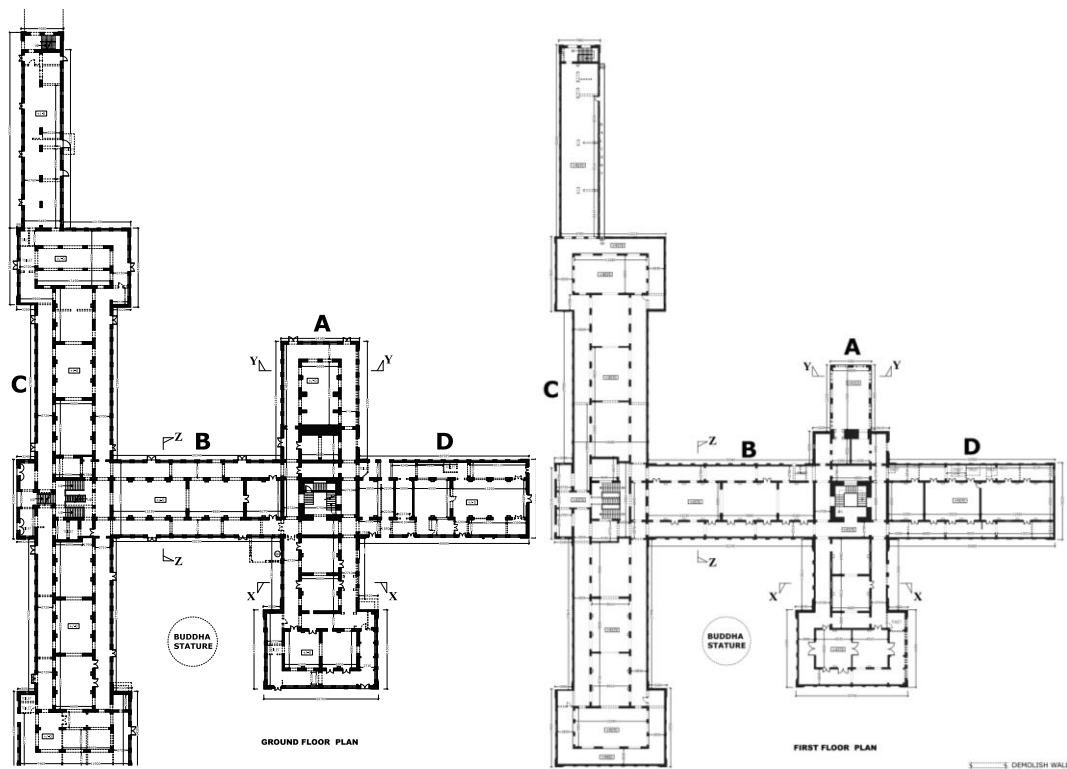
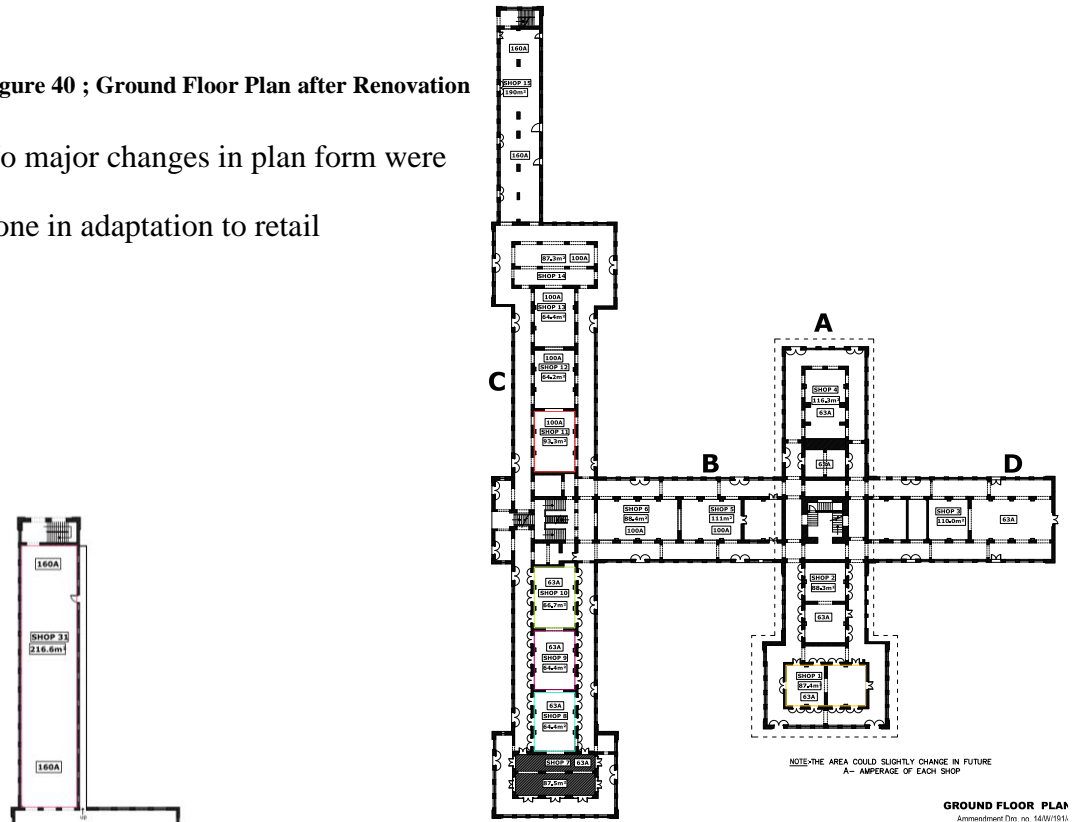


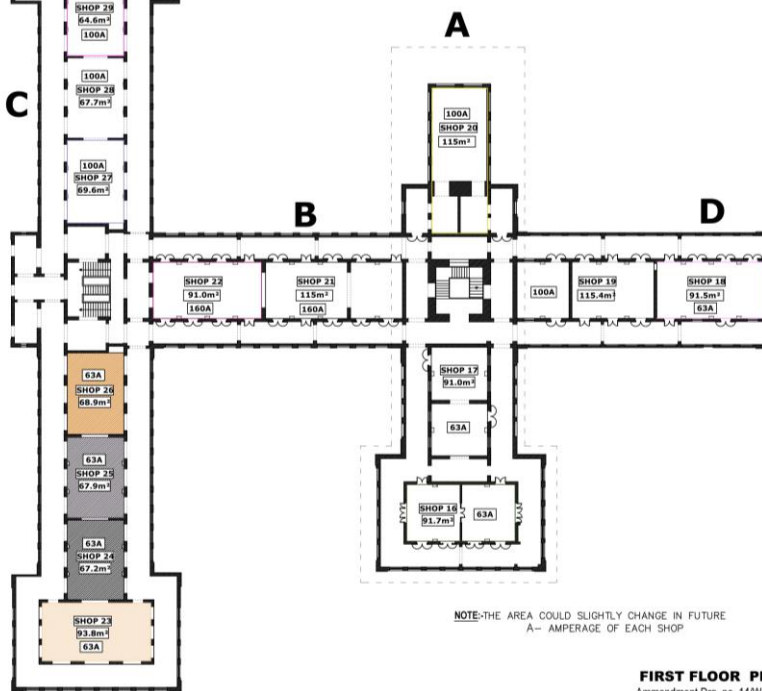
Figure 39 Measure Drawings

Figure 40 ; Ground Floor Plan after Renovation

No major changes in plan form were done in adaptation to retail

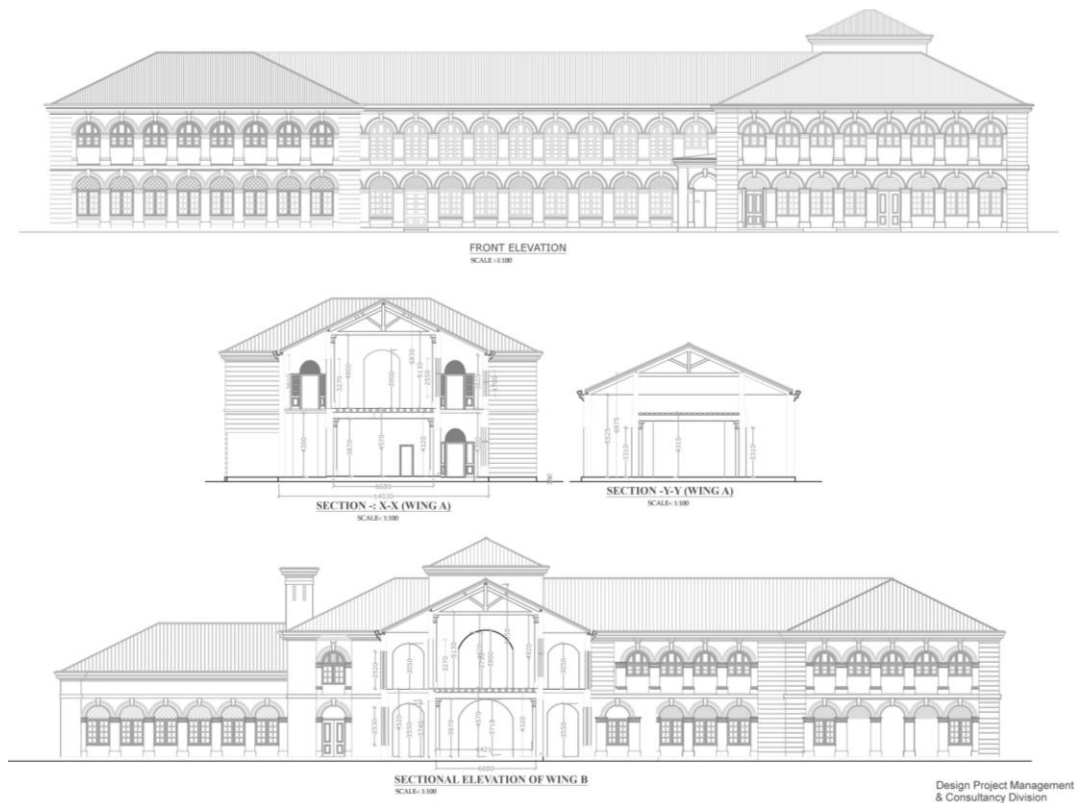


GROUND FLOOR PLAN
Amendment Dm. no. 14/W/1011



FIRST FLOOR PLAN
Amendment Dm. no. 14/W/1011&R

Figure 41 First Floor Plan after renovation with Galleria Colored



Galleria interior section

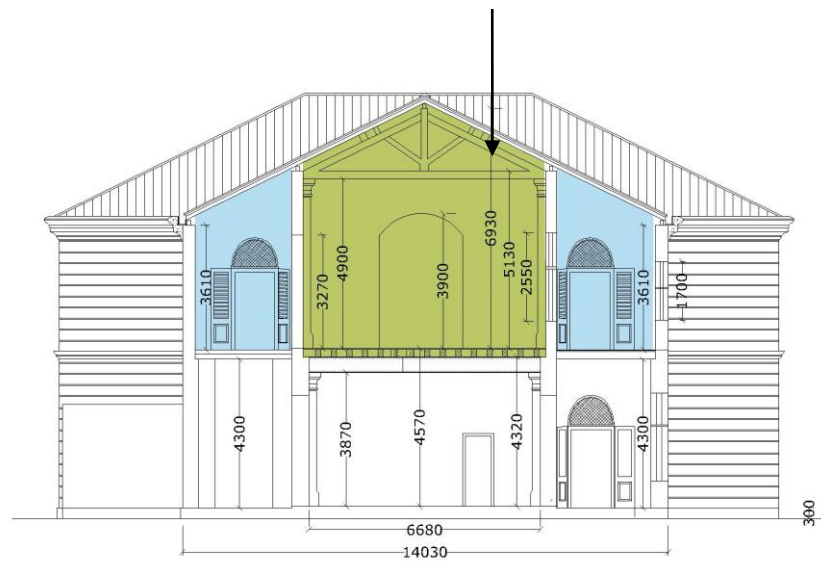


Figure 42 The typology of the building

3.14 The Typology Of The Building

The typology of the building was in favor of retail reuse adaptation.

- + Central location
- + Large area
- + a Colonnade right around the building for circulation
- + Open structure → easy to adapt to new use
- + Convertible in to small spaces
- + People see colonial heritage often as ‘their’ heritage
- + Ceremonial, touristic and cultural reuse
- _ The arched colonnades restricts visibility

3.15 Changers Demanded By The Retail Functions

Already from the beginning, it was clear that no major interventions would be made to the exterior of the buildings. Therefore, it was renovated with repeating existing fine ornamental detail decorating the façade, exquisite windows and timber floors. There were few addition and demolitions done to the original architecture of the building in order to achieve better structural stability, functional interiors and more rentable spaces for retail functions.

3.16 Changers In Form And Design And Material And Substance

The first step was to remove all the plastering work, to identify major changers done to the original plan of the asylum. It was identified that several original arches were closed by brick, there were newly added partition brick walls covering the access paths. Thereafter the all-later additions were removed until original structure and layout remains. While clearing the plastering closed ventilation holes were found under the windowsill. All theses were recreated to the original status



Figure 43 Clearing of plastering to identify new additions

The layout and the design of the building were in great favor of adapting the building to a new use. There was a corridor walk way right around the building to facilitate safe and sheltered passage for patients and utilities in asylum. But In later adaptations for offices, there were several partition walls and toilets and building separations were added. In this new adaptation newly added wall were demolished and the original layout plan was recreated.

Toilet facilities are provided in a separate building minimizing the damage to the heritage building due plumbing and other services.

In later adaptations, some of the original arches were closed by brick walls in the renovation they were cleared and reconstructed to original layout. The staircase of the wing A is constructed across and archway. And brick in later additions closed the arch opening. But since it was a necessity to reach upper floors the staircase was kept as it is while clearing the arch opening to the original status. A glass sky lights were introduced above the staircases.

On the main staircases there was only one arch facing the staircase but for more visual connections two more identical arches were created which were not in the original plan. The original staircase was an timber staircase, but in renovation the balusters were



Figure 44 Before and After Renovations

replaced with ornamental steel balusters. This was done to create the retail interior more interesting. Original upper floor was made out of timber, but the type of material and structural system used varied from place to place. Therefore the complete floor was replaced with a consistent Timber floor.



Figure 45 Before and after renovations

3.17 Special Conditions Applied To Retail Interior Design

Same Special conditions as in Racecourse was applied to this project

3.18 Galleria

Galleria is Colombo's first ever multi-brand, mini department store launched by dynamic conglomerate Softlogic Holdings PLC. Galleria, the multi-brand mini department store has a product range that features style, quality and the latest international trends that appeals to all age groups with a complete line-up of international fashion and technology brands. Located in Havelock Road, Colombo 5, the spacious 8,000sq.ft area with ample parking space offers unique and exclusive shopping on par with international standards.

The store contains a wide selection of branded names such as Levi's, Nike and Giordano, with ladies and gents clothing in Levi's and Giordano including tops, blouses, T-shirts, shirts, pants, jeans, shorts, bags and more. A watch station, 'International Watches' offers a wide selection of timeless classics from Fossil, DKNY, Diesel, Skagen and Adidas, while a Parfumarie outlet has the latest fragrances and cosmetics.

3.18.1 Galleria brand identity

Galleria does not have a brand Identity of its own since consist of collection of High-end brands. Therefore the retail interior also reflects the same.

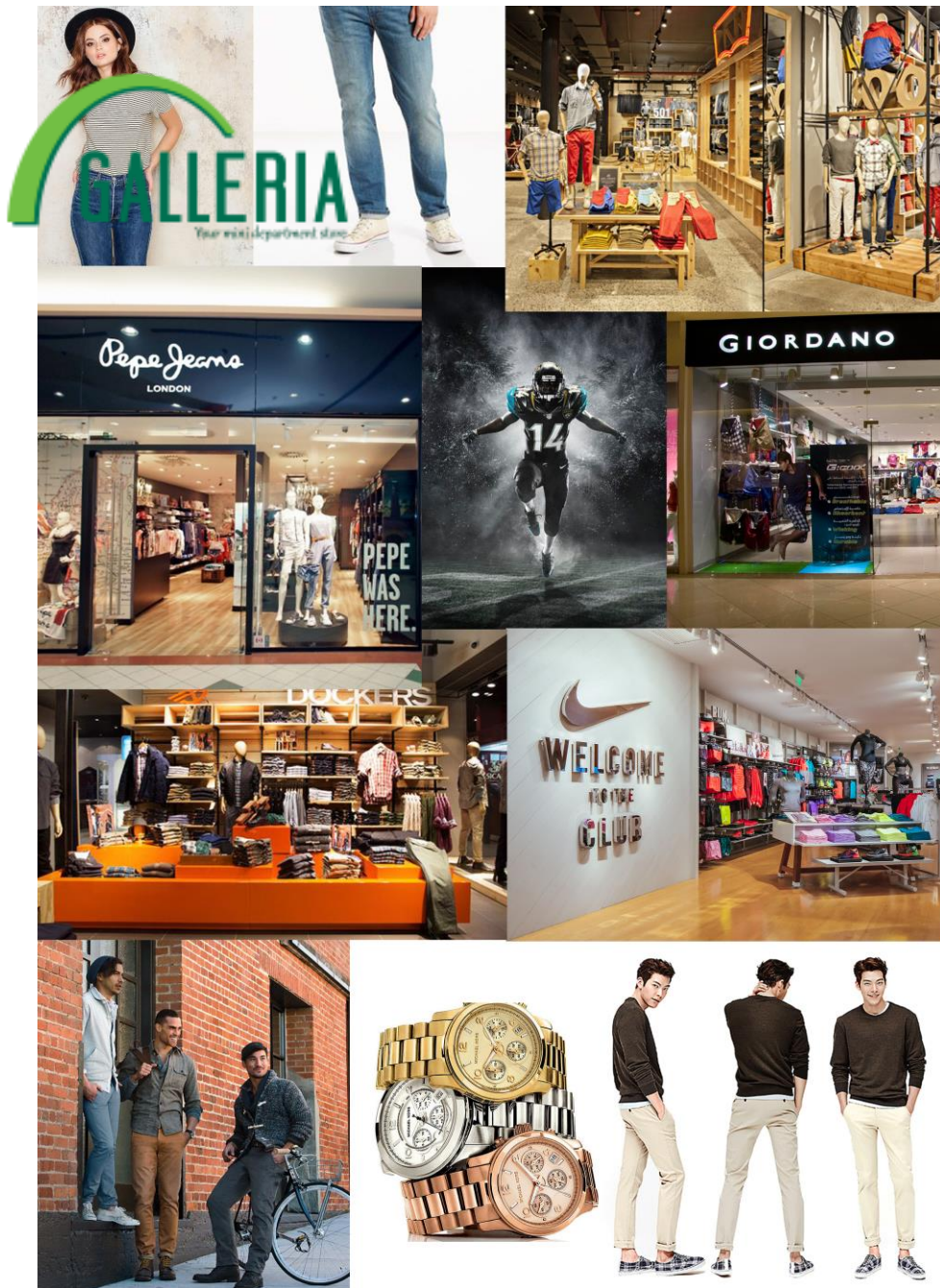


Figure 46 Brand Identity reflection

3.19 Selecting The Archade Independence Square

The Galleria does not have any relationship to the historic legacy of the building and the reason for locating the store is to serve as a pilot store to position the brand within the market. Therefore, the historical building is used as the main attraction and to make a statement of their product authenticity by selecting a historically

adapted building.

3.20 Design Of The Retail Space

Even though The Galleria specifically looked for a historic building to locate their store once they are inside the store design intention is to give full experience of the brands

3.20.1 Challenges

3.20.2 Exposure to public

The external advertising was not used by the client. Internal advertising is allowed in the corridor where the architect had creatively designed an ornamental signage for the entrance

As per the interior layout of the building the retail fronts are not directly open to the street at all. The store is only visible and accessed only by the upper floor corridor. The corridor in front of the shops with an arched colonnade sets back the show windows. The show windows are used for advertising.

In many cases this is major barrier in reaching out to a maximum number of customers. This is decisive factor, and a great disadvantage, when it's an up coming retail brand. But in the case of branded retail the less exposure to public does not critically affect the target customer audience. Because it is already a well-established brand with a certain brand Identity and loyal customer base and use different marketing strategies to reach out to their target group.

3.20.3 Limited Space.

The store area is a much larger area. But the store had become crowded with projects over the time. Even though the initial design had spacious layout the targeting more sale and products more and more products were introduced. The main store was segmented in to compartment to display differed branded products. Similar and competing brands were places adjoining and together for easy comparison.

3.20.4 The fittings and fixtures

Different fitting and furniture were used to differentiate each band store

Inside, the visual themes strive to translate and express each and every brand at the same time.

3.20.5 Light Dictate Mood and Attention

The atmosphere created by simple arrangement of lighting fixtures that provide general lighting to the store but at the same time a spot light track also highlights the products for sale but no effort was taken to highlight the products individually.

3.21 Evaluation Of The Project Against Specific Qualities Of The Racecourse Mini Stand As An Historic Monument

3.21.1 Evaluation of the value of the Interior

Most significant elements

Form and design

- Colonial Classic Ornamental architecture
- Arched colonnade
- The high roof volume inside store
- Open plan

Material and Substance

- Use of timber
- Exposed rafter Detailed Roof
- Preserved timber frame construction on the interior of the building

3.22 Evaluation Of The Retail Interior

After evaluating the project as finished by the restorers and architects, an evaluation of the contemporary use of the project is made: Is this use respecting the capacity of the building or is it suffering and overuse? Is the well-thought retail concept successful and does it correspond to the needs of the retailers? How is the project conceived by the public? As a tool for this evaluation, a checklist was prepared .

4 DISCUSSION

Both case study buildings were successful retail adaptations in terms of Colombo City revitalization, implemented as a part of Colombo Regeneration Master Plan. These two were at the forefront of building the Colombo City image and branding the city as a greener commercial hub going towards sustainability as a country.

Since these buildings are not listed in the list of Archeological Protected Monuments in Sri Lanka, the owner of the case studies; Urban Development Authority have used a more free adaptation method toward retail functions. This more relaxed adaptation may benefit the retail functions but in terms of continuation of the historic legacy, this situation could be threatening.

Different stakeholders' interests create a tension between historic adaptive reuse and retail functions, more the tension, more it leads to successful historic adaptation as well as successful retail functions and design. However, in these historic building adaptations, the regulatory authority for Colombo Metropolitan Region building projects and the owner of the buildings are the Urban Development Authority. Therefore, the owner's interests and the regulation authority's interests were not in conflict. Thus, the owner's retail interests such as achieving maximum floor area of rentable space, obtaining view to add value to rentable space, using strategies to attract customers to upper floors were given the more priority as well as to historic renovation of the building. The adaptation was done to create a historical statement for the upliftment of the retail functions rather than a preservation activity. However, the authenticity and the character of the building as well as the interior as a whole have been preserved and an attempt has been made to give it, its due respect. The architect of the Arcade Independence Square has gone to greater lengths to preserve not just the building exterior but also the original interior state of the building.

Nevertheless, the issue lies beyond this stage. It is identified that most threat to historic interior adaptation is in the individual retail branding designs. The Urban Development Authority has tried to regulate the interiors by introducing some building specific special conditions to retail interior adaptations. These conditions

were much general statements. Therefore, application of these conditions has not been entirely successful, because the preservation of authenticity is not guaranteed through these conditions. In the first case study US Polo, since the “Authenticity” is a part of their slogan, they benefit a lot from the historic legacy of the building to which they have treated the interior in a more authentic manner. In this case study the challenges created by the typology and the layout were addressed in a respective manner thus taking these to their advantage to promote and increase the store visibility to the outside and create volume for internal visual branding. Also, the use of material and variations in the illumination tones have highlighted where necessary with due respect to the interior of the historic building as well as the brand standards. Therefore, the authenticity of the brand as well as the authenticity of the historic interior coexist and compliment each other to a certain extent. Although, this is not entirely a best example of preserving full authenticity of historic interior. The approach and interior concept of historic led interior a more suitable word would be authenticity led interiors will conform the authenticity of the historic building to some extent.

However, in the case of Galleria in Arcade Independence Square, the situation is much different. The Galleria does not have any relationship to the historic legacy of the building and the reason for locating the store is to serve as a pilot store to position the brand within the market. Therefore, the historical building is used as the main attraction and once they are inside the store design intention is to give full experience of the brands. Since the store is a combination of different high-end brands, they all have to make their own brand statements in the same store. This is a successful design in terms of conveying each brand identity to coexist and make their own statements at the same time. Nevertheless, Galleria has fall short in terms of respecting the authentic value of the interior. One of the design decisions taken to respect the historic interior is by opening up the ceiling center and exposing the roof structure. The initial design which was done by the architect was more respectful towards the space of the historic building and had a consistent flow from material to the layout and in fit out and product display. However, with time, the interior arrangements have changed drastically making it a clutter full and crowded place

with products everywhere. The individual compartments and even the ceilings were colored to create brand distinctions, while the Galleria, as multi-brand mini department store has no identity of its own.

The retail interiors in these case studies are mostly governed by brand standards. This is the same situation of the other branded retail shops and even worse in Fossil, Tommy Hilfiger and Charles and Keith, located in Arcade independence square, because they had strict branding regulations and they could be located anywhere else. These retail led design concepts as oppose to authenticity led retail interiors will result in loss of authenticity in the retail interiors.

The confirmation of authenticity of the adapted interior lies in the hands of the retail designer and importantly the owner's intentions. No regulation can determine or predict the ever-changing retail environment because, initially even the approved design meet the standards and respect the authenticity of building. The overuse and seasonal changes in a retail store nature will not always guarantee the authenticity of the historic interior thus cannot always be regulated.

Most importantly, in both case studies, the retail interior design involves installation and insertions only; no major interventions were made to the historic setting. Therefore, both interiors are reversible and only threat to the historical authentic interior is temporary.

Nevertheless, these adaptations into retail functions have made the city to relive again and have become recreational designations for the general public. Retail adaptation projects have been successful in uplifting the spirit of the place and helped in branding the Colombo City and Sri Lanka towards the Wonder of Asia in tourism.

SWOT analysis reusing historic buildings for retail

	Opportunities	Threats
Internal	<ul style="list-style-type: none"> • To ‘use’ a historic building is considered positive in relation to its conservation • Retail can provide funds for maintenance and restoration of the building • Easier to find investors for retail than for social or cultural activities • Unique setting which may enhance ‘customer experience’ 	<ul style="list-style-type: none"> • Retail design in general is short-lived while restoration should be longstanding • Conflicting interests between different stakeholders involved • Potential loss of authentic heritage-values of the building • Limitations to the retail design • Additional cost for restoration and maintenance (partly) at the retailer’s expense
External	<ul style="list-style-type: none"> • Retail may enhance urban regeneration • Building receives a public function, in contrast with reuse into e.g. dwelling or offices 	<ul style="list-style-type: none"> • Often time-consuming legal procedures for listed buildings

5 CONCLUSION

It is evident that historical building adaptation to retail functions will lead to urban regeneration in a city. However, adaptation of historical interiors may be more challenging because the developments has to be done giving due respect to the historical value of the building. Historical buildings can be considered successful in creating a unique setting that creates a curiosity that triggers people to enter the store. Locating the store in a historical building seemed successful for creating a specific brand identity. Therefore, mainly the retail brand concept will determine how the retail design is approached even in a historical adaptation. Here the historical buildings can be used as means for retail branding and differentiation.

To achieve a successful retail design, authenticity is the key to a historically adapted building where both retail branding and historic value overlaps. The approach and

interior concept of historic led interior or authenticity led interiors will conform the authenticity of the historic building rather than retail led interiors.

However, for some retailer's direct commercial benefits form historic led interior may sometimes be questioned. Therefore some stores are served as pilot stores to position the brand within the market, only to render their store as authentic. In such cases, the relationship developed between the contemporary retail design and the historic building is marked by contrast giving priority to brand identities. Here, the historical building is used as the main attraction to highlight the brand.

In such cases where retailer wants to express values such as exclusivity, authenticity or sustainability, being located in a historic building may contribute to the concerned customers' brand perceptions. As such, the retail branding may be borrowed from the store's location or architecture or in more general terms, its retail design. However, even though the designs are done to compliment or mark contrast, the interior still could be designed to be reversible in a way that would not harm the authenticity of the building permanently, because the retail design as short-term.

Insertion and interventions should be completely reversible to allow future changes. One has to be very careful before selecting a design strategy to address the interior adaptations. Deciding up on the new function of a monumental building is not an easy first it must be analyzed.

Is a retail function the best new use for this building?

Can the building match for the proposed function?

Which type of retail is suitable?

Can the new function provide enough resources for the maintenance of the building?

After analyzing if retail is a proper new use for the building, To avoid an over-use of the monument has to be ensured. It cannot be overloaded but from the other hand, a too limited occupation of the building will not provide enough resources for restoration nor for maintenance of the building. The intensity of the use of the

building should be well balanced. As noticed in the case studies, not all type of retail is suitable to bring into an historic building. To ensure historic led retail interiors one can select tenants that benefit or appreciate the historical value of the host space. But this is not always possible.

The project should be economically viable. It is important that enough percentage of the available floor area can be used as commercial area. If necessary, extra commercial floor area can be created by the construction of new floors or through constructing a contemporary annex to the historic building. However, these kinds of interventions only are acceptable when they respect the intrinsic values of the monument.

The approach to design may vary with the intentions of different stakeholders, brand standards and brand intentions. In a retail project, different stakeholders are involved and their expectations are much different. In achieving meaningful authenticity for a retail reuse project, restoration parties are primarily interested in preservation of the significant heritage values; and retailers are concerned with offering emotionally engaging experience to the customer, aiming to enhance the store loyalty through branding. However the best result is obtained by a far-reaching collaboration between the different stakeholders involved in the project. From the case studies, it can be identified that it is possible to create retail interiors that are successful from each of these perspectives. When the storeowners specifically look for a historic location with relevance to the brand values, creating true authenticity can lead to retail interiors that complement the retail brand and the historic building.

Respect for the historic and architectural quality of the surrounding is stressed in all literature dealing with reuse of buildings and urban regeneration. But practice shows that many sad examples are at hand where the retail design does not show any respect for the historic interior in which it is located. The respect for the context should be twofold: (1) the original typology of the building should be respected and specific characteristics of the typology should be taken into account in restoration and the retail design. (2) The specific values of the monument should be assessed and should be the basis for the restoration project. Moreover the values of the

historic building should be respected by the retail design.

Materials and techniques used for the new interventions should be as high in quality as those used in the historic building. But it is not necessary that these materials are the same. Contrasting materials, application of new techniques and contemporary design can be used to the new additions to identify the new interventions from the historic

To encourage a qualitative rehabilitation of historic buildings into retail functions, it is necessary to establish guidelines. Existing guidelines and tools to help architects with reuse projects do not specifically deal with retail-projects, Others mainly focus on the urban dimension and do not deal with the interior of the buildings and the retail design Nevertheless, the analysis and comparison of different theories and the comparison of the literature with the conclusion of the case studies can provide a framework for the development of guidelines for retail design in historic buildings.

Restoration Concept	- Not retail-led but Héritage led
Flexibility And Reversibility	- Allow future changes to the retail design; the retail design should be completely reversible
Use And Function	- Balance intensity of use - Select retailer that profits from monumental character of the monument
Economic Viability	- Available commercial area need to be commercially beneficial
Quality Of Design	- Strive for high quality of design - Quality of design obtained through discussion between different stakeholders

Respect The Context

- Respect for the original typology of the building

- Respect for the specific values of the building

Materials And Techniques

- New materials should be as high in quality as the historic materials

- Avoid new interventions are falsely understood as being historic

This research is limited to two stores in two different retail reuse adaptations for which it investigated the aspects of retail interior branding and historic adaptation of colonial buildings. Most of the semi-public British colonial buildings are with the same typology; therefore, it can be generalized among the British colonial buildings in Sri Lankan Context. To get a more complete understanding of retail branding more case studies of different settings should be considered.

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7 APPENDIX

The interviews based on the following key themes

- Limitations to the retail design
- Additional cost for restoration and maintenance (partly) at the retailer's expense
- Retail branding and customer experience
- Retail design in general is short-lived while restoration should be longstanding
- Tax incentives and subsidy for restoration and maintenance
- Often time-consuming legal procedures for listed buildings
- Building receives a public function
- Conflicting interests between different stakeholders involved