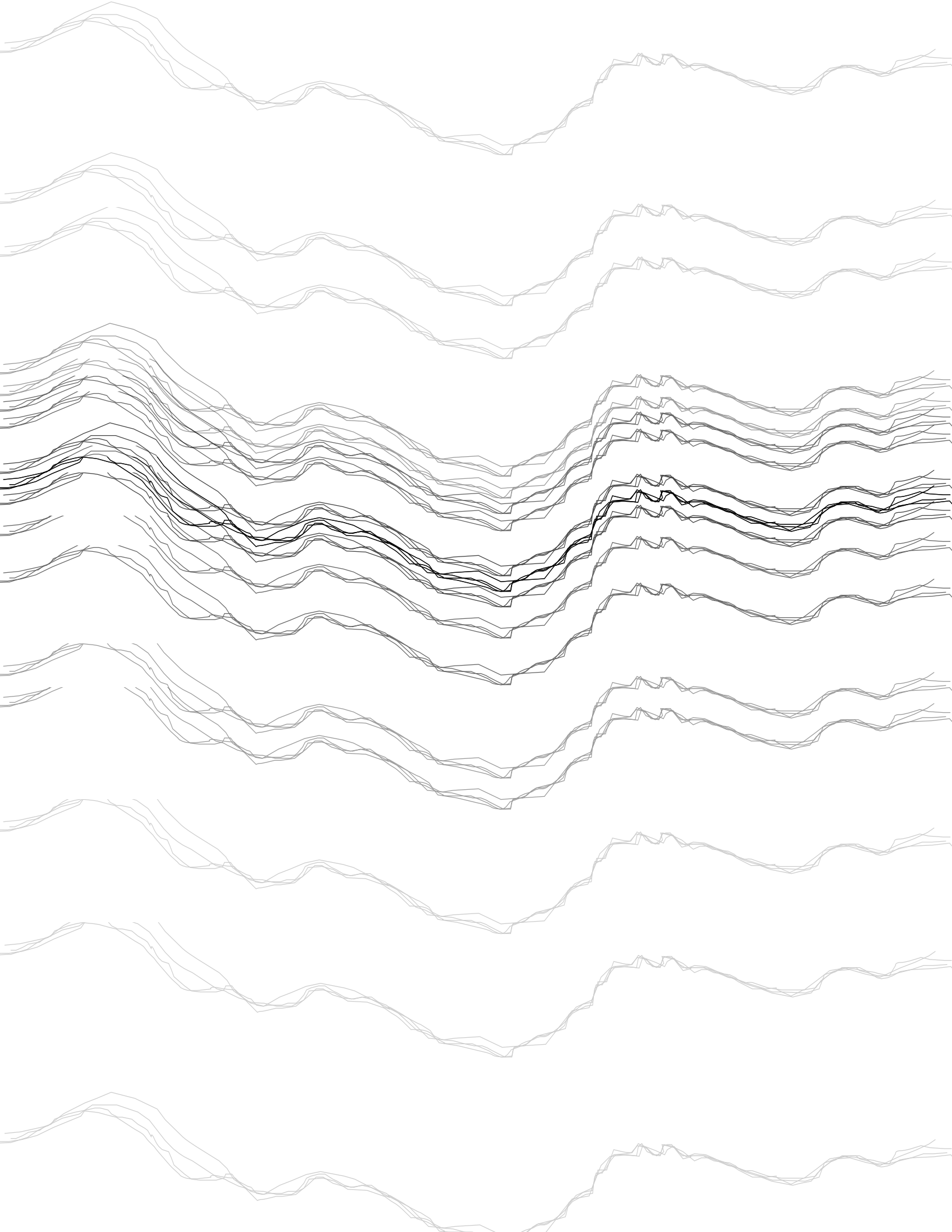




Theatre as a metaphor for guerilla retail:  
Using retail to create connections

Andrea Sosa Fontaine



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A Thesis submitted to the Faculty of Graduate Studies of

The University of Manitoba

in partial fulfilment of the requirements of the degree of

MASTER OF INTERIOR DESIGN

Department of Interior Design

University of Manitoba

Winnipeg

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THE UNIVERSITY OF MANITOBA

FACULTY OF GRADUATE STUDIES

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of

Master of Interior Design

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# Table of Contents

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## Table of Contents

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Acknowledgements	i
Dedication	ii
Abstract	iv
List of Figures	vi
Introduction	1
Chapter 1: Project Overview	07
1.1 Project Description	09
1.2 Client Description	11
1.3 User Groups	13
1.4 Project Application One	13
1.5 Project Application Two	15
1.6 Project Application Three	16



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Chapter 2: Methodology	19
Chapter 3: Theoretical Framework	27
3.1 Framework	29
3.2 Conceptual Framework Diagram	38
Chapter 4: Precedent Studies	39
4.1 The Wrong Store	41
4.2 Swatch Instant Store	42
4.3 Comme des garçons	45
4.4 Illy Cafe	47
4.5 SOCO Cargo	49
4.6 Ikea Everyday Fabulous	51
4.7 Nike Runners' Lounge	51
4.8 Delta Sky 360	52
4.9 Discussion of Precedent Review	54
Chapter 5: Field Studies	55
5.1 Project Application one - Site Photographs	57
5.2 Project Application two - Site Photographs	65
5.3 Project Application three - Site Photographs	71
5.5 Photographs of retail vendors	77
5.6 Interviews	80

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Chapter 6: Programming	81
6.1 User profiles	83
6.2 Product Inventory	87
6.3 Existing Site Conditions	91
6.4 Design Studies	97
6.5 Design Strategy	111
Chapter 7: Design Intervention	117
7.1 Guerilla retail store process	119
7.2 Guerilla retail consumer process	143
7.3 Guerilla Retail Modular Units	147
7.4 Application 1	171
7.5 Application 2	183
7.6 Application 3	197
7.7 Integrating the senses	211
Chapter 8: Conclusion	215
References	227
Appendix	231
Interview Ethics Approval	232

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It is through all of you that I was able to complete this practicum with a rich and meaningful experience.

Thank you

# Dedication

In memory of my father and grandfather,

Mario Bonifacio Soza Retamales and Mario Manuel Soza Gomez,

siempre conmigo.

# Abstract

The following document explores 21st century retail design issues, with a specific focus on the emerging typology of guerilla retail. Furthermore, the document engages in fair trade retail, and guerilla retail as a method to educate and empower. The project was developed to explore a current disconnect that exists between producer and consumer. This disconnect has arisen out of a number of factors, including, the geographical distance between producer and consumer, as well as the lack of information provided to consumers about products. Within this project, guerilla retail is a medium used to explore how design can reconcile the connection between producer and consumer. Ten Thousand villages, a fair trade retailer, is the ideal client for this project, in that their mission and values coincide with the purpose of this study.

Through methodologies and performance theory from theatre, guerilla retail design will be examined as it pertains to fair trade issues and the importance of experience to retail.

The project involves the design of three guerilla retail stores, using the same model and methodology, in two contrasting communities. Ideas and theories from various forms of Guerilla theatre are examined to enhance the experience of the retail environment, creating a deeper emotional connection to the product, consumer, producer, and act of shopping.

The practicum demonstrates that retail can be used as an informative tool, and can be unique, as well as, affordable. Guerilla retail provides a medium to cross language and physical geographical barriers by strengthening the connection between consumer and producer through information and design intention. It also demonstrates that a single retail model can be used, for different

communities, retailers, and functions. This fair trade guerilla retail model aids in the success of the independent craftsperson or retailer. Through low construction cost, quick construction time and the strong impact of experience, this guerilla retail model aids these producers to survive in the midst of a globalized world.

# List of Figures

Figure 1: “Paris Yarn Store”. Permission granted from Photographer Rachel Grossman. (2007). < <a href="http://www.flickr.com/photos/rachelpasch/1682350322/">http://www.flickr.com/photos/rachelpasch/1682350322/</a> >.	01	(Sosa Fontaine, 2010).	
Figure 2: “Paris Yarn Store”. Permission granted from Photographer Rachel Grossman. (2007). < <a href="http://www.flickr.com/photos/rachelpasch/1682350322/">http://www.flickr.com/photos/rachelpasch/1682350322/</a> >. Digital adaptation by Andrea Sosa Fontaine (2010).	02	Figure 8: Project Application Two: Osborne Street (Sosa Fontaine, 2010).	16
Figure 3: “Paris Yarn Store”. Permission granted from Photographer Rachel Grossman. (2007). < <a href="http://www.flickr.com/photos/rachelpasch/1682350322/">http://www.flickr.com/photos/rachelpasch/1682350322/</a> >.	03	Figure 9: Project Application Three: Mercado Pacocha (Sosa Fontaine, 2010).	18
Figure 4: “Paris Yarn Store”. Permission granted from Photographer Rachel Grossman. (2007). < <a href="http://www.flickr.com/photos/rachelpasch/1682350322/">http://www.flickr.com/photos/rachelpasch/1682350322/</a> >. Digital adaptation by Andrea Sosa Fontaine (2010).	03	Figure 10: “I sell fruits and vegetables” (2006). Permission granted from photographer Morgan Noguellou < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=668847">http://www.sxc.hu/browse.phtml?f=view&amp;id=668847</a> >.	19
Figure 5: “Spices”. Permission granted from Photographer, Alexander Hausmann (2009). < <a href="http://www.sxc.hu/photo/1163536">http://www.sxc.hu/photo/1163536</a> >	07	Figure 11: “I sell fruits and vegetables” (2006). Permission granted from photographer Morgan Noguellou < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=668847">http://www.sxc.hu/browse.phtml?f=view&amp;id=668847</a> >Digital adaptation by Andrea Sosa Fontaine (2010).	20
Figure 6: “Spices”. Permission granted from Photographer, Alexander Hausmann (2009). < <a href="http://www.sxc.hu/photo/1163536">http://www.sxc.hu/photo/1163536</a> > Digital adaptation by Andrea Sosa Fontaine (2010).	08	Figure 12: “Flower Market” (2005). Permission granted from photographer Baron Patro.	27
Figure 7: Project Application One: 284 William Avenue	14	Figure 13: “Flower Market” (2005). Permission granted from photographer Baron Patro. Digital adaptation by Andrea Sosa Fontaine (2010).	28
		Figure 14: Conceptual Framework (Sosa Fontaine, 2010)	38
		Figure 15: “I sell light during winter” (2006). Permission granted from photographer Morgan Noguellou. < <a href="http://www.sxc.hu/photo/668896">http://www.sxc.hu/photo/668896</a> >.	39

Figure 16: “I sell light during winter” (2006). Permission granted from photographer Morgan Noguellou. < <a href="http://www.sxc.hu/photo/668896">http://www.sxc.hu/photo/668896</a> >. Digital adaptation by Andrea Sosa Fontaine (2010).	40	< <a href="http://woodwood.dk/projects/cdg_48_22">http://woodwood.dk/projects/cdg_48_22</a> >	
Figure 17: “Swatch Instant Store Interior Fixtures” (Designnws, 2007), Permission granted from Designnws. < <a href="http://www.designnws.com/pagina/1swatchENG.htm">http://www.designnws.com/pagina/1swatchENG.htm</a> >.	43	Figure 24: “Comme Des Garcons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use.	46
Figure 18: “Swatch Instant Store Interior Fixtures” (Designnws, 2007), Permission granted from Designnws. < <a href="http://www.designnws.com/pagina/1swatchENG.htm">http://www.designnws.com/pagina/1swatchENG.htm</a> >.	43	Figure 25: “Illy Cafe Interior” (Quick Build, 2007) Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. < <a href="http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house">http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house</a> >.	47
Figure 19: “Exterior of the Swatch Instant Store” (Designnws, 2007), Permission granted from Designnws. < <a href="http://www.designnws.com/pagina/1swatchENG.htm">http://www.designnws.com/pagina/1swatchENG.htm</a> >.	44	Figure 26: “Illy Cafe Shipping Container” (Quick Build, 2007). Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. < <a href="http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house">http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house</a> >	47
Figure 20: “Comme Des Garcons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. < <a href="http://woodwood.dk/projects/cdg_48_22">http://woodwood.dk/projects/cdg_48_22</a> >	45	Figure 27: “Illy Cafe Shipping Unfolding” (Quick Build, 2007). Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. < <a href="http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house">http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house</a> >	47
Figure 21: “Comme Des Garcons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. < <a href="http://woodwood.dk/projects/cdg_48_22">http://woodwood.dk/projects/cdg_48_22</a> >	45	Figure 28: “SOCO lounge interior” (101 Productions, 2007). Permission granted for image use. < <a href="http://www.101productions.tv/lifestyle/">http://www.101productions.tv/lifestyle/</a> >.	49
Figure 22: “Comme Des Garcons store” (Wood Wood, 2007) Permission granted from Wood Wood for image use. < <a href="http://woodwood.dk/projects/cdg_48_22">http://woodwood.dk/projects/cdg_48_22</a> >	46	Figure 29: “SOCO lounge interior concert” (101 Productions, 2007). Permission granted for image use. < <a href="http://www.101productions.tv/lifestyle/">http://www.101productions.tv/lifestyle/</a> >.	49
Figure 23: “Comme Des Garcons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use.	46	Figure 30: “SOCO lounge Exterior” (101 Productions, 2007). Permission granted for image use. < <a href="http://www.101productions.tv/lifestyle/">http://www.101productions.tv/lifestyle/</a> >.	50
		Figure 31: “SOCO lounge Exterior” (101 Productions, 2007). Permission granted for image use. < <a href="http://www.101productions.tv/lifestyle/">http://www.101productions.tv/lifestyle/</a> >.	50

Figure 32: “Nike Runners lounge” (2008). Permission granted from Paul Perkins of Zebra Studios. < <a href="http://www.zebrastudios.com/nike.php">http://www.zebrastudios.com/nike.php</a> >	53	Figure 49: 284 William Avenue Main Level Floor Plan. (Sosa Fontaine, 2010).	62
Figure 33: “Delta Sky 360” (Petersel, 2007). Permission granted from photographer Brett Petersel. <© Brett Petersel   <a href="http://brettpetersel.com">http://brettpetersel.com</a> >	53	Figure 50: 284 William Avenue Second Level Floor Plan. (Sosa Fontaine, 2010).	63
Figure 34: “Indio Market” (2008). Permission granted from photographer Eva Schuster. < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=933599">http://www.sxc.hu/browse.phtml?f=view&amp;id=933599</a> >.	55	Figure 51: Osborne Street Site. (Sosa Fontaine, 2010).	66
Figure 35: “Indio Market” (2008). Permission granted from photographer Eva Schuster. < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=933599">http://www.sxc.hu/browse.phtml?f=view&amp;id=933599</a> >.	56	Figure 52: Osborne Street Site. (Sosa Fontaine, 2010).	66
Digital adaptation by Andrea Sosa Fontaine (2010).		Figure 53: Osborne Street Site. (Sosa Fontaine, 2010).	66
Figure 36: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).	58	Figure 54: Osborne Street Site. (Sosa Fontaine, 2010).	66
Figure 37: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	58	Figure 55: Osborne Street Site. (Sosa Fontaine, 2010).	67
Figure 38: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	58	Figure 56: Osborne Street Site. (Sosa Fontaine, 2010).	67
Figure 39: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	58	Figure 57: Osborne Street Site. (Sosa Fontaine, 2010).	67
Figure 40: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	59	Figure 58: Osborne Street Site. (Sosa Fontaine, 2010).	67
Figure 41: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	59	Figure 59: Osborne Street Site Plan. (Sosa Fontaine, 2010).	68
Figure 42: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	59	Figure 60: Osborne Street Site. (Sosa Fontaine, 2010).	69
Figure 43 284 William Avenue: Interior. (Sosa Fontaine, 2010).	59	Figure 61: Mercado Pacocha Interior, Ilo ,Peru . (Sosa Fontaine, 2010).	72
Figure 44: 284 William Avenue: Interior. (Sosa Fontaine, 2010).	60	Figure 62: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	72
Figure 45: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).	60	Figure 63: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	72
Figure 46 284 William Avenue: Exterior. (Sosa Fontaine, 2010).	60	Figure 64: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	72
Figure 47: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).	60		
Figure 48: 284 William Avenue: Site Plan. (Sosa Fontaine, 2010).	61		

Figure 65: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	73	Figure 76: Temporary Retail, Peru. (Sosa Fontaine, 2010).	77
Figure 66: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	73	Figure 77: Temporary Retail, Peru. (Sosa Fontaine, 2010).	77
Figure 67: Mercado Pacocha Interior, Ilo ,Peru . (Sosa Fontaine, 2010).	73	Figure 78: Temporary Retail, Peru. (Sosa Fontaine, 2010).	78
Figure 68: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	74	Figure 79: Temporary Retail, Peru. (Sosa Fontaine, 2010).	78
Figure 69: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	74	Figure 80: Temporary Retail, Peru. (Sosa Fontaine, 2010).	78
Figure 70: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	74	Figure 81: Temporary Retail, Peru . (Sosa Fontaine, 2010).	78
Figure 71: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).	74	Figure 82: Temporary Retail, Peru. (Sosa Fontaine, 2010).	79
Figure 72: Mercado Pacocha Site Plan, Ilo ,Peru. (Sosa Fontaine, 2010).	75	Figure 83: Temporary Retail, Peru. (Sosa Fontaine, 2010).	79
Figure 73: “Mercado Pacocha Merchant Tent Plan, Ilo ,Peru”. (Sosa Fontaine, 2010).	76	Figure 84: “Crabs” (2003). Permission granted from photographer Terry Eaton. < <a href="http://www.sxc.hu/photo/11719">http://www.sxc.hu/photo/11719</a> >.	81
Figure 74: Temporary Retail, Peru. (Sosa Fontaine, 2010).	77	Figure 85: “Crabs” (2003). Permission granted from photographer Terry Eaton. < <a href="http://www.sxc.hu/photo/11719">http://www.sxc.hu/photo/11719</a> >. Digital adaptation by Andrea Sosa Fontaine (2010).	82
Figure 75: Temporary Retail, Peru. (Sosa Fontaine, 2010).	77	Figure 86: Ten Thousand Villages Guerilla Retail Spatial Requirements (Sosa Fontaine, 2010).	84



Figure 87: Ten Thousand Villages Guerilla Retail Adjacency Matrix (Sosa Fontaine, 2010).	85	Figure 99: Repitition of Production (Sosa Fontaine, 2010).	105
Figure 88: Ten Thousand Villages Guerilla Retail Bubble Diagram (Sosa Fontaine, 2010).	86	Figure 100: Repitition of Production (Sosa Fontaine, 2010).	106
Figure 89: Ten Thousand Villages Guerilla Retail Product Inventory (Sosa Fontaine, 2010).	88	Figure 101: Throwie on a lamp pole (Sosa Fontaine, 2010).	107
Figure 90: Existing Ten Thousand Villages Retail Display. (Sosa Fontaine, 2010).	92	Figure 102: Throwies- pre-performance (Sosa Fontaine, 2010).	108
Figure 91: Location of Project Applications. (Sosa Fontaine, 2010).	93	Figure 103 Throwies - post-performance (Sosa Fontaine, 2010).	108
Figure 92: 284 William Avenue Winnipeg, MB Canada. Project Application One. (Sosa Fontaine, 2010).	94	Figure 104: 3D Performance map (Sosa Fontaine, 2010).	109
Figure 93: Osborne Street, Winnipeg, MB Canada. Project Application Two. (Sosa Fontaine, 2010).	95	Figure 105: 3D Performance map (Sosa Fontaine, 2010).	110
Figure 94: Mercado Pacocha, Ilo, Moquegua, Peru. Project Application Three. (Sosa Fontaine, 2010).	96	Figure 106: "The Japanese Grocery Store" (2005). Permission granted from photographer Buck82. < <a href="http://www.flickr.com/photos/buck82/69183038/">http://www.flickr.com/photos/buck82/69183038/</a> >.	117
Figure 95: Path from Producer to Consumer (Sosa Fontaine, 2010).	98	Figure 107: "The Japanese Grocery Store" (2005). Permission granted from photographer Buck82. < <a href="http://www.flickr.com/photos/buck82/69183038/">http://www.flickr.com/photos/buck82/69183038/</a> >.	118
Figure 96: Division of performance and audience.. (Sosa Fontaine, 2010).	101	Digital adaptation by Sosa, Fontaine, 2010.	
Figure 97:Guerilla Retail as a node of performance (Sosa Fontaine, 2010).	102	Figure 108:Shipment of guerilla retail modules. (Sosa Fontaine, 2010).	120
Figure 98: Object Traces (Sosa Fontaine, 2010).	104	Figure 109: Module unit parts. (Sosa Fontaine, 2010).	122

Figure 110: Module unit parts. (Sosa Fontaine, 2010).	123	Figure 121: Module Connection Details. (Sosa Fontaine, 2010).	137
Figure 111: Module Optional Attachments. (Sosa Fontaine, 2010).	124	Figure 122: Barcode Postcard (Sosa Fontaine, 2010).	138
Figure 112: Module Optional Attachments. (Sosa Fontaine, 2010).	125	Figure 123: Barcode postcard installation (Sosa Fontaine, 2010).	139
Figure 113: Module Optional Attachments. (Sosa Fontaine, 2010).	126	Figure 124: Module Configurations (Sosa Fontaine, 2010).	141
Figure 114: Change room unit (Sosa Fontaine, 2010).	127	Figure 125: Barcode Postcard (Sosa Fontaine, 2010).	145
Figure 115: Compression chair. (Sosa Fontaine, 2010).	127	Figure 126: Barcode postcard installation (Sosa Fontaine, 2010).	146
Figure 116: Video Display Unit. (Sosa Fontaine, 2010).	128	Figure 127: Examples of Guerilla Retail module configurations. (Sosa Fontaine, 2010).	148
Figure 117: Module Connection Details. (Sosa Fontaine, 2010).	130	Figure 128: Examples of Guerilla Retail module configurations. (Sosa Fontaine, 2010).	149
Figure 118: Module Connection Details. (Sosa Fontaine, 2010).	131	Figure 129: Double Skin - Octogon Connection detail. (Sosa Fontaine, 2010).	150
Figure 119: Module Connection Details. (Sosa Fontaine, 2010).	133	Figure 130: Base module unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	151
Figure 120: Module Connection Details. (Sosa Fontaine, 2010).	135	Figure 131: Top module unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	151
		Figure 132: Module shipment adaptation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	152
		Figure 133: Module shipment adaptation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	152

Figure 134: Module 3' Side panel. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	153	Figure 151: Video Display Unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	168
Figure 135: Module 3' Side panel. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	154	Figure 152: Weather shield unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	169
Figure 136: Module section. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	155	Figure 153: Weather shield unit - Installed. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	169
Figure 137: Module section. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	156	Figure 154: Weather shield unit - Elevation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	170
Figure 138: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	157	Figure 155: Application One - Floor Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	172
Figure 139: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	158	Figure 156: Application One - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	173
Figure 140: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	159	Figure 157: Application One - Lighting Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	174
Figure 141: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	160	Figure 158: Application One -Exterior. (Sosa Fontaine, 2010).	175
Figure 142: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	161	Figure 159: Application One -Entrance. (Sosa Fontaine, 2010).	175
Figure 143: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	162	Figure 160: Application One -Plan (Sosa Fontaine, 2010).	176
Figure 144: Module door unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	163	Figure 161: Application One - Interior Perspective. (Sosa Fontaine, 2010).	177
Figure 145: Change room plan. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	163	Figure 162: Application One - Interior Perspective. (Sosa Fontaine, 2010).	177
Figure 146: Change room elevation - down Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	164	Figure 163: Application One - Interior Perspective. (Sosa Fontaine, 2010).	178
Figure 147: Change room elevation - up Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).	164	Figure 164: Application One - Interior Perspective. (Sosa Fontaine, 2010).	178
Figure 148: Compression Map. Scale: 1/4"=1'-0. (Sosa Fontaine, 2010).	165		
Figure 149: Compression map support. Scale: 1/4"=1'-0. (Sosa Fontaine, 2010).	166		
Figure 150: Compression chair. Scale: 1/4"=1'-0. (Sosa Fontaine, 2010).	167		

Figure 165: Application One - Interior Perspective. (Sosa Fontaine, 2010).	179	Figure 185: Application two - Exterior. (Sosa Fontaine, 2010).	195
Figure 166: Application One - Interior Perspective. (Sosa Fontaine, 2010).	179	Figure 186: Application two - Exterior. (Sosa Fontaine, 2010).	196
Figure 167: Application One - Interior Perspective. (Sosa Fontaine, 2010).	180	Figure 187: Application three - Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	197
Figure 168: Application One - Interior Perspective. (Sosa Fontaine, 2010).	180	Figure 188: Application three - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	198
Figure 169: Application One - Change Room - up. (Sosa Fontaine, 2010).	181	Figure 189: Application three - Lighting Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	199
Figure 170: Application One - Change Room - down. (Sosa Fontaine, 2010).	182	Figure 190: Application three - Exterior. (Sosa Fontaine, 2010).	200
Figure 171: Application two - sketch model. (Sosa Fontaine, 2010).	183	Figure 191: Application three - Plan. (Sosa Fontaine, 2010).	200
Figure 172: Application two - sketch model. (Sosa Fontaine, 2010).	183	Figure 192: Application three - Exterior entrance. (Sosa Fontaine, 2010).	201
Figure 173: Application two - Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	184	Figure 193: Application three - Exterior entrance. (Sosa Fontaine, 2010).	202
Figure 174: Application two - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	185	Figure 194: Application three -Interstitial space. (Sosa Fontaine, 2010).	203
Figure 175: Application two - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).	186	Figure 195: Application three -Interior. (Sosa Fontaine, 2010).	204
Figure 176: Application two - Exterior. (Sosa Fontaine, 2010).	187	Figure 196: Application three -Exterior. (Sosa Fontaine, 2010).	204
Figure 177: Application two - Exterior. (Sosa Fontaine, 2010).	188	Figure 197: Application three -Exterior at night. (Sosa Fontaine, 2010).	206
Figure 178: Application two - Interior. (Sosa Fontaine, 2010).	189	Figure 198: Application three -Exterior postcards. (Sosa Fontaine, 2010).	207
Figure 179: Application two - Interior. (Sosa Fontaine, 2010).	190	Figure 199: Application three -Exterior. (Sosa Fontaine, 2010).	208
Figure 180: Application two - Check out. (Sosa Fontaine, 2010).	191	Figure 200: Application three - Rubber weather transition strip. (Sosa Fontaine, 2010).	209
Figure 181: Application two -Computer terminal. (Sosa Fontaine, 2010).	192		
Figure 182: Application two - Plan. (Sosa Fontaine, 2010).	193		
Figure 183: Application two - Interior. (Sosa Fontaine, 2010).	194		
Figure 184: Application two - Interior. (Sosa Fontaine, 2010).	194		

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Figure 201: Kirei board. Photograph by Andrea Sosa Fontaine. (Sosa Fontaine, 2010).	214
Figure 202: 3-form 100 Percent. Photograph by Andrea Sosa Fontaine. (Sosa Fontaine, 2010).	214
Figure 203: 3-form Chroma. Photograph by Andrea Sosa Fontaine. (Sosa Fontaine, 2010).	214
Figure 204: “Candy Racks” (2004). Permission granted from photographer Keith Manfredi. < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=194284">http://www.sxc.hu/browse.phtml?f=view&amp;id=194284</a> >	215
Figure 205: “Candy Racks” (2004). Permission granted from photographer Keith Manfredi. < <a href="http://www.sxc.hu/browse.phtml?f=view&amp;id=194284">http://www.sxc.hu/browse.phtml?f=view&amp;id=194284</a> >. Digital adaptation by Andrea Sosa Fontaine (Sosa Fontaine, 2010).	216

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# Introduction



Figure 1: "Paris Yarn Store". Permission granted from Photographer Rachel Grossman. (2007).  
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Figure 2: "Paris Yarn Store". Permission granted from Photographer Rachel Grossman. (2007). < <http://www.flickr.com/photos/rachelpasch/1682350322/> >. Digital adaptation by Andrea Sosa Fontaine (2010).



# Introduction

## Retail Today

In the midst of globalization and consumerism there is a proliferation of mass production. David Harvey describes globalization as a time space compression (1989). This term refers to the acceleration of time, communication and geographical distances which come out of the developed need for speed and urgency. This time space compression can be seen prevalently through the use of new technology. In retail, products are available in excess but there is still considerable distance as well as a distinct disconnect of information between producer and consumer (Klein, 2001). Consumers may purchase products without ever knowing where they were produced, who made them, and under what circumstances (Klein, 2001). This lack of connection is disjunctive to the time space compression that is globalization. While products become more rapidly available to consumers there remains a slow transference of information between producer and consumer, particularly with hand made and fair trade products. As part of globalization there is increasingly more competition between producers. This leads to some producers not being paid fair trade prices for their products (Ransom, 2007). They are not paid a price that is representative of the labor and time that goes into the production of the goods that they are selling (Ransom, 2007). With mass production culture, it is difficult for the

independent retailer to compete against the seemingly immortal chain and big box stores (Klein, 2007).

As a reaction to this time space compression, retail environments are constantly changing based on society and consumer behavior. Currently in response to consumer behavior there is an emergence of guerilla retail within retail design. Guerilla retail is a form of retail that involves “planned obsolescence” (Wright, 2007). It is a short lived retail store that can appear anywhere and anytime for a limited engagement. It may appear as a national company launching a new product or as a local retailer who, due to high real estate costs can only afford to be open for a short period of time (Wright, 2007). It is also referred to as pop up retail and can take the form of a one off store, a retail outlet reminiscent of a gallery, or a mobile retail unit (Mores, 2006). Beaudrillard states that “our society is finding its own balance between consumption and defiance of it” (Mores, 2006). Guerilla retail comes out of consumerism and can be part of the norm but it can also defy it and thus redefine retail.

## Guerilla Retail

Guerilla retail questions the definition of retail, and provides for a new retail model to mediate the detrimental effects of globalization to the independent fair trade producer. Guerilla retail, as it sits on the border of retail and spectacle, can best be understood as a hybrid typology. This hybrid typology uses multiple languages to perform and engage an audience. These multiple languages change depending on culture, geographic location, trends, political agenda and time. By using



Through travel of product  
information is lost.

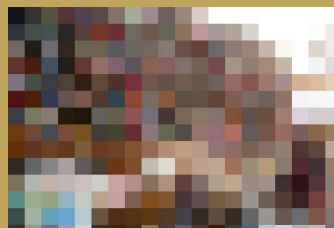


Figure 3: “Paris Yarn Store”.

Permission granted from  
Photographer Rachel Grossman.  
(2007).

Figure 4: “Paris Yarn Store”. Permission

granted from Photographer Rachel  
Grossman. (2007). Digital adaptation by  
Andrea Sosa Fontaine (2010).

multiple languages boundaries that typically divide people through physical distance can now be broken down and a new community created through common experience (Cresswell, 2004).

Within the context of this project, guerilla retail is a hybrid of theory and languages from two disciplines, Interior design and theatre. This hybrid allows for a new perspective of retail because there are two bodies of knowledge to examine. Theatre is a part of this hybrid because it provides a historical and theoretical precursor to guerilla retail. This connection will be examined through this practicum. Performance and stage theory from theatre will act as the conduit that bridges the separation between consumer and producer, the physical distance, cultural distance and information gap. This intersection of culture, theory, currency and people will create a temporary geographic meeting place that is a result of the time space compression.

## Guerilla Theatre

Guerrilla theatre, which became popular in the 1960's, was typically used as a radical method to promote a political agenda or social issue. The spontaneity of guerilla theatre and thus anything under the umbrella term, Guerilla, has been used to bring quick attention to a specific topical subject matter. Using the Guerilla method in theatre has had great impact on audiences due to unique qualities of performance, spontaneity, short duration and connection to the audience. Guerilla retail is the medium for this study to convey the necessity of fair trade retail and the connection between producer and consumer.

The practicum portion of this study involves three applications of the same guerilla retail design model. The client includes fair trade artisans from Peru who are affiliated with Ten Thousand Villages retail stores. Application One and Two are located in Winnipeg, Manitoba, Canada while application Three is located in Ilo, Moquegua, Peru. Essentially, the aim of the fair trade guerilla retail model is to address the needs of fair trade artisans in different global communities, while providing a conduit for

an exchange of information between producer and consumer. This connection between producer and consumer will be explored through both design and the experience of the store. The project itself essentially explores how one model of retail design can exist in various global communities, while reacting to each individual location, culture, and audience. This is effective through the use of design elements that are elastic and also because it speaks the language from theatre that can cross boundaries, and great distance. Through the commonalities of theatre on a global scale, a stronger connection is formed between producer and consumer at the intersection, that is the guerilla retail store. These three applications are used to display the versatility of the fair trade guerilla retail model.

## Purpose

The main purpose of this project is that, as a model, it explores a way to break through the constructs of mass production and to facilitate an exchange of information between producer and consumer. By further exploring a new retail typology, guerilla retail, the definition of retail design becomes less concrete, allowing for future reinterpretations of the role of retail in society. This essentially broadens the spectrum of retail design, while at the same time, breaking down the barriers of retail design, and thus questioning the definition and purpose of a retail environment.

Furthermore, by using theory and theorists from theatre, it will help to broaden the scope of theory that can be used for Interior Design. The project demonstrates that theatre and Interior Design can speak the same language and thus can benefit from a shared theoretical basis that can break down barriers and form intrinsic connections.



# Chapter 1: Project Overview



Figure 5: "Spices". Permission granted from Photographer, Alexander Hausmann (2009).  
<<http://www.sxc.hu/photo/1163536>>

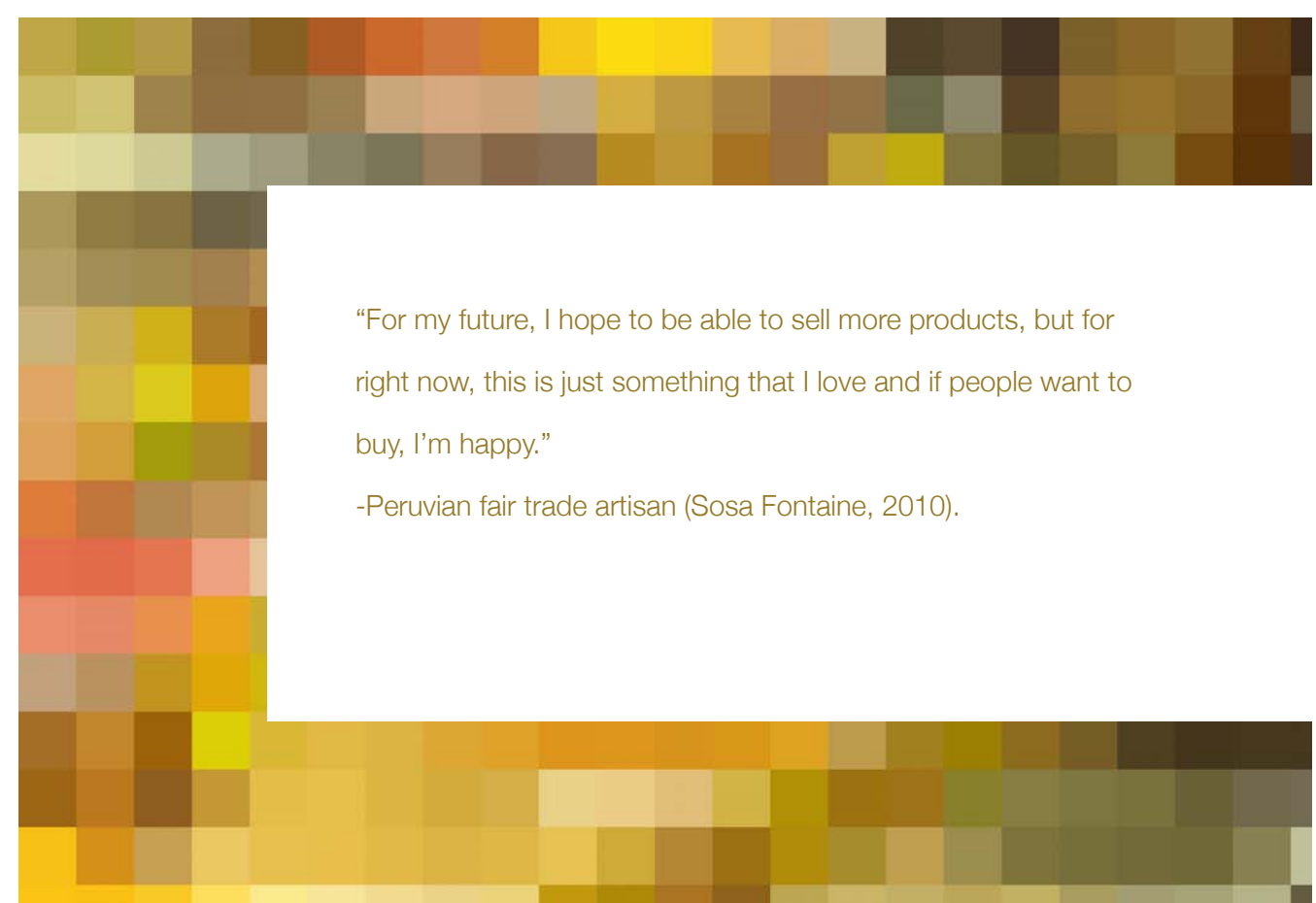


Figure 6: "Spices". Permission granted from Photographer, Alexander Hausmann (2009).  
<<http://www.sxc.hu/photo/1163536>> Digital adaptation by Andrea Sosa Fontaine (2010).

"For my future, I hope to be able to sell more products, but for right now, this is just something that I love and if people want to buy, I'm happy."  
-Peruvian fair trade artisan (Sosa Fontaine, 2010).

# Project overview

## 1.1 Project Description

The practicum demonstrates that a guerilla retail model can be used as a method for independent fair trade retailers to survive within this accelerated and oversaturated consumer market. This retail model provides for a low cost and fast construction retail environment. The overall intent of the retail environment is to create a connection between producer and consumer, which subsequently aids in securing the success of the retailer. This connection between producer and consumer will be created through a transference of information and the consumer's experience in the guerilla retail store.

The fair trade guerilla retail model allows for various artisan groups to sell their products in a retail interior within a very short period of time, while still having a retail environment that is adaptable to their unique product, culture and geographical conditions. The model offers a means for enhanced retail success through benefits which include lower costs, ease of construction and recognition to the consumer of fair trade goods.

The model solution can only be successful due to core design elements that are unchanging but adaptable to various retailers and global communities. This model provides opportunity for fair

trade retailers to be competitive in a global market while maintaining the ideals that founded fair trade.

The study demonstrates the idea of the guerilla retail model through three applications. The concept of the guerilla retail model is that it uses the same core design elements, but has elastic boundaries that allow for expansion, as well as the addition of new pieces. The adaptive characteristic of the design model allows the project to be used in multiple locations. The adaptations implement a unique character to each design installation which is culturally sensitive while at the same time maintaining a consistency of design elements. This consistency of design aids in the marketing of the fair trade guerilla retail as a collaborative effort of multiple organizations and artisans around the world. As well, it maintains a low level of construction and operating costs. This is achieved through the use of constructed elements in consecutive guerilla retail store locations. Reuse of elements saves on material construction costs as well as operating costs typically incurred during the construction process. This is important so that the highest yield possible goes directly back to the producer, aiding in the growth of various global communities. While the guerilla retail model is constructed rapidly it is still ecologically sensitive. Being that guerilla retail has a short duration, it is important to not to waste materials, and also to provide materials that have sustainable qualities in such a way that they do not harm the environment. This fair trade guerilla retail initiative uses marketing techniques of large global corporations with the grass roots implementation of guerilla retail and fair trade.

Through the use of performance and theatre, the design of the spaces provides a medium to connect producer to consumer, allowing for the exchange of information on both sides of the retail

market, as well as provides the opportunity for empowerment to fair trade artisans through the management of their own retail environment.

The three applications of this guerilla retail model are in two communities that are vastly different in terms of culture, ethnic composition, economics and population size. Two dichotomous communities were chosen to show the versatility of the guerilla retail model, as well as an individual sensitivity to each community, through the design and implementation of the guerilla retail store.

## 1.2 Client Description

For this practicum, fair trade retail is examined through Ten Thousand Villages, as the client. Ten Thousand Villages, is a North American nonprofit retailer whose mandate focuses on the sale and education of fair trade goods, as well as community outreach. They are run by the Mennonite Central Committee, that is involved in various initiatives to improve living conditions in many countries around the world.

The Ten Thousand Villages Mission statement is as follows:

“Ten Thousand Villages provides vital, fair income to Third World people by marketing their handicrafts and telling their stories in North America. Ten Thousand Villages works with artisans who would otherwise be unemployed or underemployed. This income helps pay for food, education, health care and housing. Ten Thousand Villages is a nonprofit program of Mennonite Central Committee, the relief and development agency of Mennonite and Brethren in Christ churches in North America” (Ten Thousand villages, 2008).

Some important values of the Ten Thousand Villages organization include:

Building relationships, developing partnerships, determining fair trade prices and paying for product upfront to artisans and other organizations. By following these values, Ten Thousand Villages, as an organization can maintain a self guided integrity (Ten Thousand Villages, 2008). The products sold in Ten Thousand Villages retail stores, are from a wide variety of countries as well as Artisan groups, but the underlying similarity is a desire for these artisans to improve their lives, and to gain fair trade prices for their product.

Currently Ten Thousand Villages only sells their products through modern North American retail stores. For this project, a new branch of Ten Thousand villages is explored. The practicum focuses on a small scale guerilla retail model used in two different communities and at three different scales to show versatility. This would be used for artisans, in various communities, and would be mediated through Ten Thousand Villages, to aid artisans and crafts people to sell their products in their own communities for fair trade prices. This allows producers and artisans to sell their products without having to pay high overhead costs of a permanent store, as well as to signify to the consumer, that they are a fair trade retailer. Furthermore, this guerilla retail model allows Ten Thousand Villages to be flexible in their method of retail. If a particular artisan group produces a large quantity of product in a short period of time, they can use a Ten Thousand Villages guerilla retail store to sell the excess product and to spotlight a specific artisan group or community.

Finally, this guerilla retail store can be used by Ten Thousand Villages to take to festivals and events to sell various products from different communities. As Ten Thousand Villages is a nonprofit

organization they are acting as a liaison for artisans and producers. For this project the three locations that are explored for the retail model include two in Winnipeg, Manitoba, Canada and another in Ilo, Moquegua, Peru.

Through Ten Thousand Villages one of the artisan groups for the project is the community group from Peru, called Manos Amigos (Ten Thousand Villages, 2007). This is a group of artisans, which includes families in impoverished regions of Peru. These artisans, while often living in poverty, continue to donate some of the proceeds from their handmade products to provide education and nourishment for school children (Ten Thousand Villages, 2007).

### 1.3 User Groups

The user groups of this guerilla retail model are the members and visitors of the communities.

Whether, they enter the store or not, anyone who sees the store, is influenced by it and thus becomes part of the audience and a member of the user group. The employees of each guerilla store, can be either the producers or artisans, or volunteers from Ten Thousand Villages.

### 1.4 Project Application One: 284 William Avenue, Winnipeg, Mb, Canada

The first application of this practicum involves a guerilla retail store located at 284 William Avenue in Winnipeg, Manitoba, Canada. Within Winnipeg the site is located in the historical Exchange District. This neighborhood is a downtown region that is in a moment of transition from quiet and neglect to

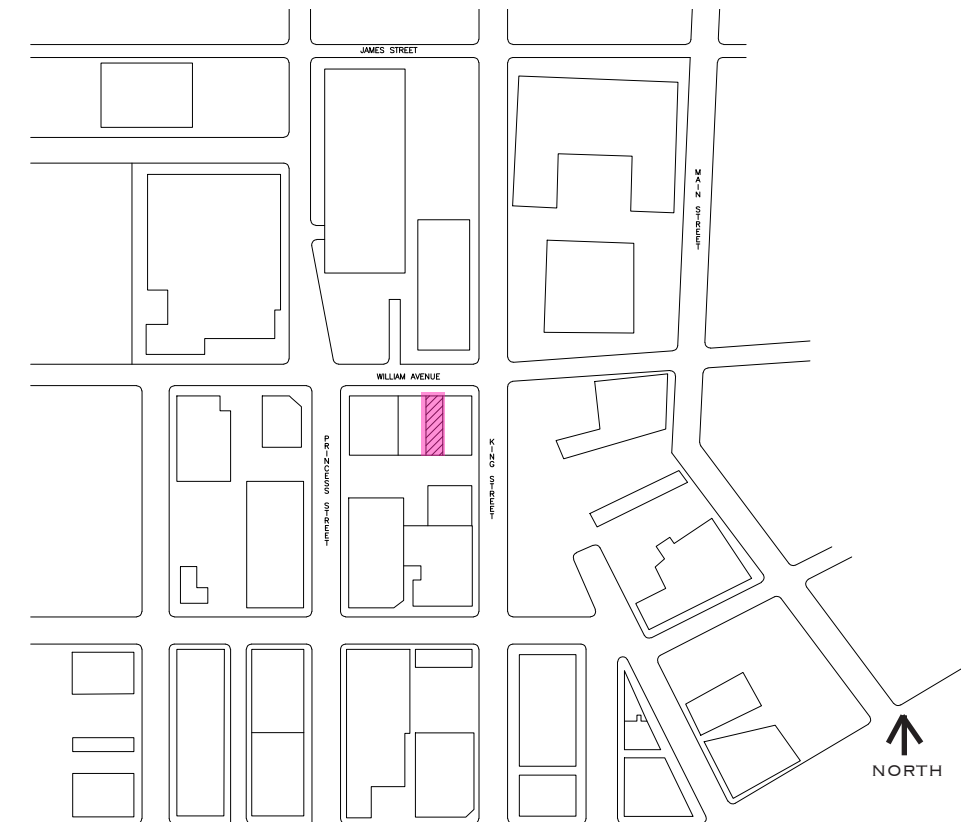


Figure 7: Project Application One: 284 William Avenue (Sosa Fontaine, 2010).

activity and rejuvenation. This neighborhood was chosen for the ability of guerilla retail to be a part of the rejuvenation process. The specific location, is the main floor of 284 William Avenue. This particular space was chosen because it is on a busy street in the exchange district, located within close proximity to Red River College which is attended by students throughout most of the year.

The space has large storefront windows for greater visual impact on passersby. Due to its location it has potential for a lot of exposure by both pedestrian and vehicular traffic. The square footage of this project is approximately 2000 square feet. This square footage was chosen in response to the North American culture and location. This is important to show that this Guerilla retail model can adapt to any society and culture, at any scale, while maintaining the same elemental core.

Application One involves the design of a retail store within the 284 William site that is scheduled

to be open for only one month in duration due to an overload of stock from artisan groups of Peru. The store focuses on specific community groups, as well as their products, in such a way that it builds connections between producer and consumer, and provides information to consumers about the community where the products are produced.

The important intentions for Application One are to create awareness about this community, sell their products for a fair trade price, and help to benefit the community with increased consumer patronage. Another important issue is to maintain the design guidelines of the retail model, such that this store, maintains its connection to the fair trade guerilla retail model.

### 1.5 Project Application Two: Osborne Street, Winnipeg, Mb, Canada

The second application of this project is also located in Winnipeg. This site was chosen to show that the guerilla retail model is versatile in different countries, but also in different communities in the same city. The intent of the second application was to find a previously undeveloped space. The space chosen is located on a busy commercial street between two buildings. On one side of the site is a national bank, while on the other side exists a chiropractor's office. The neighborhood known as Osborne village is vibrant and full of people. It is densely populated with many apartment blocks and a variety of independent and commercial franchises. Consumers mostly populate the neighborhood during the day and dissipate after 7p.m. when the majority of stores are closed.

The site chosen is a space between buildings and by implementing the guerilla retail model in this location it will provide an example where the model can be used outside of typical consumer hours.

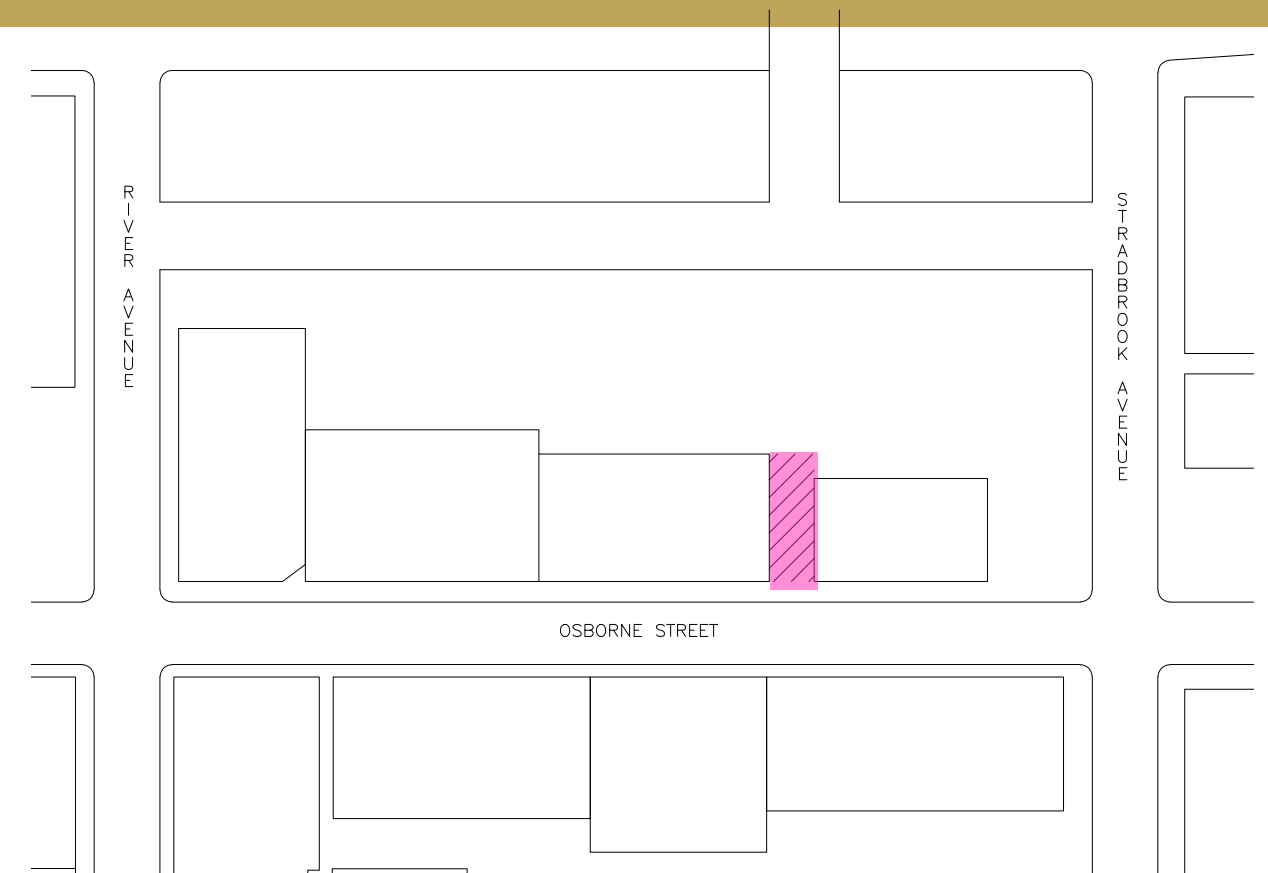


Figure 8: Project Application Two: Osborne Street (Sosa Fontaine, 2010).

As well, this location will provide an example of how the guerilla retail model can create a sense of place on a site where one has yet to exist.

### 1.6 Project Application Three: Mercado Pacocha, Ilo, Moquegua, Peru

The third application of this project is located in Ilo, Moquegua, Peru. Ilo, Peru is a small port community, located close to the Peru-Chile border. Ilo was chosen due to its differences with the North American sites. The town is mostly Spanish speaking and has some retail giant presence, but contains mostly independent retailers. As it is a port town, close to the Chilean border, it is increasingly becoming a tourist stop. Typical to Peru, retail can take the typical North American form, but also often occurs in temporary market environments. This is because of high overhead costs of retail stores, as well, as the weather, which allows for year round outdoor small scale retail sales. Furthermore, the government and municipal offices do not offer heavy restrictions on independent retailers wishing to sell their products on the sides of the road or in parks. One

possible explanation could be due to the high unemployment rate, and the need for products to be distributed and made available to all regions of the country. For Application Three, the specific site is located in a market called the Mercado Pacocha. It is located on Avenida Mariano Lino Urquieta. It is within close proximity to a college, children's park, housing community, and to the Pacific ocean waterfront. It is located on one of the main vehicular arteries of the town of Ilo. The market is open everyday, however it has additive properties that on some days allow additional retailers to open up shop in the form of temporary tents.

This flexibility allows some retailers to move to other markets on slow days, or to only choose the days that they will sell their product in the market. One problem that exists with these temporary tents is that all retail spaces look the same. This homogeneity combined with an oversaturation of product makes it overwhelming for the consumer. This also provides much difficulty when attempting to navigate through the space. Furthermore, often much of the product is imported from other countries, and ranges from DVDs and music from North America, to scarves and beads from India, however it is difficult for the consumer to decipher where the product is from without further investigation.

Mercado Pacocha was chosen for its characteristics and qualities that are much different from the first and second sites, in Winnipeg, Manitoba, Canada. The population of Ilo is in flux, depending on the ships that are in port. There is often a swelling of population within this small town as a new ship docks, and sailors are given time to rest. This increase in population is easily visible in Ilo's restaurants, markets, and hotels. Ilo must be able to adapt to the influx of population. Some of the issues faced, are density within city streets, and adaptation to a non Spanish speaking population.



Figure 9: Project Application Three: Mercado Pacocha (Sosa Fontaine, 2010).

Typical of Peru, in Ilo, often merchants cannot afford to own or rent a permanent space, so they must sell their products in markets, or on the roadside. This style of retail can be thought of as a precursor for guerilla retail. It is a reaction against globalization and mass production. So within the Mercado Pacocha, the guerilla retail model for this project has mobile characteristics while remaining affordable. While, for the purpose of this study, Application three is situated in a specific market, it maintains the ability to travel. This is done for a few reasons. Firstly, by having the ability to travel the guerilla retail store could potentially reach a wider audience. Secondly, the site was chosen to show the versatility of guerilla retail model. Thirdly, to show how this model for guerilla retail, as a reaction against globalization, can be flexible and can adapt to the various communities that it becomes apart of while maintaining the same elemental core. The square footage of this third application is under 200 square feet. This is indicative of the small-scale retail found throughout much of Peru. The retailer in this case, is the Manos Amigas group of Peru, with a liaison through Ten Thousand Villages. This guerilla retail is portable in that it can be rented out to other community groups throughout the world, through Ten Thousand Villages as the organizer. Likewise, Ten Thousand villages will be able to use this portable guerilla retail model in their other off-site North American sales.



## Chapter 2: Methodology



Figure 10: "I sell fruits and vegetables" (2006). Permission granted from photographer Morgan Noguellou <<http://www.sxc.hu/browse.phtml?f=view&id=668847>>.

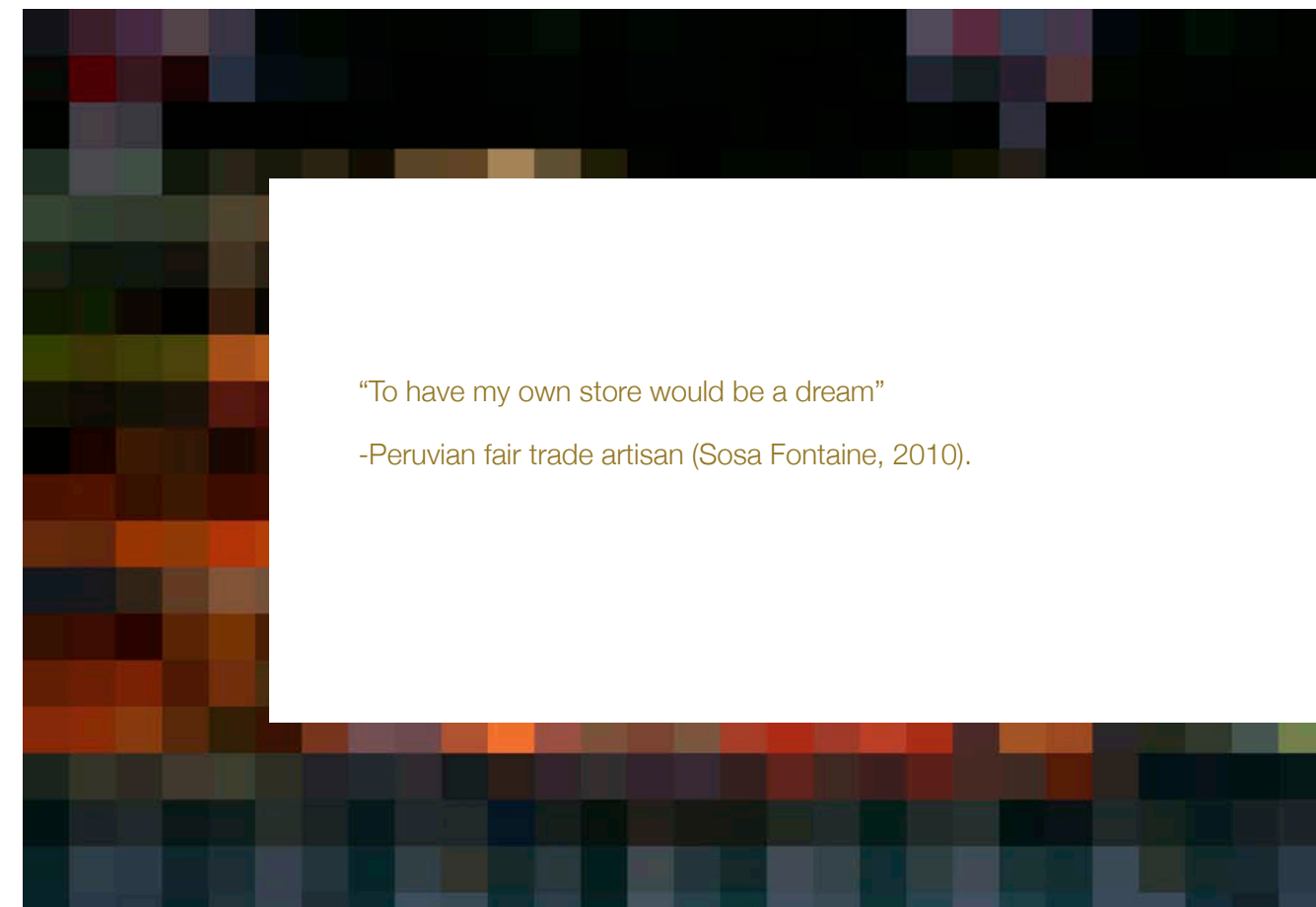


Figure 11: "Vegetable Market" (2006). Permission granted from photographer Morgan Noguellou. <<http://www.sxc.hu/browse.phtml?f=view&id=668847>>. Digital adaptation by Andrea Sosa Fontaine (2010).

# Methodology

## Design Inquiry

A number of approaches were applied to the design inquiry process. A thorough site analysis was completed for both sites. A literature and precedent review were completed to understand the varying aspects of the guerilla retail typology. The outcome of the inquiry process was to develop a set of design guidelines, which could aid in the implementation of one guerilla retail model in various locations, or for the purposes of this project, in three very distinct locations. However, to develop this criteria the first and most essential process is to understand the theoretical basis for this project and thus to delve into theatre and performance.

The guerilla retail model is developed using theories and methods from the precedent of guerilla theatre. For example, performance theory from theatre explores how the performer can create strong connections with the audience through participation and experience and can be similarly applied to this guerilla retail model to strengthen the connection between producer and consumer.

Guerilla retail and theatre share many connections, including time, spontaneity, commentary on society, and a connection between audience and performance, or producer and consumer.

Theatre is one of the languages included in the guerilla retail hybrid, as “theatre is the universal language” (Fortier, 1997). The design of the guerilla retail model uses principals and language of theatre to direct the experience of the consumer. This will act as a conduit to bridge the gap between producer and consumer, audience and performance, as well as a method to create connections between communities around the world, breaking down physical, cultural, linguistic and economic barriers.

Theatre has been around since the beginning of humankind and developed out of the need for humans to perform and share knowledge (Turner, 1982). It allows for ideas and concepts to be presented in new ways, without rejection for departure from the typical and everyday (Fortier, 1997).

Theatre is a means of opportunity for guerilla retail to use new methods while at the same time remaining within the constructs of the retail typology. For instance, theatre was used during the Second World War as a reaction to the Nazi regime. Kantor, a director, organized theatre that was underground that allowed people to “participate in the process therefore initiating change” (Krasner, 2008). This inclusion in the process of change, drew audiences to this underground theatre and kept them engaged. Kantor was not afraid to question history and tradition. He often acted in his own performances to show to audiences that he was unafraid to question the mass consensus even though his theatre was antiestablishment. This project similarly is attempting to create dialog in the midst of globalization while facilitating a change that breaks down the constructs of retail design. It engages the audience or consumer in the retail experience and provides information to the consumer about the producer and production process through dialogue and the inclusion of



literature and imagery in the design. This participation in the process of change also provides an opportunity to share information, and thus retail becomes both an information and empowerment medium. Boal, a Brazilian playwright, director and theorist, states that;

“the poetics of the oppressed is essentially the poetics of liberation: the spectator no longer delegates power to the characters whether to think or act in his place. The spectator frees himself; he thinks and acts for himself! Theatre is action! Perhaps the theatre is not revolutionary in itself; but have no doubts, it is a rehearsal of revolution!”

(Boal, 1979)

Guerilla retail is similar to Boal's Theatre of the Oppressed, because it provides the independent producer a means for liberation, and action against globalization. Whether or not the change in the world of retail is quantifiable, there is a change to the producer and to education for the consumer, which becomes the first step redefining the roles of retail and questioning the impact of globalization on retail design.

While it can be shown through theatre that participation can create a positive desired outcome, it is through design that participation is encouraged.

Within theatre, audience, set, location and current events play an important role, as in guerilla retail. For example, the response of an audience to a performance can change drastically depending on society and preconceptions of the subject matter (Fortier, 2002). Similarly, because guerilla retail is

a limited engagement, in that consumers experience it for a short period of time, much like how an audience views a performance, it must respond to current events and demands of society in order to have relevance to each specific audience.(Wright, 2007). Plays can be thought of as “mirrors, turned on the world”(Turner, 2002) and guerilla retail typically responds to current societal conditions (Mores, 2006). One type of theatre, called “Happenings”, takes elements of theatre and turns it into an event which usually has a social or political agenda based on current ideas (Krasner, 2008). Similarly, another type of theatre called “Adaptive Theatre”, adapts original plays to suit the current ideals and issues within society (Krasner, 2008). Guerilla Retail, like theatre happenings, must be flexible and adaptive to respond to the needs of retailers and to each new location.

Another connection between guerilla retail and theatre is performance. There is always a performance area and a preparation area within set design and theatre (Turner, 2002). In two dimensional terms, a theatrical set, has a front and a back, or a main stage area, where the performance takes place and a backstage, where the preparation for this performance occurs (Thorne, 2003). For consumers, the retail store can act as either the main stage area or the backstage area, depending on the interior of store, the location, and the intended audience. The guerilla retail store in itself is also a performance, which can be compared to the short run of a play. The store manifests itself in physical form for an audience, for a limited engagement, with no guarantee of an encore performance. Alternately, guerilla retail can also appear in a public street setting and thus becomes more accessible to everyone. This approach can be compared to the Commedia dell'arte street performers. These traveling performers wear masks, and perform in public areas, usually outdoors (Fava, 2007). The performers use current events, politics and location to personalize and adapt each performance to the audience. The design of each guerrilla

retail store must be flexible and can change to suit the location and specific intended audience, while maintaining a constant internal core. It will adapt and thus proliferate through its innate flexibility.

Performance theory and set design theory will be examined, with particular attention to Temporary adaptive theatre & Happenings, which both focus on theatre being flexible and adaptive to current societal and cultural influences. As well, Antonin Artaud's Reader-response Theatre of Cruelty will be explored. Artaud states that there is a need to "resituate theatre as an immediate experience for both performers and audience" (Bennett, 1997). Artaud's theory provides a method with the end product being an intuitive and innate response to a performance, through propelling an audience into the core of the performance or environment. Artaud believes that this methodology goes back to the roots of performance and expression, which intentionally produces an authentic and thus real reaction by the audience. This guerilla retail project will likewise be a means to step backwards and theoretically counter the affects of globalization by providing a model that reveals truth in retail.

## Chapter 3: Theoretical Framework



Figure 12: “Flower Shop” (2007). Permission granted from photographer Lars Sundström.

<<http://www.sxc.hu/browse.phtml?f=view&id=870989>>.



“Art and handmade things are very important to our culture,  
and to remember our heritage”

-Peruvian fair trade artisan (Sosa Fontaine, 2010).

Figure 13: “Flower Market” (2005). Permission granted from photographer Lars

Sundström. <<http://www.sxc.hu/browse.phtml?f=view&id=870989>>. Digital adaptation

by Andrea Sosa Fontaine (2010).

# Theoretical Framework

Within retail today, there are many consumer trends which are particularly influenced by the impact of the global market. Research shows that the consumer is becoming more sophisticated and will spend more time to shop in search of the best price (Krafft, 2006). Retailers are responding in two ways: they are either providing better and more unique services or lowering prices to attract consumers. The most important way for a retailer to remain competitive is to provide a unique product and experience. This will be important, as retail is moving towards a “buyer centric market” (Krafft, 2006). This buyer centric market is the result of numerous changes in society. One change being the importance of the experience of shopping to the consumer and also an increase in the number of technologically educated buyers. One of the simplest ways to respond to this new market is to focus on the experience, as well as to increase technology within the retail environment. Within retail trends, there is however no focus on the connection between producer and consumer. It appears such that trends, or consumers themselves are not interested in a connection to the producers, either that, or they have never been presented information about the method and by whom the products are produced, and subsequently show no interest.

Not only is it important to understand where retail is today, but it is also important to understand the fate of retail in the future and what possible conditions will result.

There has been much examination of the possible harmful affects of retail. Kelley states that “retail takes advantage of people’s weaknesses” (2005), in that it is playing into the consumerist society and lifestyle desire. Retail tends to manipulate, as oppose to offering guidance. The retail market is aware of consumer weaknesses and preys on them, in such a way where they are led by a method where the ends justifies the means. That is, if more profit will develop out of new marketing strategies then the means by which it is accomplished is not important, even if it is misleading and deceptive to the consumer and producer. While much of the focus is turning towards the consumer and their exploitation, there is little importance placed on the producer and their compensation for their products and time.

While retail can be categorized as misleading and full of deception, there are still many very important beneficial aspects. Retail has been shown to revitalize urban centers, as well as to create activity and energy. This is possible, because retail often attracts people to a particular district and is often the precursor to other development and construction. Kelley suggests that “designers should become part of the retail marketing strategy” (2005) by designing and marketing products geared towards a particular lifestyle, and a “consumer’s deepest longings” (2005). This is the thought process that retail design can attract more consumers and thus increase profit, by using various marketing techniques that can be thought of as a way to offer guidance to the consumer. Kelley, also says that “consumers want to immerse themselves inside of three dimensional experiences” (2005), in that the consumer wants to be apart of the retail experience.

This statement in particular, gives further evidence that through the audience connection to theatre, the consumer will connect more readily to the experimental guerilla retail environment. By becoming a part of the retail environment, the consumer can form a greater connection to the product and thus the experience or the performance.

Through these new retail trends and outlooks, new methods must be examined to maintain the success of retail. Guerilla retail is one such new retail typology that has developed out of many trends within retail and the global market.

Modern guerilla retail began in the realm of fashion design, due to its flexibility, ease of construction and ability to blur the boundaries between retail and performance.

Guerilla retail stores are an interesting anomaly, which provides for the opportunity for design exploration that is beyond the norm. Mores describes guerilla retail stores as being laced with meaning. This is simply because their existence is in such short duration, that their impact must be in concentrated form. Mores also describes the architecture of the original fashion house guerilla retail stores, as the back drop or accessory to the clothing within. Mores also believes that guerilla retail is a direct reflection of the development of the “new society” (Mores, 2006), in which its existence is based off of the ideals of consumerism, but provides opportunity for spectacle and performance.

Over the past decade consumers have been inundated with branding of retail environments. This branding sells the product to the consumer, and aids in their recognition of retail environments. However, consumerist society has reached a point of saturation in terms of branding (Krafft, 2006).

While advertising and branding is still proven to be effective, consumers have come to expect it as part of their retail experience and their attention span for these branded retail spaces is rapidly shortening. Thus retailers now need to offer something new to the consumer, particularly those retailers who occupy temporary space as they need to guarantee that they can attract a large enough user group to produce a respectable profit.

Within such a short period of time these temporary retail environments need to forge a strong connection with the consumer to draw them into the space, sell them on the product or service, and to create a memorable impression so that if the temporary environment makes a reappearance its memory of existence remains with the consumer.

The question now is, What type of space can connect to the consumer in a short period of time?

To answer this question I will look towards theatre for inspiration. Theatre provides an obvious connection to guerilla retail as a theatrical performance is a temporary event. As well, Guerilla theatre, which shares many properties with guerilla retail has been proven to be successful as a performance with an intent to convey a message. It typically only lasts a short period of time and there is usually an opening date to the performance along with a termination date as in Guerilla retail.

Within guerilla retail there are a number of ties to theatre. There are connections through the use of semiotics. Where theatre uses signs within the set design and props as a way to provide information to the audience without having to go into a thorough description. At the same time, within retail, there are also signs. Often a graphic display in a retail store will provide information to



the consumer, which would not be provided in any other way.

Within theatre there is also a thorough exploration of the audience and their perceptions. This is referred to as reader response theory. Reader response theory has many approaches that can be taken to understand audience reaction and impact. However, the most valuable seems to be an understanding of reader response theory through a deconstructivist approach. Fortier, a theorist from theatre, explains that reader response is unique to each audience member and to that particular culture and location (Fortier, 2006).

While exploring different types of theatre is important, it is also important to explore theories within theatre. One of the most important aspects of a performance is the audience and how they respond to that performance. In theatre, this is called reader response theory. Reader response theory is the combined theories that attempt to explain how and why an audience responds in a particular way to a performance. Theorist Stanley Fish has extensively researched reader response theory and says that the reader is inhibited by the community in which they are within. Furthermore, the reader can also be influenced by current socio-economic conditions and cultural background. In this case, the director, writer or designer is imparting a viewpoint, and it is up to the reader or audience to reflect on the performance and interpret the performance. Fish says that reader response will be different for each individual, and for each reiteration of the performance.

Two influential theorists from theatre, Boal and Brecht, have both explored the “connection between theatre and change” (Bennet, 1997). Through Brecht’s work in the 1930’s “direct political change in society and in the lives of individuals attending the performance” (Bennet, 1997), was observed. Thus there is actual evidence and commentary from the audience that denotes the

power of theatre to facilitate change. With theatre and performance having the ability to affect people so profoundly, it is suiting to use this theory to propel consumers into a retail environment that educates and empowers, as opposed to exploits and demeans, which is indicative of much of the retail today.

Director and theorist, Tadeusz Kantor’s work involved many forms of radical performance to initiate change within society and within theatre. He has explored how there will always be the AvantGarde within theatre, and that what he commends most is when an everyday boring element is reexamined and made to be interesting. Kantor’s work also includes the movement within theatre, called Theatre Happening. Theatre Happening is a performance and an event at the same time, that can be included in the Guerilla theatre typology.

Happenings often are thought of as both theatre and art. They are multidisciplinary in approach, but kept all of the principles of theatre. A unique element of Happenings is that they often involved the audience in terms of participation. This audience participation led to a greater acceptance of this new typology of theatre, as well as the message that was intended by the performance. Happenings often had a political agenda, using this new and unique approach to theatre to draw attention and present their message to society.

One example of a Happening is an underground theatre from Kantor, that was a resistance to the Nazi regime. This underground theatre proliferated and was a way to educate and spread information. People could relate to the theatre because although it was not reality the message was inferring what could be reality. This allowed the audience to visualize possibilities for change,

making it a more realistic possibility for the future.

In terms of this practicum, this is important to consider how guerilla retail will adapt and change to the different communities and cultural backgrounds of the consumers.

Within theatre a performance can be reinterpreted by a new director or writer and be considered a new performance. This provides a way in which those who are unsatisfied with the way a performance or work is presented, have the ability to rewrite and thus re-perform the piece to meet their agenda. Whether it be to adapt the performance for the location, or even for the current sociopolitical conditions within the world. This can be thought of as a theatrical oscillation. This theatrical adaptation can be made in terms of script, or in terms of stage set. Furthermore, theatrical adaptation can be used to initiate a certain reader response from the audience when the conditions around the performance become variable.

M. Sturken, who has examined reader response theory (2003) explains that, "the Viewer undergoes a temporary loss of ego as he or she identifies with the powerful position of apprehending the world on the screen", or on the stage. I found this statement particularly interesting because as an audience member, one is able to be a spectator and can be exposed to new possibility while only temporarily repressing societal stresses and norms. But other theorists have argued that it is impossible to enter a performance or view a performance without bringing influences from life experiences, culture and surroundings. For this practicum, I believe the latter point of view and find it nearly impossible for one to forget about past experiences and have an

unbiased viewing experience.

Stage design has a similar design process to interior design. Stage design involves a two dimensional plan, that typically culminates in a 3d model, which eventually forms the full- scale stage set. The role of the stage designer is to bring the intent of the performance to life. The stage designer must incorporate meaning into the space as there is not sufficient time within the performance to explain all meaning. Thus the stage set is a medium to complete the performance, by providing information that the other elements of performance lack.

A traditional stage incorporates two main distinct areas, front stage and back stage. The stage set, is the boundary that divides these two areas, and can also be thought of as the division between private and public spaces.

The back stage is where all of the preparation for the performance occurs, and the front stage is typically the part that engages with the audience. The backstage can be thought of as the space that reveals truth, while the front stage is altering reality to present a message.

Within traditional stage design and theatrical performance there is typically one focal point during any point in the performance. In retail, this would translate to the fact that the product is often most important and should not have to compete with the surrounding retail space.

The purpose of the stage set, or guerilla retail in this case, is to bring the performance, or message into context and to make it more authentic.

There are many genres within theatre. One in particular which becomes very relevant to this practicum is temporary theatre. This type of theatre has a very close connection to guerilla retail. For this typology of theatre when the audience is faced with the unfamiliar they are more likely to engage in the performance if there are some cues to tell them either the purpose of the performance, or how they are supposed to experience the performance. In essence, an audience prefers to have some form of guidance to a performance or experience so that they do not become lost within information.

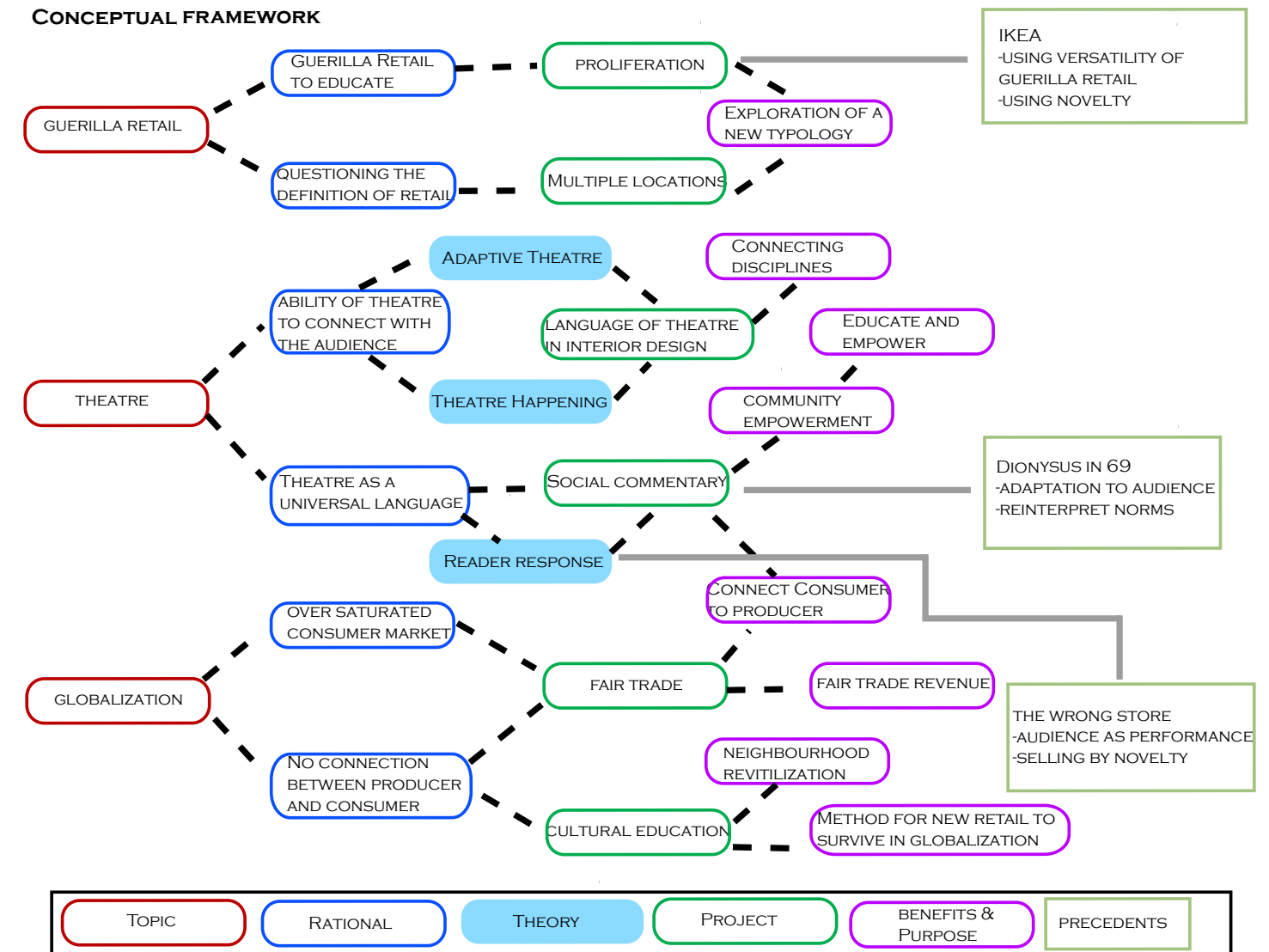


Figure 14: Conceptual Framework (Sosa Fontaine, 2010)



# Chapter 4: Precedent Studies



Figure 15: “I sell light during winter” (2006). Permission granted from photographer Morgan Noguellou. <<http://www.sxc.hu/photo/668896>>.



“It’s important to provide for yourself, because it’s difficult to get work right now. Also, tourists like to buy handmade things.”  
-Peruvian fair trade artisan (Sosa Fontaine, 2010).

Figure 16: “I sell light during winter” (2006). Permission granted from photographer Morgan Noguellou. <<http://www.sxc.hu/photo/668896>>. Digital adaptation by Andrea Sosa Fontaine (2010).

# Precedent Studies

## 4.1 The Wrong Store, New York City

Designed by Tobi Wong and Gregory Krum

This guerilla retail store, which was located in New York City, never actually opened. The windows to the store revealed all of the products for sale inside, by various designers. However, the consumer could only look, but could never touch or experience the interior of the store (Wong, 2007). This project has been labeled as both an art installation and also as a guerilla retail store. Although it never opened it can be labeled as a store because if the doors were to open it would be fully functional. The store acted to sell products and create demand, only it never allowed the consumers to enter. This is a good precedent for this practicum because it not only shows the potential of guerilla retail, but also delves into the theatrical. The store in itself can be thought of as a performance and the consumers as the audience as they had to watch the show without ever engaging. The Wrong store was thought of as deceptive by some, but in essence most retail is deceptive and misleading and this store was merely making use of deception for a new purpose.

## 4.2 Swatch Instant Store, Various Locations

Designer by Swatch in house design team

This guerilla store is part of a series of stores by Swatch. The stores typically open up in various parts of Europe and last one month in duration. The stores all use the same building blocks but each store has individual character. This store is useful to my practicum as it is an example of using guerilla retail in an economic and environmentally conscious way, as the displays are reusable for the next store. Furthermore, it is useful because it shows how a concept for one store can be used in various locations while still adapting to each individual location for a unique identity each time the store opens. The consistent elements in each store still allow for adaptation to the size of the store, or the overall desired atmosphere. Swatch explains the definition of the store as "Ironic", "Pirate", "Provocative", "authentic" and "nomad" (Swatch, 2006). The Authenticity exists in that each store can be unique while still being part of a whole. The stores are nomadic as they move with demand. The stores are provocative because they appear quickly and disappear just as quickly. Finally they are ironic in that they sell watches which track time, and the more watches that leave the store, the closer the store comes to cease in existence.



Figure 17: "Swatch Instant Store Interior Fixtures" (Designnws, 2007),  
Permission granted from Designnws. <<http://www.designnws.com/pagina/1swatchENG.htm>>.



Figure 18: "Swatch Instant Store Interior Fixtures" (Designnws, 2007),  
Permission granted from Designnws. <<http://www.designnws.com/pagina/1swatchENG.htm>>.



Figure 19: "Exterior of the Swatch Instant Store" (Designnws, 2007),  
Permission granted from Designnws. <<http://www.designnws.com/pagina/1swatchENG.htm>>.



### 4.3 Comme des Garçons, Various Locations Designed by Wood Wood 48 22 and CDG

Comme des Garçon is a fashion design label. Their guerilla stores open for a duration of one year, and have two unique characteristics, with the first being the location. Typically a Comme des Garçon store will not open in a fashion district but will open in a different neighborhood that is lesser known to bring awareness to a new area (CDG, 2007). The second unique characteristic of the Comme des Garçon guerilla store is that they make an attempt to spend a minimal amount of money on the interior while still making a big impact. This is important to this practicum, as one of the main intentions of the guerilla retail model is to minimize cost of construction and to maximize the impact of the products and space on the consumer. The interior of the stores are very unique.



Figure 20: “Comme Des Garçons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. <[http://woodwood.dk/projects/cdg\\_48\\_22](http://woodwood.dk/projects/cdg_48_22)>



Figure 21: “Comme Des Garçons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. <[http://woodwood.dk/projects/cdg\\_48\\_22](http://woodwood.dk/projects/cdg_48_22)>



Figure 22: “Store Exterior, Comme Des Garçons store” (Wood Wood, 2007) Permission granted from Wood Wood for image use. <[http://woodwood.dk/projects/cdg\\_48\\_22](http://woodwood.dk/projects/cdg_48_22)>



Figure 23: “Comme Des Garçons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. <[http://woodwood.dk/projects/cdg\\_48\\_22](http://woodwood.dk/projects/cdg_48_22)>



Figure 24: “Comme Des Garçons store display” (Wood Wood, 2007) Permission granted from Wood Wood for image use. <[http://woodwood.dk/projects/cdg\\_48\\_22](http://woodwood.dk/projects/cdg_48_22)>





Figure 25: “Illy Cafe Interior” (Quick Build, 2007) Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. <<http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house>>

One such Comme des Garçon store has been thought of by some as appearing as if they are in a moment of transition, or as if they are about to move, with boxes piled about. The interiors often do not reflect what typical high-end fashion house store would look like. This creates interest and excitement as consumers seek out and explore every new store which creates a new experience with the same fashion label. This allows Comme des Garçon to continually reinvent themselves in the same way that each season of fashion is new and often unexpected.

#### 4.4 Illy Cafe, New York City

Designed by Adam Kalkin

Illy café is a mobile guerilla retail store, lounge and café located in New York City. Illy is a café as well as a brand of coffee and cappuccino machines. Not only can customers enjoy a cup of coffee in the lounge, but they can also purchase the machine to make the coffee at home (Illy, 2007). This guerilla retail is both portable and temporary. The walls fold out upon opening and close up to reveal nothing. A number of factors make this type of guerilla retail successful. They do not require a building to exist, as the portable store is self contained. This also becomes another benefit in terms of the fact that it becomes a novelty store. Not only is it open for a short period of time, but



Figure 26: “Illy Cafe Shipping Container” (Quick Build, 2007) Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. <<http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house>>



Figure 27: “Illy Cafe Unfolding” (Quick Build, 2007) Photography by Peter Aaron/Esto, Designed by Adam Kalkin. Permission granted for image use. <<http://www.thecoolhunter.net/article/detail/1087/illy-cafe-in-push-button-house>>





Figure 28: “SOCO lounge interior”  
(101 Productions, 2007). Permission  
granted for image use. <[http://  
www.101productions.tv/lifestyle/](http://www.101productions.tv/lifestyle/)>.



Figure 29: “SOCO lounge interior concert”  
(101 Productions, 2007). Permission  
granted for image use. <[http://  
www.101productions.tv/lifestyle/](http://www.101productions.tv/lifestyle/)>.

due to the unique exterior façade as well as the ability to set down temporary roots anywhere this guerilla retail store becomes successful. Finally, it is successful due to the fact that it not only is selling a product to a particular customer, but it is providing the opportunity for unique experiences and social interactions as part of the lounge environment.

#### 4.5 SOCO Cargo, Various Locations, Australia Designer Unknown

This precedent called “SOCO Cargo” is an entertainment venue that is located within a series of shipping containers. It is organized by Southern Comfort in an attempt to promote and essentially sell more of their product. SOCO appears in different locations, and can take the form of a nightclub, art gallery or lounge, all in an attempt to sell more product (101 Productions, 2007). It is very temporary, in structure as well as in location. The interesting marketing technique used by SOCO promotes the fact that with every new location there is a new experience. This keeps patrons excited to be a part of something exclusive, and temporary. SOCO adapts the actual program of the space, depending on location as well as current events. The form that SOCO takes, allows for ease of transportation, as it is already in a shipping container, which in turn provides an economic benefit as well.



Figure 30: “SOCO lounge Exterior”  
(101 Productions, 2007). Permission granted for image use.  
<<http://www.101productions.tv/lifestyle/>>.



Figure 31: “SOCO lounge Exterior”  
(101 Productions, 2007). Permission granted for image use.  
<<http://www.101productions.tv/lifestyle/>>.



## 4.6 Ikea Everyday Fabulous

### Designed by Ikea

Ikea is a global company that is known for their affordable flat pack furniture and warehouse-style stores. Ikea however, does not necessarily need guerilla retail to be successful. They use guerilla retail to experiment with advertising, design and their brand impact on the world. Within New York, Ikea used their furnishings and products to show how everyday public spaces can be transformed with their products (Marketallika, 2006). This use of guerilla retail is more of a way of advertising as opposed to directly selling product. It is more about selling the image and the brand identity than the product itself during the duration of the guerilla retail installation. Ikea has also used the mobile setting for a guerilla retail store. This allows the store to travel and to gain much exposure in a short period of time. Furthermore, Ikea has used guerilla retail to promote the opening of one of their large warehouse-style stores, by having miniature versions at no more than 100 square feet pop up in various locations within the city to remind people that they are opening a new store, as well as to intrigue people as they become part of the guerilla experience.

## 4.7 Nike Runners' Lounge, Various Locations

### Designed by NMO Creative Source

Nike, considered to be a retail giant, has also used guerilla retail as a marketing technique. They have used this in their new concept stores called the "Nike Runner's lounge". These lounges are

temporary, thus they can be grouped into the guerilla retail category. They have appeared in numerous cities across North America. For this precedent review, the Nike Runner's lounge in Vancouver, British Columbia is examined due to its Canadian location. The Nike Runner's lounge in Vancouver provided a social space for runners to meet either before or after a run. The lounge served juice, snacks, offered massages to tired runners, as well as displayed local running maps, and to fit into the retail category, they also sold their products in the lounge (Nike, 2008). The most successful part of these lounges is that they connect to their customers on an emotional level. First of all, the lounge has constant video playing. This video contains interviews of local runners talking about why they love to run in Vancouver. This creates a local connection to an international retail chain. Furthermore, because the lounge provides opportunity for social interactions, patrons, gain a greater sense of belonging due their personal experience within the lounge. While this practicum explores fair trade retail that is not mass produced like Nike, the lesson learned from this guerilla retail precedent is that emotional connections and personal experiences can help to create a sense of attachment to a store that is only in existence for a short period of time.

## 4.8 Delta Sky 360, New York

### Designed by Maneesh Goyal MKG Productions

Delta sky 360 is a guerilla retail store that opened in Manhattan, New York. This guerilla store's concept is to reconnect the airline with their customers through experience. The store became an outlet to purchase airline tickets. It also provided an opportunity for consumers to experience a delta flight before purchasing a ticket, however (Delta, 2007). The guerilla store, served the new gourmet meals that were available on the flight and allowed consumers to try out the seats. It provided the consumer with a sense of comfort in purchasing a costly airline ticket as they were able to experience the flight without the stress of air travel. Delta sky 360 is an example of a guerilla retail store that is selling an



Figure 32: “Nike Runners lounge” (2008). Permission granted from Paul Perkins of Zebra Studios. <<http://www.zebrastudios.com/nike.php>>



Figure 33: “Delta Sky 360” (Petersel, 2007). Permission granted from photographer Brett Petersel. <© Brett Petersel | <http://brettpetersel.com>>

experience as well as a lifestyle to the consumer. The consumer experiences the space for themself, and becomes part of the lifestyle that glorifies the air travel experience. The inclusion of the consumer in this lifestyle is a marketing technique that could potentially yield an increase in the sale of higher cost airline tickets.

#### 4.9 Conclusions from precedent studies

Some conclusions can be inferred through a review of recent guerilla retail. It can be seen that many guerilla retail venues use novelty as a marketing technique. However, the most successful guerilla retail stores are able to create an emotional connection with the consumer. This emotional connection appears to be most successful when combined with a unique consumer driven experience. Guerilla retail stores provide opportunity for independent retailers, as well as for large global corporations to reinvent themselves. They also provide retail that is responsive to the local community and culture, even though we are now in a very global market.

The lessons learned from the precedent review suggest that the design solution should be adaptable to respond to each local community. As well, the design solution for the guerilla retail model should incorporate an experience to meet the needs of the modern consumer. Through experience the guerilla retail model will create a stronger memory of its existence through interactions that the consumers have in the store. Furthermore, like many of the precedents the guerilla retail store should be easily transportable to appear quickly onsite and to thus create a stronger desire by consumers to enter and shop in the store.

# Chapter 5: Field Studies



Figure 34: "Indio Market" (2008). Permission granted from photographer Eva Schuster. <http://www.sxc.hu/browse.phtml?f=view&id=933599>.



"It's too much money for me to own a store, I sell at the market, and on the streets"  
 -Peruvian fair trade artisan (Sosa Fontaine, 2010).

Figure 35: "Indio Market" (2008). Permission granted from photographer Eva Schuster. <http://www.sxc.hu/browse.phtml?f=view&id=933599>. Digital adaptation by Andrea Sosa Fontaine (2010),



# 5.1 Project Application One

Site Photographs



Figure 36: 284 William Avenue: Exterior.  
(Sosa Fontaine, 2010).



Figure 37: 284 William Avenue: Interior.  
(Sosa Fontaine, 2010).



Figure 38: 284 William Avenue: Interior.  
(Sosa Fontaine, 2010).



Figure 39: 284 William Avenue: Interior.  
(Sosa Fontaine, 2010).





Figure 40: 284 William Avenue: Interior. (Sosa Fontaine, 2010).



Figure 41: 284 William Avenue: Interior. (Sosa Fontaine, 2010).



Figure 44: 284 William Avenue: Interior. (Sosa Fontaine, 2010).



Figure 45: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).



Figure 42: 284 William Avenue: Interior. (Sosa Fontaine, 2010).



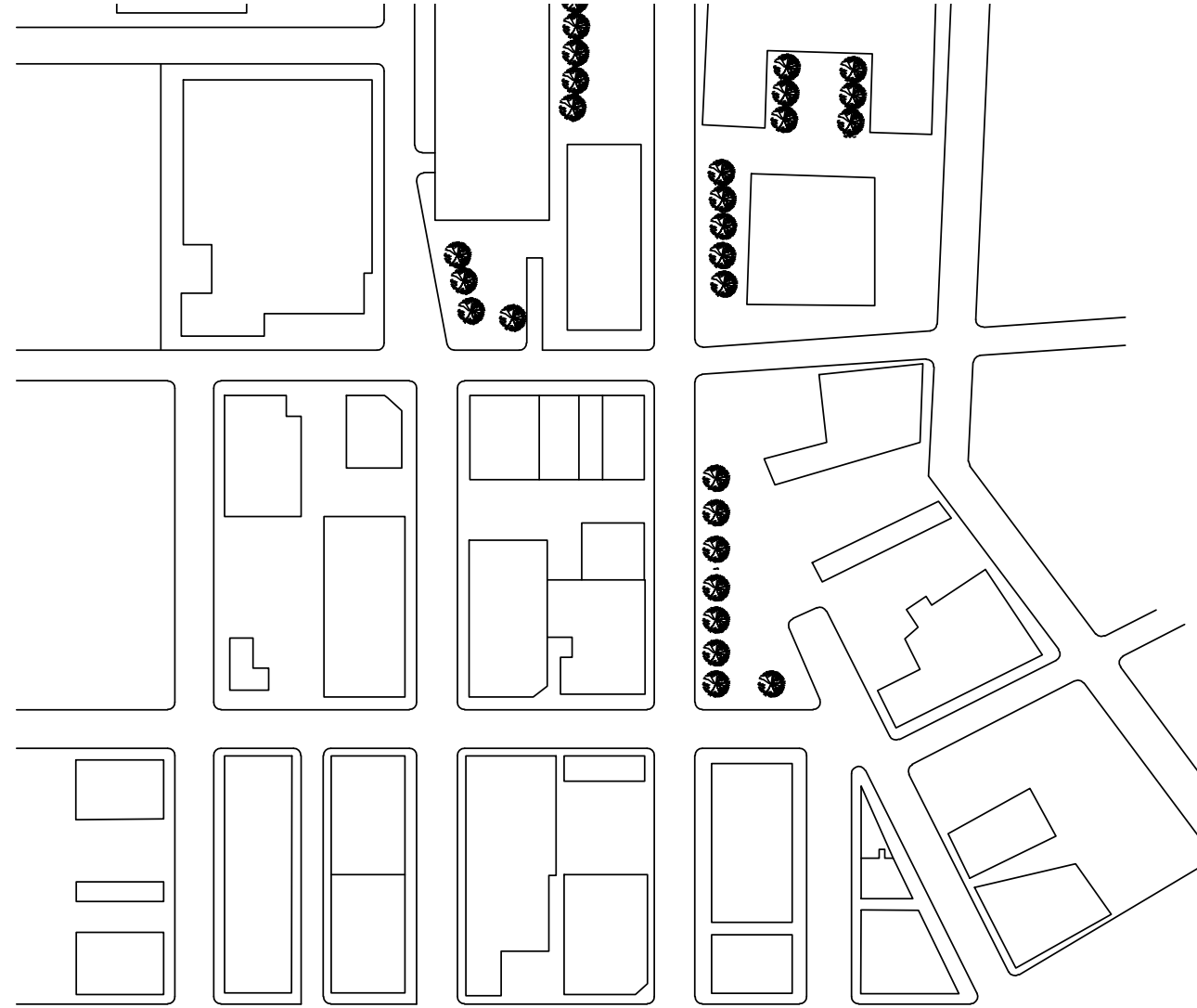
Figure 43: 284 William Avenue: Interior. (Sosa Fontaine, 2010).



Figure 46: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).

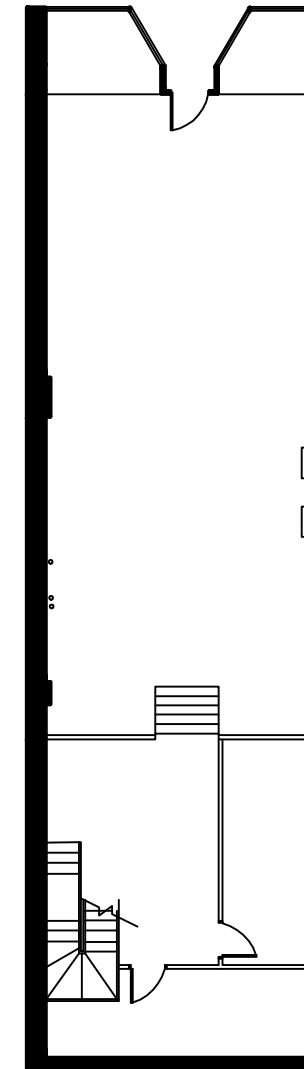


Figure 47: 284 William Avenue: Exterior. (Sosa Fontaine, 2010).



Exchange District  
Winnipeg, MB, Canada  
Scale 1 : 1,000

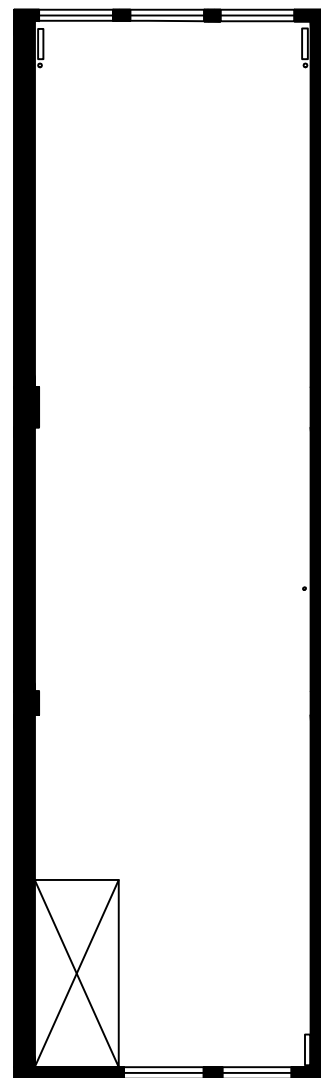
Figure 48: 284 William Avenue: Site Plan. (Sosa Fontaine, 2010).



Main Floor  
284 William Avenue  
Scale 1 : 200

Figure 49: 284 William Avenue Main Level Floor Plan. (Sosa Fontaine, 2010).





Second Floor  
284 William Avenue  
Scale 1 : 200

Figure 50: 284 William Avenue Second Level Floor Plan. (Sosa Fontaine, 2010).

# 5.2 Project Application Two

Site Photographs



Figure 51: Osborne Street Site.  
(Sosa Fontaine, 2010).

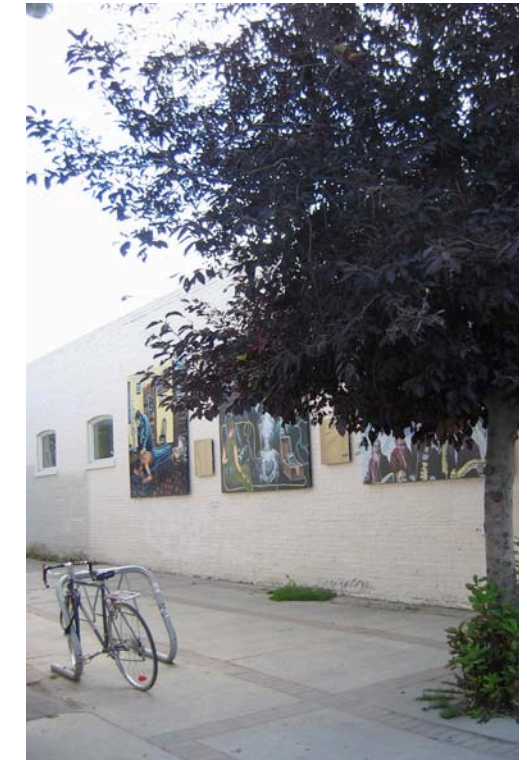


Figure 52: Osborne Street Site.  
(Sosa Fontaine, 2010).

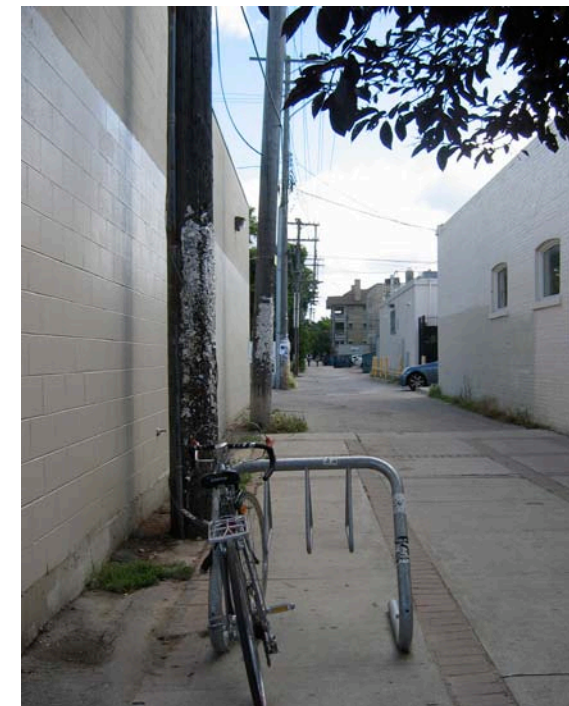


Figure 53: Osborne Street Site.  
(Sosa Fontaine, 2010).

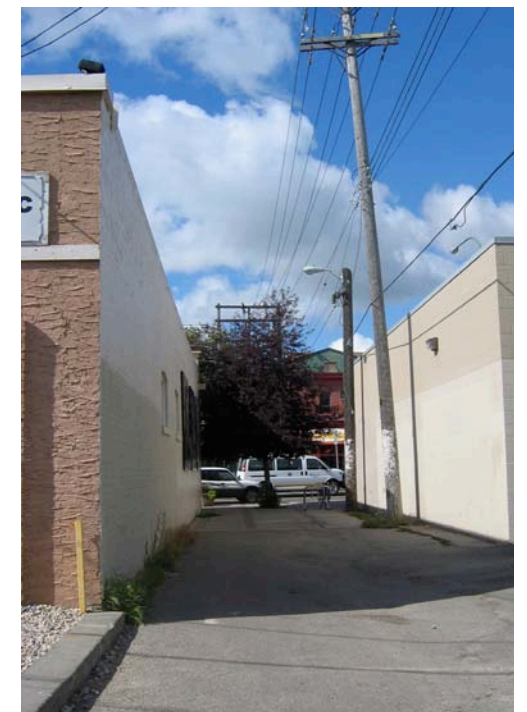


Figure 54: Osborne Street Site.  
(Sosa Fontaine, 2010).



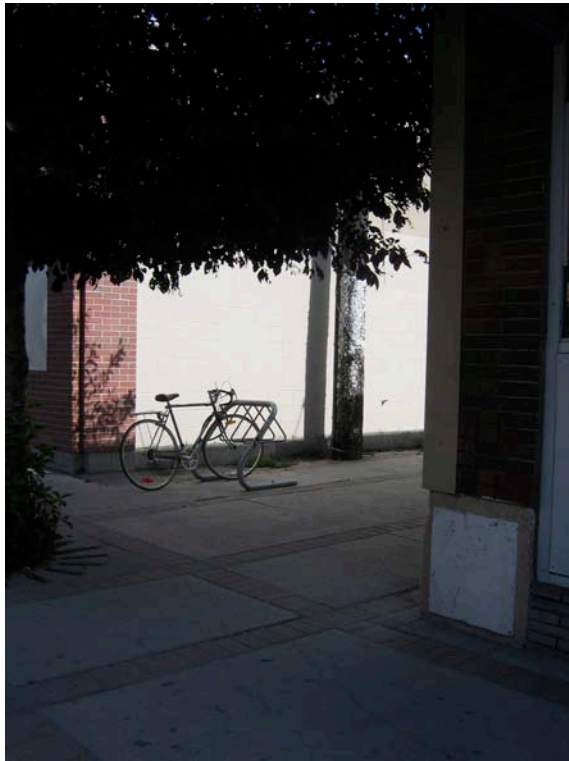


Figure 55: Osborne Street Site.  
(Sosa Fontaine, 2010).

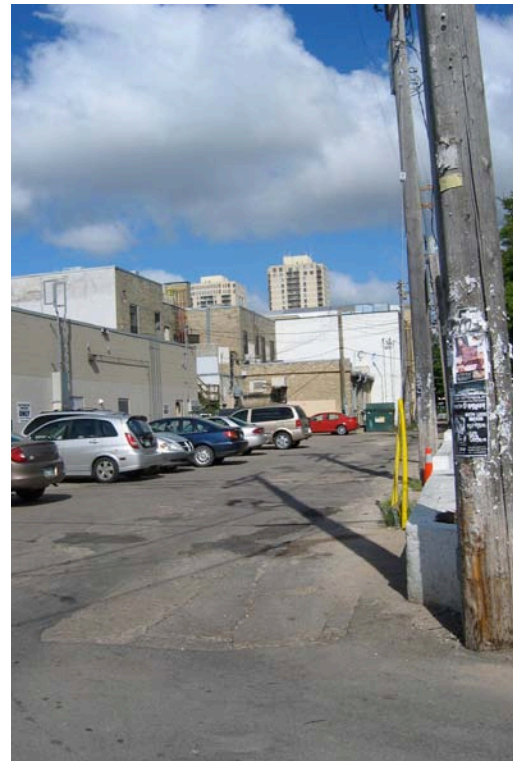


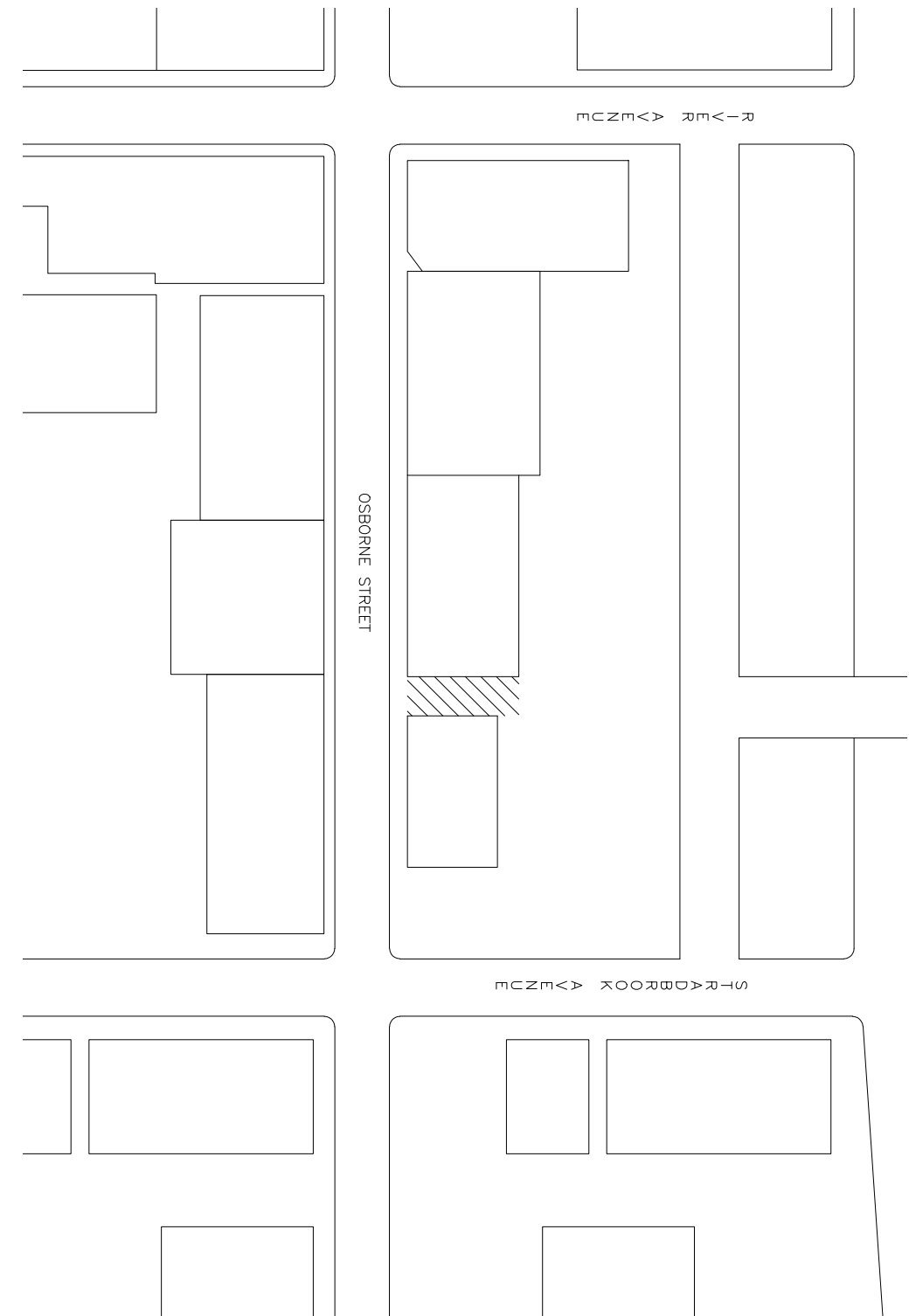
Figure 56: Osborne Street Site.  
(Sosa Fontaine, 2010).



Figure 57: Osborne Street Site.  
(Sosa Fontaine, 2010).



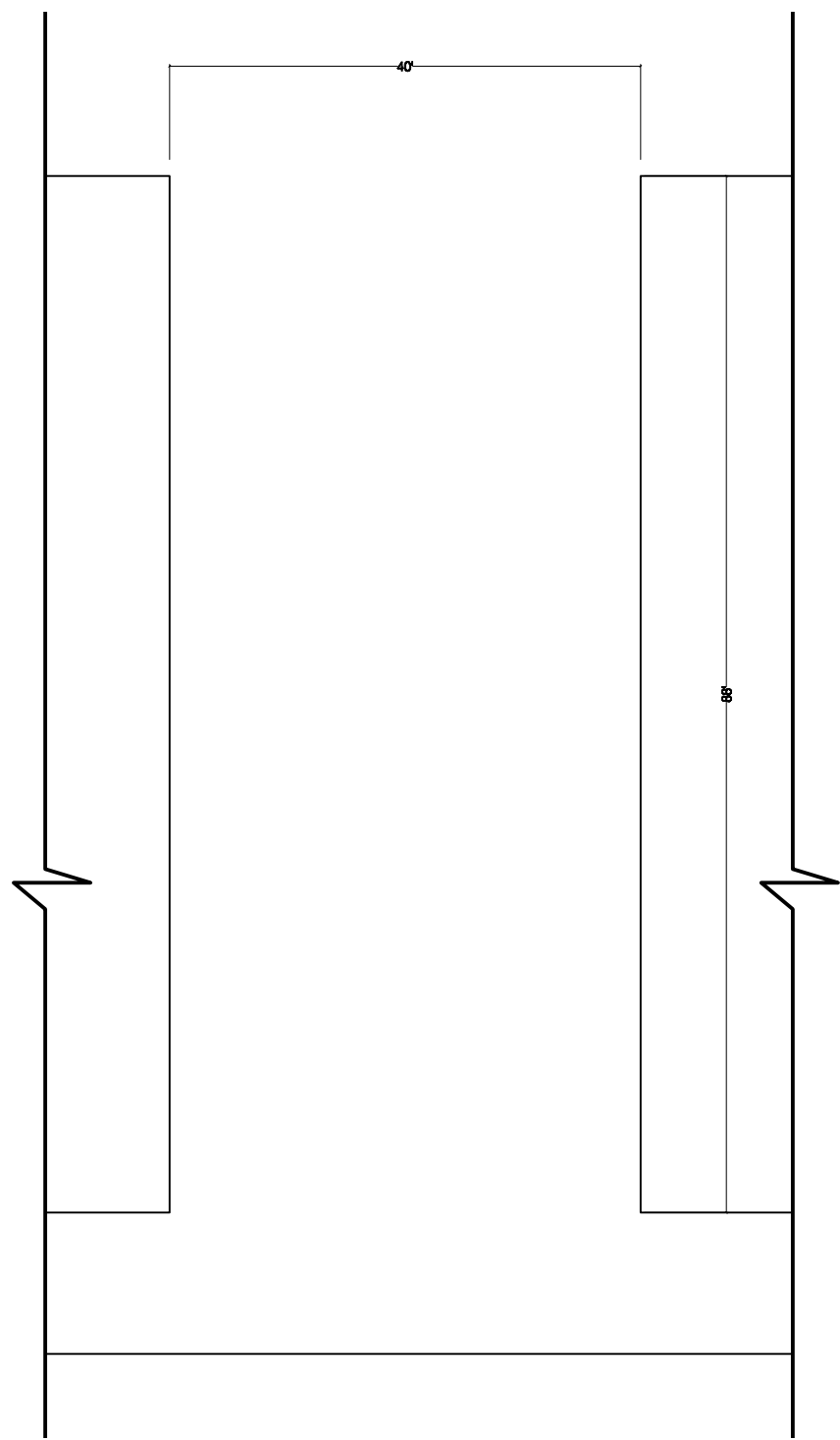
Figure 58: Osborne Street Site.  
(Sosa Fontaine, 2010).



Osborne Avenue Site  
Winnipeg, Mb  
Canada



Figure 59: Osborne Street Site Plan. (Sosa Fontaine, 2010).



Space between Buildings  
Osborne Avenue  
Winnipeg, MB  
Scale 1 : 200

Figure 60: Osborne Street Site. (Sosa Fontaine, 2010).



## 5.3 Project Application Three

Site Photographs



Figure 61: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).

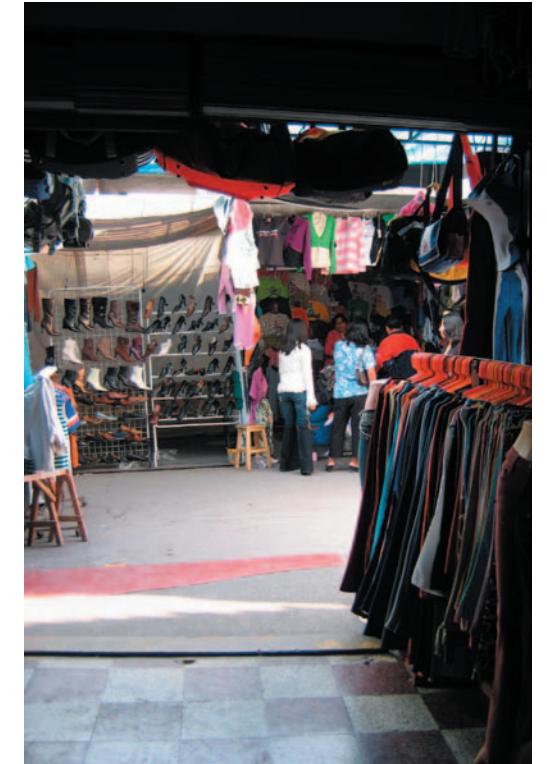


Figure 62: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



Figure 63: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



Figure 64: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).





Figure 65: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010)



Figure 66: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



Figure 67: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



Figure 68: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



Figure 69: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).

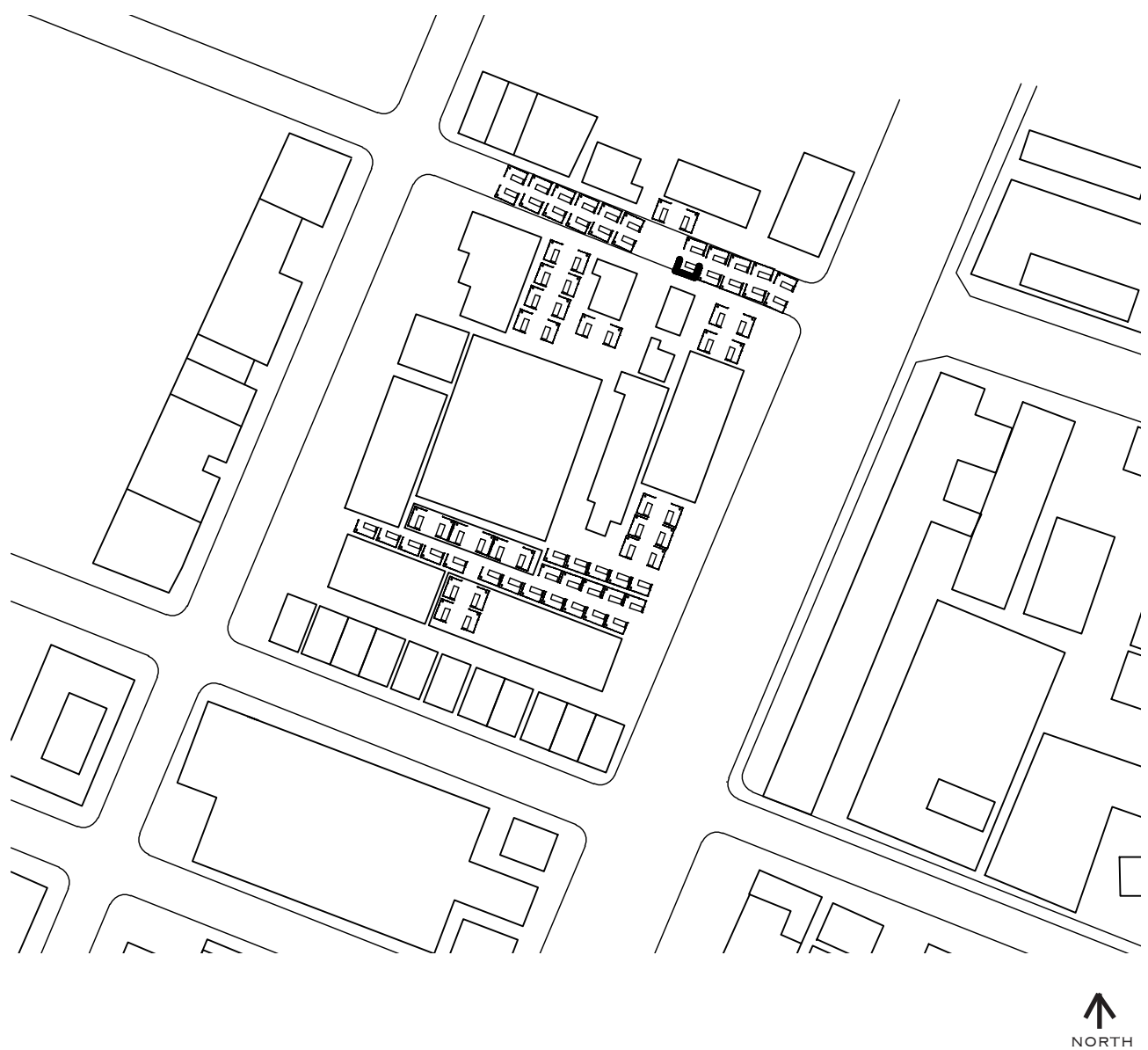


Figure 70: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).



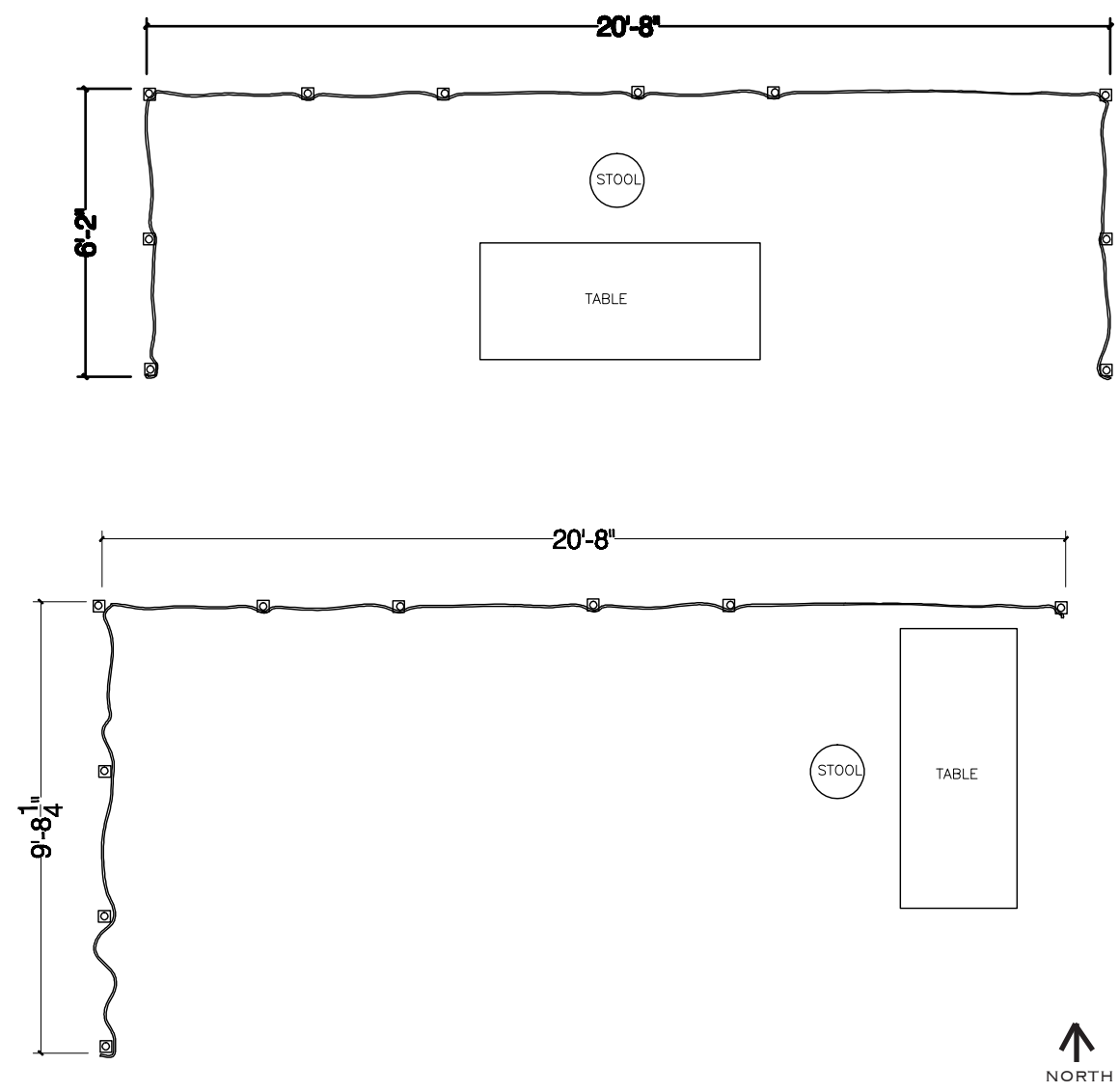
Figure 71: Mercado Pacocha Interior, Ilo ,Peru. (Sosa Fontaine, 2010).





Mercado Pacocha  
 Ilo, Peru  
 Scale 1 : 1,000

Figure 72: Mercado Pacocha Site Plan, Ilo ,Peru. (Sosa Fontaine, 2010).



Typical Vendor  
 Ilo, Peru  
 Scale 1/2''=1'-0''

Figure 73: Mercado Pacocha Merchant Tent Plan, Ilo ,Peru. (Sosa Fontaine, 2010).





Figure 74: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 75: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 78: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 79: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 76: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 77: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 80: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).



Figure 81: Temporary Retail, Peru.  
(Sosa Fontaine, 2010).





Figure 82: Temporary Retail, Peru.

(Sosa Fontaine, 2010).



Figure 83: Temporary Retail, Peru.

(Sosa Fontaine, 2010).

### Interview Results

As part of the field studies for this practicum, interviews were conducted on a small scale, in an effort to gain perspective on individual thoughts, and feelings. Community members in both Ilo, Peru and Winnipeg, Canada, were interviewed with regards to retail. Artisan's in Peru were also interviewed, along with Ten Thousand villages. Ethics approval was obtained from th University of Manitoba, which can be seen in the appendix. The results have been used to inform this practicum throughout. To summarize, fair trade artisans' value their craft and are proud of their ability. All Artisans and crafts people are striving to achieve a better life for themselves and their families. They are devoted to improving their living conditions and skill set. As well, most artisans are proud of thei products that they produce and want to sell their products on a larger scale. It is through the dreams of Artisans and crafts people around the world that fair trade retail can survive in the midst of large scale chain retailers.

# Chapter 6: Programming



Figure 84: “Crabs” (2003). Permission granted from photographer Terry Eaton. <<http://www.sxc.hu/photo/11719>>.

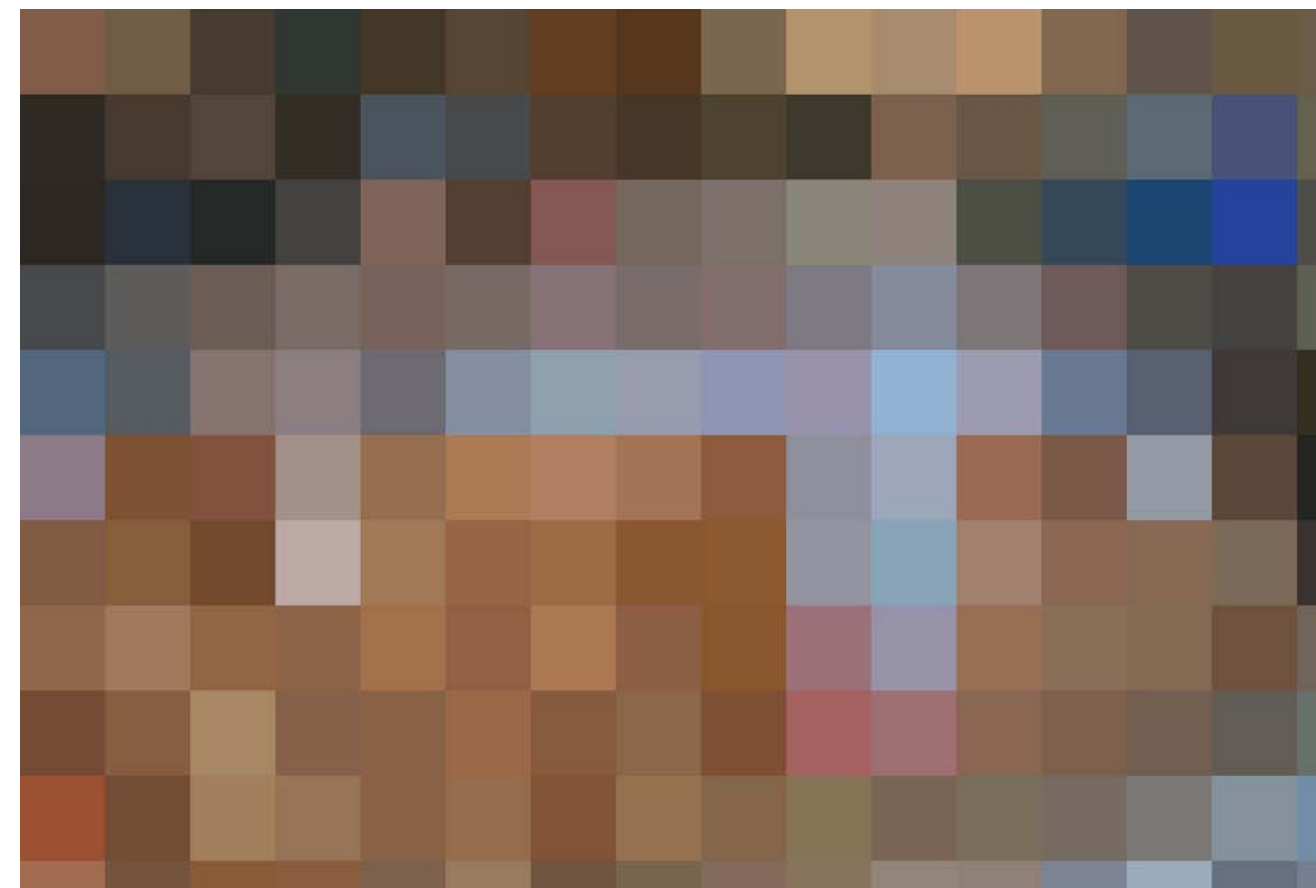


Figure 85: “Crabs” (2003). Permission granted from photographer Terry Eaton. <<http://www.sxc.hu/photo/11719>>. Digital adaptation by Andrea Sosa Fontaine (2010).

User Profiles

Artisans

The Artisan's require an affordable outlet to sell their product. A space that is adaptable, unique, but still maintains the integrity of their community. They require adequate space to display a wide variety of product. The display must be weather protected, where applicable. As well, there must be space for literature to be displayed. They also need a secure space for their payments and as well as space to store additional items and packaging supplies.

Consumers

Consumer needs are important as well, as they are the ones purchasing the products and thus providing the Artisans with income. Consumer needs will depend on each specific community. Consumers need to feel like what they are purchasing will improve their lives in some form whether to make it more functional, organized, or enjoyable. Consumers like an ease in shopping, where everything is clearly presented to them in a simple form.

Community Needs

In this practicum, the impact of guerilla retail is not only important to the artisans and consumers but is also important to the community. Part of the rationale for this project is to use guerilla retail as a medium for education and creating connections among different communities. Therefore the impact of the guerilla retail store is very important on the community that is resides in. The needs of the community are very important and are considered through the results of the interview process, as well as through analysis of examining the communities and existing retail conditions.

Ten Thousand Villages

Ten Thousand Villages is looking for a new method to branch out in terms of fair trade retail. They are always looking for ways to improve their organization and the benefits that are felt by the various fair trade artisans that they work with. The specific programming requirements will be outlined the following chart. As well the locations of spaces and their relative sizes are summarized in the following adjacency matrix and bubble diagram.

Ten Thousand Villages Guerilla Retail Requirements

Space name	Space required	notes	Application type
Secure money storage	-	Locking	Required
Staff Lounge	150 sq. ft	-	large scale only
Staff personal storage	-	lockers for 2-4 staff	Required
Transaction space	8-20 Linear ft.	-	Required
Product display	4 linear ft./product	-	Required
Seating for 2-4 staff	-	Breaks & meetings.	Required
Customer Lounge space	100 sq.ft	-	Large scale only
Customer Interactive space	-	Can be combined with lounge	Required
Product Storage	-	For extra product	Required
Shipping/packaging	-	-	Required
Ease of Transport	-	Parts or the whole	Required
Quick Setup	-	-	Required
Sustainable construction	-	-	Required
Climate specific design	-	-	Required
Bathrooms	100 sq/ft	-	Large scale only
Exterior Signage	Min. 5 Linear ft.	-	Required
Unique design	n/a	-	Required
Storefront display	-	Used to attract consumers	Required

Figure 86: Ten Thousand Villages Guerilla Retail Spatial Requirements (Sosa Fontaine, 2010).

ADJACENCY MATRIX

- NECESSARY
- DESIRED
- NOT DESIRED
- NO REQUIREMENTS

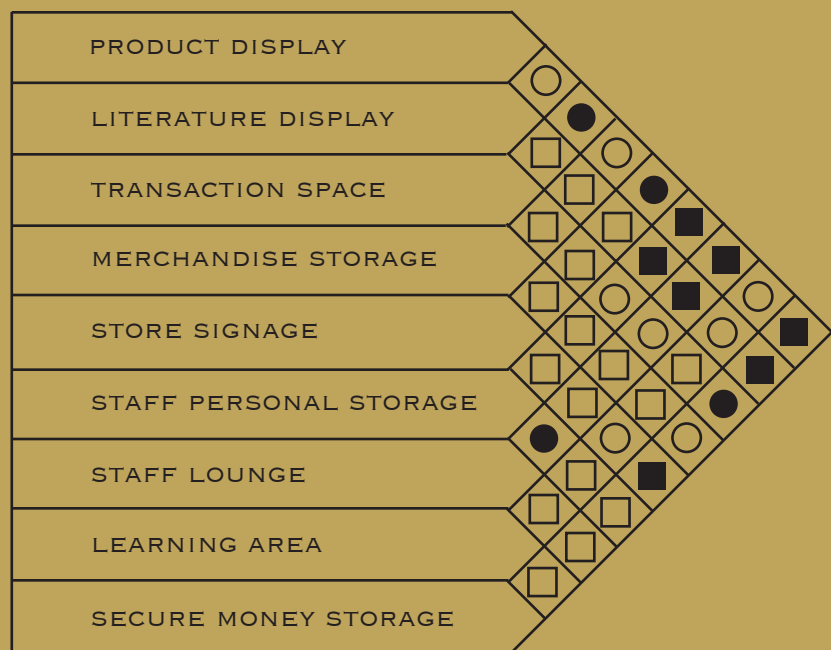


Figure 87: Ten Thousand Villages Guerilla Retail Adjacency Matrix (Sosa Fontaine, 2010).

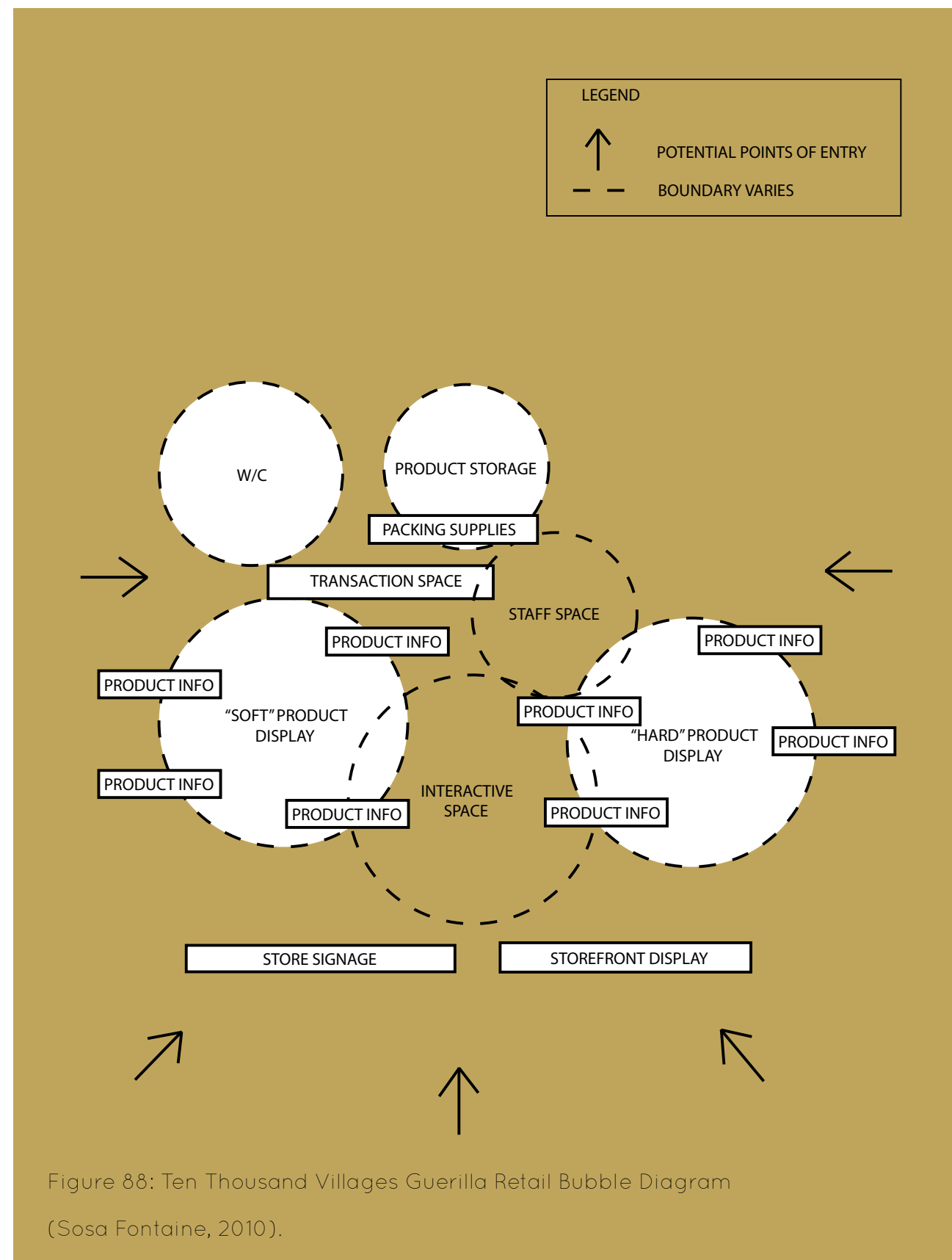


Figure 88: Ten Thousand Villages Guerilla Retail Bubble Diagram (Sosa Fontaine, 2010).



Product Inventory  
Store Merchandise

The products that will be sold in the guerilla retail stores are from various producer groups from Peru, coordinated through Ten Thousand Villages. The specific products chosen for the stores include products that could continue to communicate information even after leaving the store itself. For example, pottery pieces could be displayed in the home and could become conversation pieces as to the whereabouts of their origins. The intent is that the products chosen have a particular function that they were constructed for, as well as a new function to connect producer to consumer. The following images show a sample of product available in the guerilla retail stores.









<b>Product type</b>	<b>Size</b>	<b>Dimensions</b>	<b>Display Requirements</b>	<b>Image</b>
Soft	Small	4"x4"x2"	Expiration date, dry display  Product sampling required	
	Small	6"x4"x14"	Expiration date, dry display  Product Sampling Required	
	Medium	72" Long	Various Colours, hangers or hooks or manequins  Space to try on item  Mirror to view item	
	Large	30" Long	Various sizes, manequin or hangers  Space to try on item  Mirror to view item	 

Figure 89: Ten Thousand Villages Guerilla Retail Product Inventory  
(Sosa Fontaine, 2010).

Product type	Size	Dimensions	Display Requirements	Image
Hard	Small	2" Length	Delicate Mirror to view item Secure packaging	
	Small	16" Long Necklace	Delicate Mirror to view item Secure packaging	
	Small	16" Long Necklace 2" Long Earrings	Delicate Mirror to view item Secure packaging	
	Small	4"x4"x8"	Matches to light candle	
	Medium	14"x10" x 6"	Stackable, durable	
	Large	8" Diameter 14" Height	Durable	

Product type	Size	Dimensions	Display Requirements	Image
Hard	Large	6.5" Diameter 14" Height	Secure Packaging	
	Large	5" Diameter 12" Height	Secure Packaging	
	Large	18" Diameter	Wall Hung Secure Packaging	

# Existing Site Conditions

## Existing Ten Thousand Villages Retail Stores

Warm lighting, and rich coloured woods along with global music, create an overall global sense of place within the existing Ten Thousand Villages permanent retail store in Winnipeg. Product from different parts of the world blends together to create a greater whole. The handcrafted products provide interest into the story of how they were made. Even though there are duplicates, every object seems unique. Every object is embedded with time and embodied energy but the message is often unclear as there is an excess of product. Communication must be clear to the consumer to create a lasting impression. The guerilla retail model will involve less product in each location than in a typical Ten Thousand Villages store. This is of course because the size of the guerilla retail module will be substantially smaller. Furthermore the product in the guerilla retail model will be displayed and grouped by artisan groups simplifying the information transference between producer and consumer.



Figure 90: Existing Ten Thousand Villages Retail Display. (Sosa Fontaine, 2010).

Locations of Project Applications

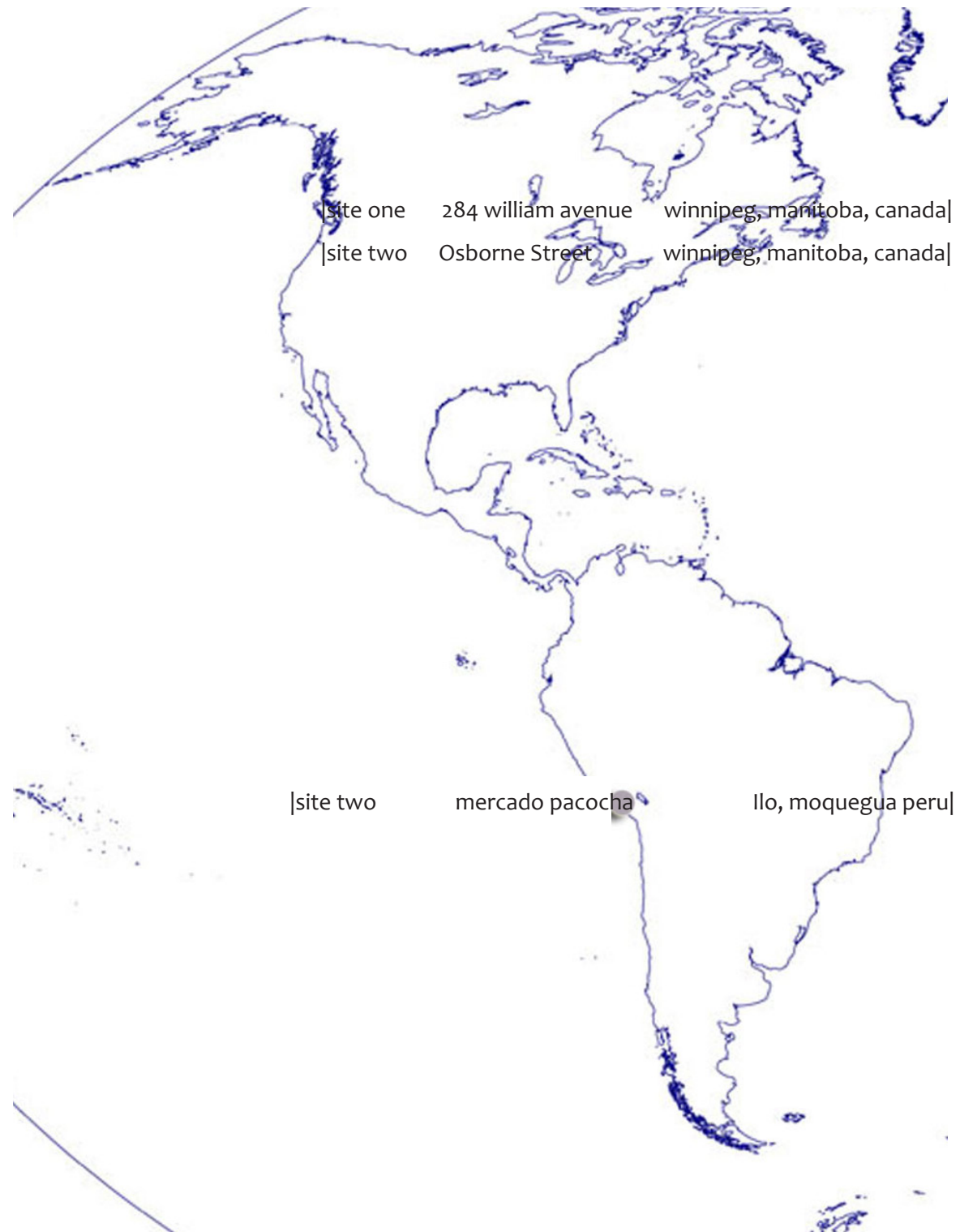


Figure 91: Location of Project Applications. (Sosa Fontaine, 2010).

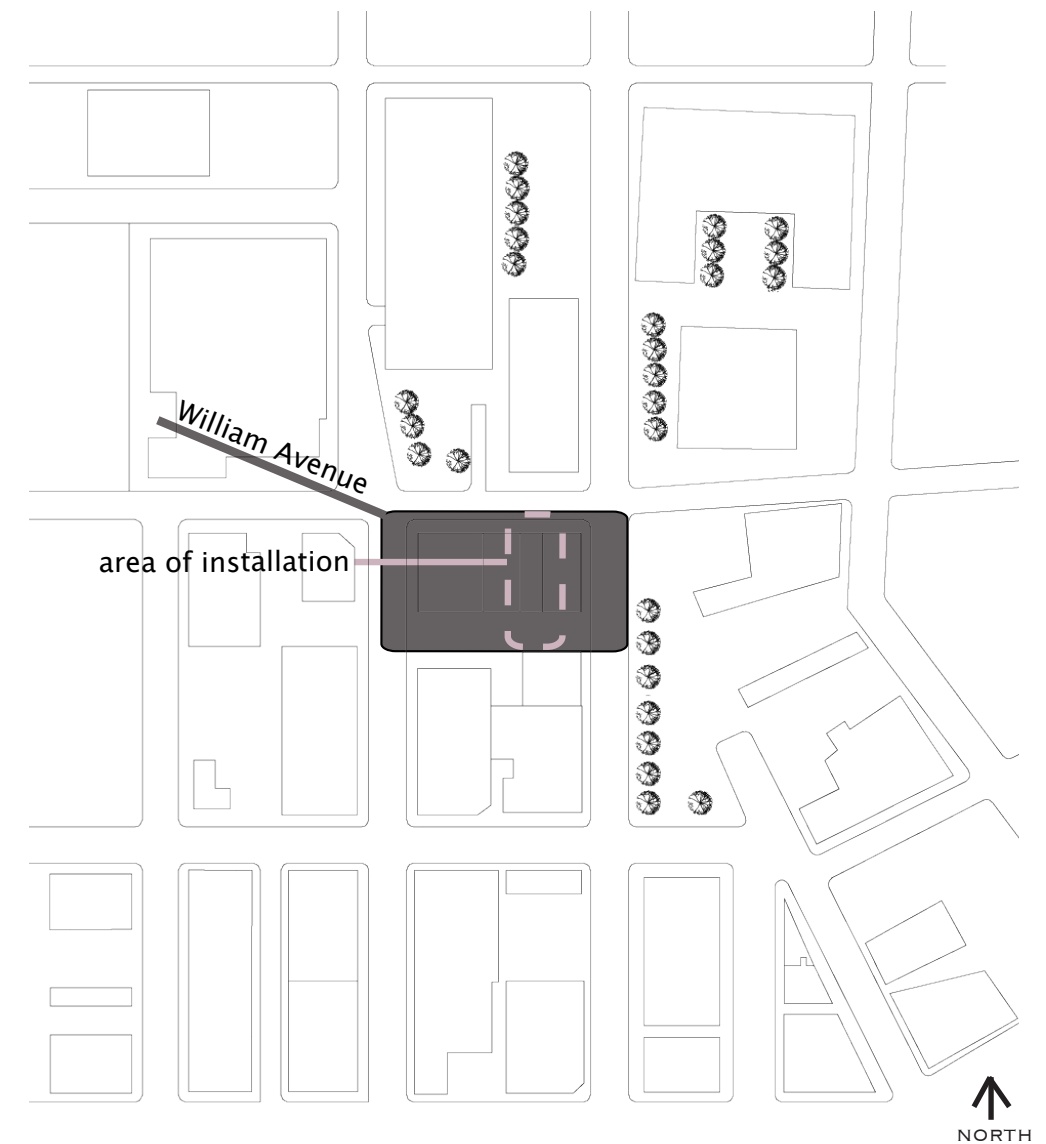


Figure 92: 284 William Avenue Winnipeg, MB Canada. Project Application One. (Sosa Fontaine, 2010).

284 William Avenue is located in the middle of the block, in a rapidly growing area. The site faces a busy street, for both pedestrian and vehicular traffic. The site is part of the larger area, called the exchange district, but as the area is still growing, there currently is not a cohesive connection between 284 William Avenue and the new retail of the exchange district.



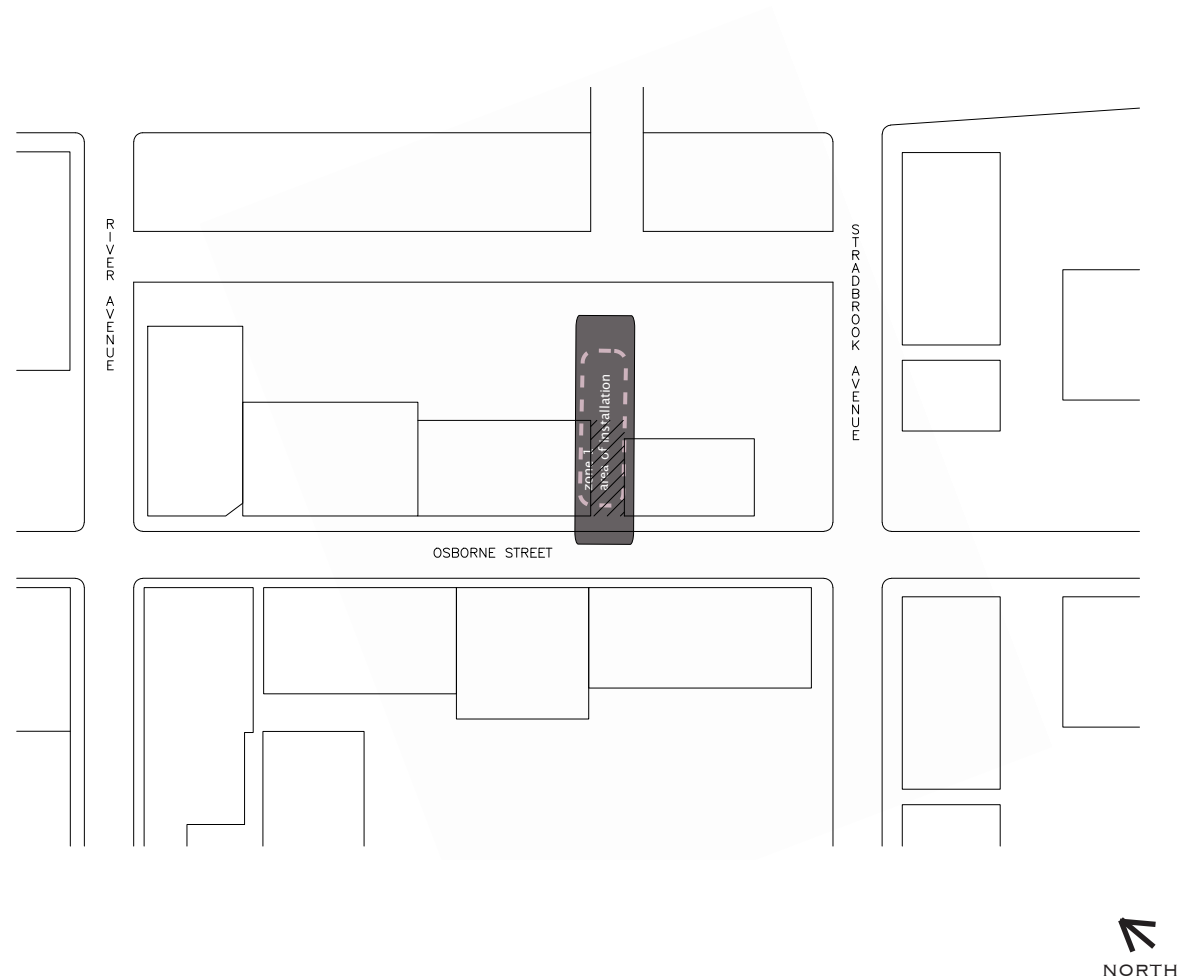


Figure 93: Osborne Street, Winnipeg, MB Canada. Project Application Two.  
(Sosa Fontaine, 2010).

The Osborne Street location is in the heart of Osborne village, in the midst of residential apartments, restaurants and a variety of retail. Osborne street is highly populated with pedestrian and vehicular traffic. Retail space in this area does not often stay vacant as it is a sought after retail location.

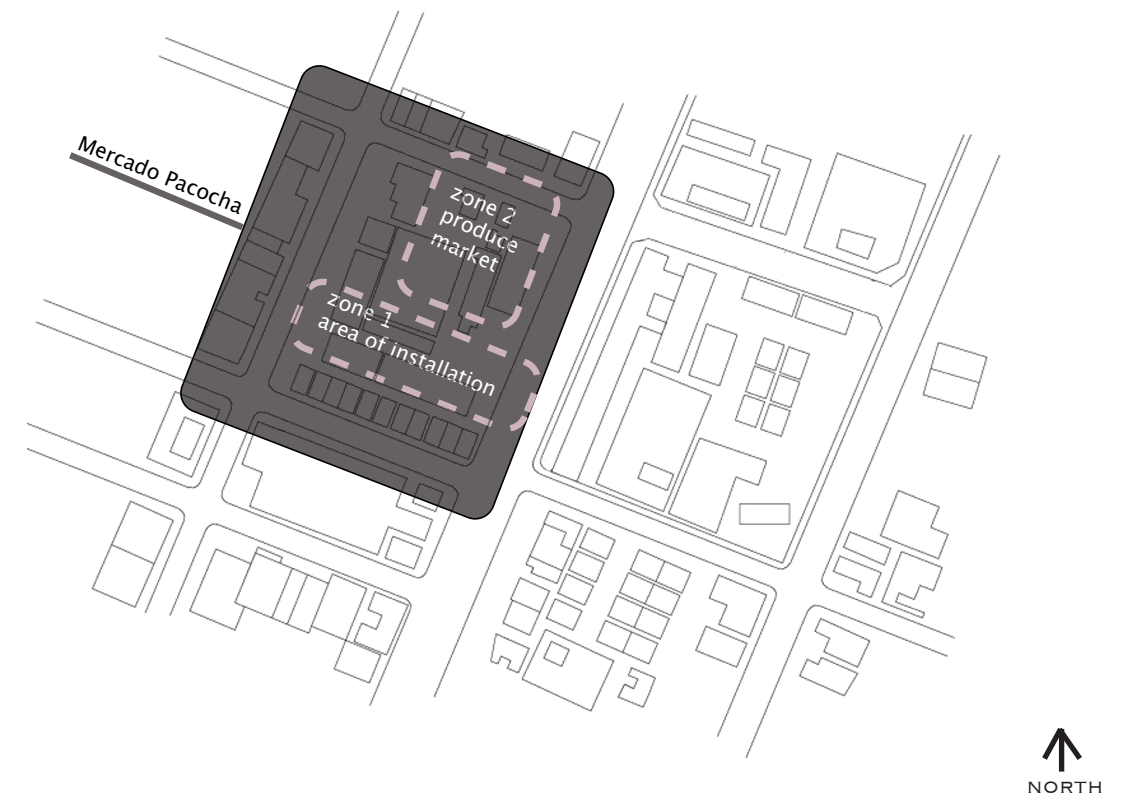


Figure 94: Mercado Pacocha, Ilo, Moquegua, Peru. Project Application Three.  
(Sosa Fontaine, 2010).

The Mercado Pacocha encompasses the entire region shown in the shaded area. Within the market, there are two main consumer zones. Zone 1, which is the site for project Application Two, contains vendors with mostly, clothing, electronics and hand made items. While zone 2 typically contains the produce market, which includes, fresh bread, fruits, vegetables, fish, cheeses and meats. Zone 1 is a part of the market that is transient. It is not open every day, and can more freely expand and contract depending on the number of vendors.

# Design Concept Studies

To begin the design process different aspects of retail, and performance were examined to develop a set of design criteria for the resultant guerilla retail model.

## Design Study 1: Light the Path of Travel

Within the current global society there is a rapid movement of money and product, however this typically only includes mass produced products.

Fair trade product is slow to convert to the time space compression, as the key element of communication is lacking. For fair trade product to catch up to the global society, communication must be shared rapidly to develop a greater connection between producer and consumer. The key to this sharing of information is the path of travel of a product. The path must remain unbroken, and the impact of information must remain strong and not become diluted with distance.

To examine this, a light box was created to represent the movement of information and fair trade product. The imagery on the light box depicts the path of product from the producer, in Peru, to the consumer in Winnipeg. The light is used to show the importance of the path to the transference of information. When the path, or light is broken, the producer or Artisan still remains strong with hope and goals for the future, even if the consumer is not the recipient of the information.



The path from producer to consumer



Producer

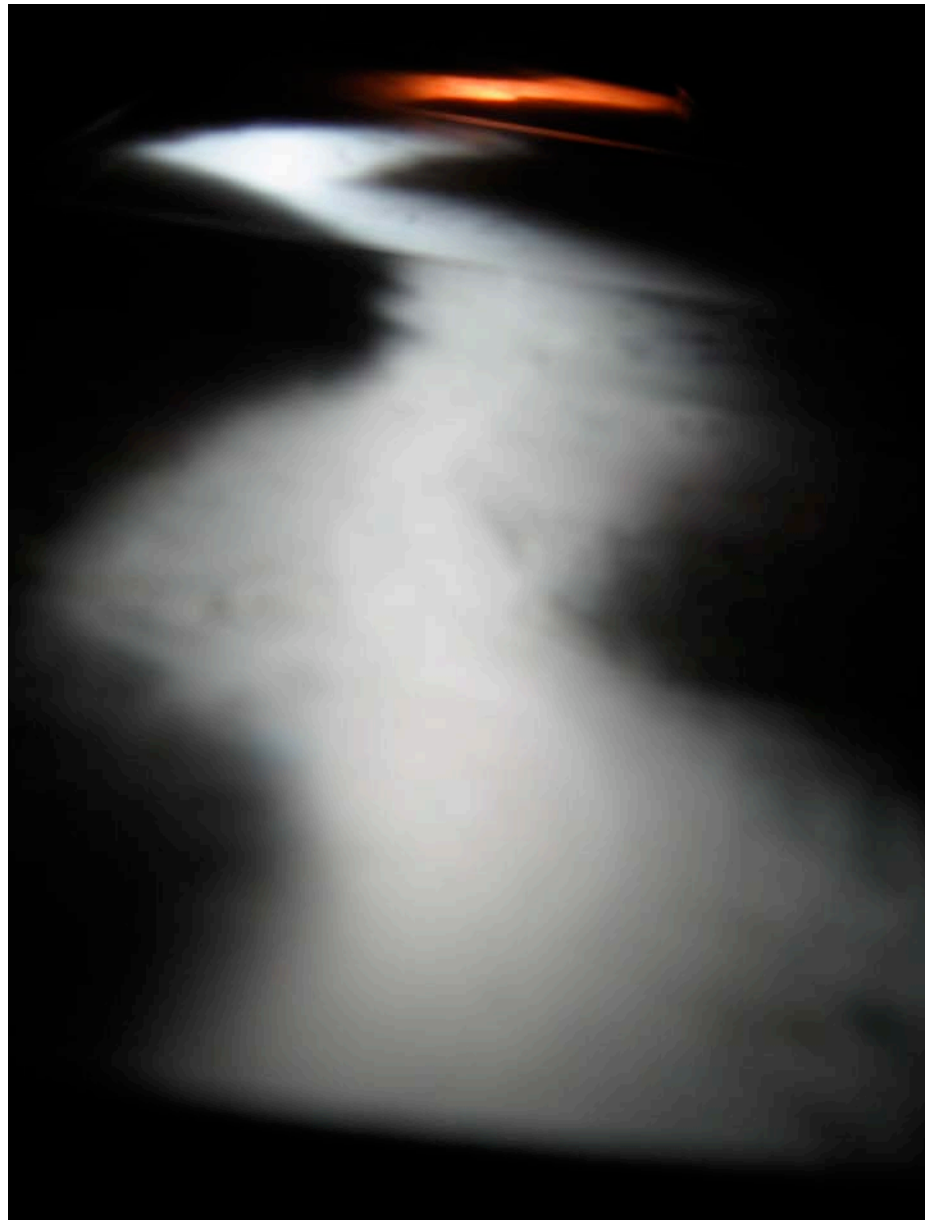
Disconnect

Path to Consumption



Loss of information on the path to consumption

Figure 95: The Path from producer to consumer. (Sosa Fontaine, 2010).



As physical distance increases the traces of the producer become faint.



The producer remains, even when the path is weak.

Figure 95: The Path from producer to consumer (Continued). (Sosa Fontaine, 2010).

### Design Study 2: Performance and Audience

Within every performance, there is an audience and a stage. Once the performance begins, there is an exchange of information between audience and performance. The exchange of information, blurs the boundary between audience and performer creating a region of temporary geography. This temporary geography is the location of the space time compression, where audience and performer become part of the same experience. it is a location of a time space compression, where an exchange of product, currency, and information occurs, creating a producer and consumer. This second design study involves a two dimensional exploration of the boundaries of performance.



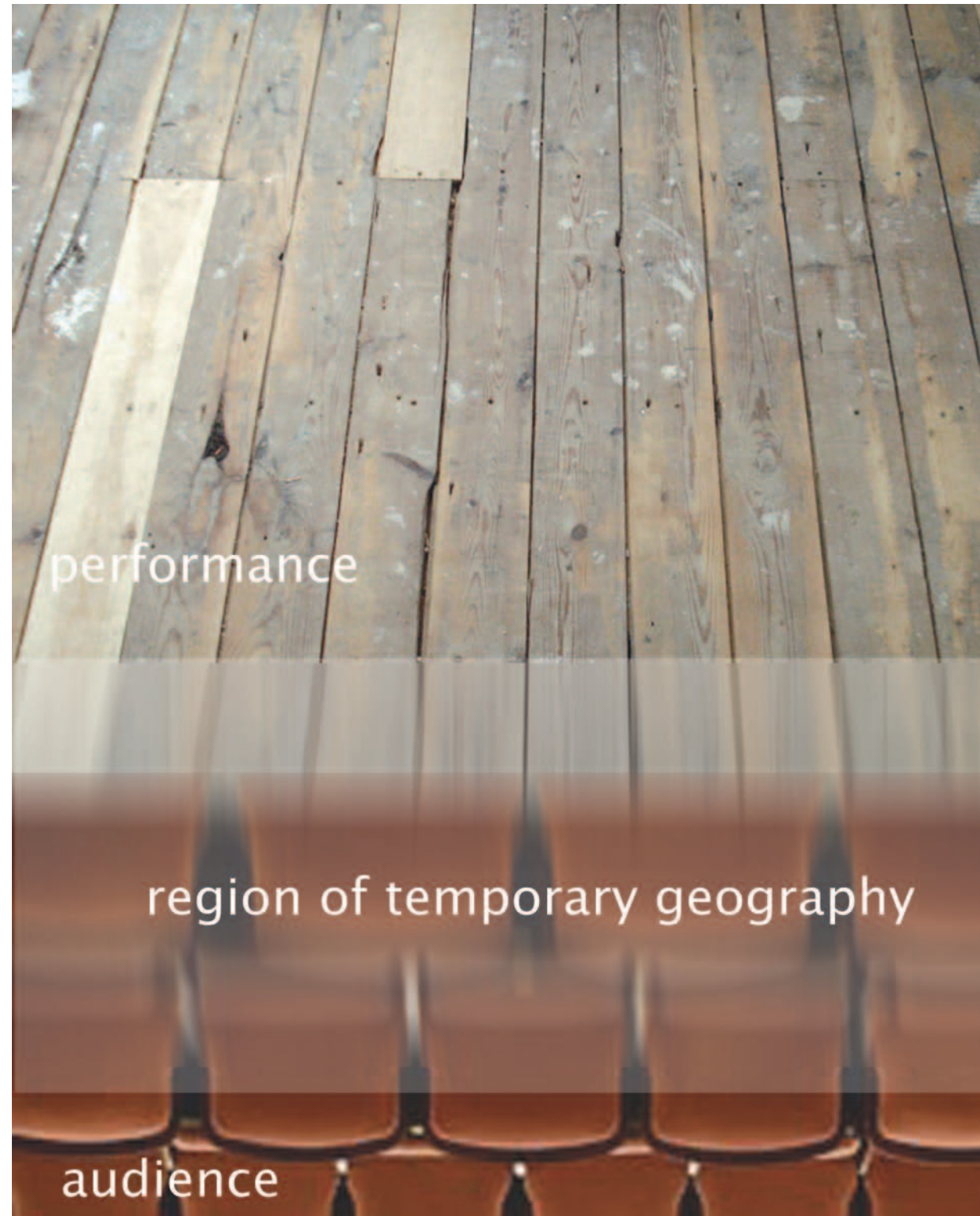


Figure 96: Division of performance and audience.. (Sosa Fontaine, 2010).

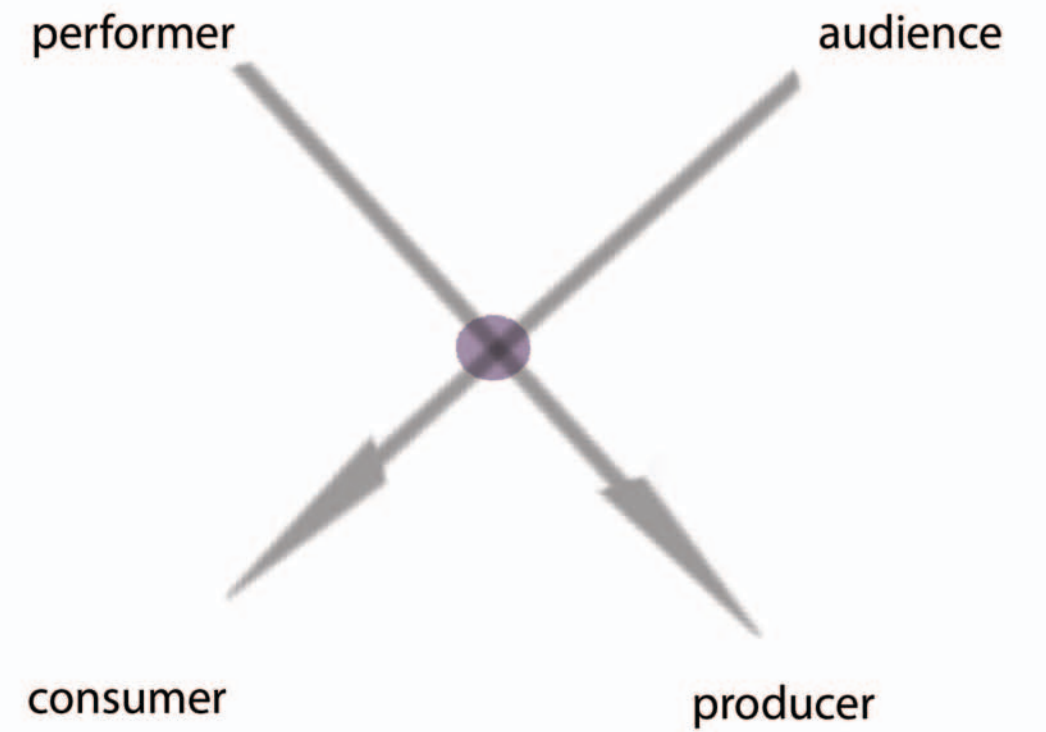


Figure 97: Guerilla Store as a node of performance. (Sosa Fontaine, 2010).

The guerilla retail store is itself a node. It is a temporary moment at the intersection of performer and audience, with producer and consumer. It is the location where retail becomes a performance. This becomes a temporary point where the performance of the guerilla retail store occurs.

### Design Study 3: Traces

This design study involved using an object created by an Artisan group in Peru . The object was imprinted into plaster to examine the impression left behind when the object was gone. This study explores how every product that is created by artisans can still have an impact even after the product has been sold to the consumer. This residual trace left by the product shows products do not necessarily disappear once they are purchased. With particular attention to fair trade products, that are often handmade and time consuming, it is important to think about the life cycle of these products and the trace left behind. Mass produced consumer goods are often thought of as disposable and are forgotten about as quickly as they were purchased. Fair trade products need to be thought of in a more permanent way, where the object has a continuing impact even after it has been purchased.



Figure 98: Object Traces. (Sosa Fontaine, 2010).



### Design Study 3: Repetition and Production

While it was important to explore the traces left behind from the products in the guerilla retail store, it was also important to explore the traces left on the guerilla retail store modules as they travel from location to location. While the guerilla retail modules are adaptable the central structure remains the same. This study used screen printing techniques to explore how one image, representing the guerilla module, can be replicated in multiple locations. The reproduction of the screen printed image shows some wear in each subsequent print. It also demonstrated how each subsequent print, while it is the same image as the original, has unique characteristics.

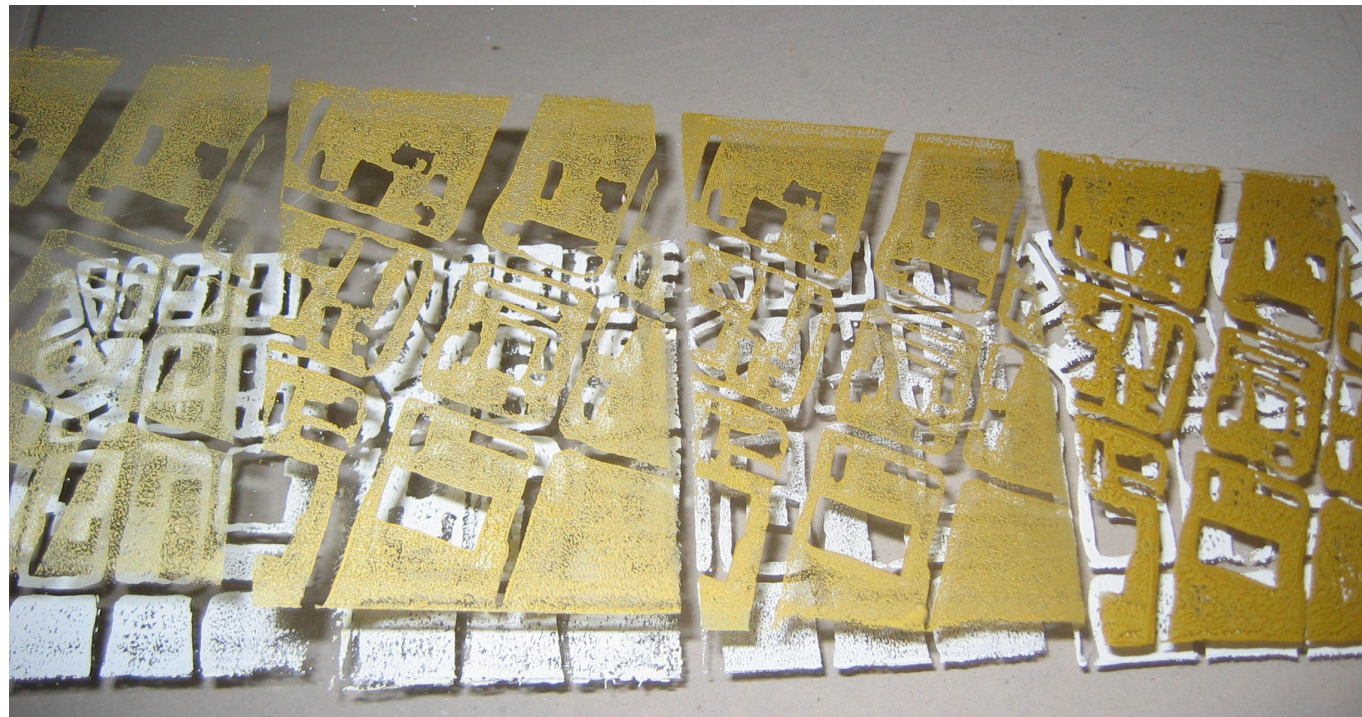


Figure 99: Repetition of production. (Sosa Fontaine, 2010).



Figure 100: Repetition of production. (Sosa Fontaine, 2010).



### Design Study 4: Instant Performance

In this design study, a simple LED unit combined with a small battery and magnet was used. These devices explored what an instant guerilla performance can accomplish. The LED units, called Throwies, were placed in various parts of a dense neighborhood. They were placed randomly and in a graffiti manner while walking throughout the highly populated streets. The results of this study indicated that the instant performance brought light, literally and figuratively to the surrounding community. Pedestrians were intrigued and drawn to the light and some even brought home a piece of the guerilla installation. Being able to take home a piece of a performance creates a lasting memory and strengthens the experience. This can be compared to the act of shopping in the guerrilla retail store, where the consumer takes home a piece of the performance and experience.



Figure 101: Throwie on a lamp pole. (Sosa Fontaine, 2010).

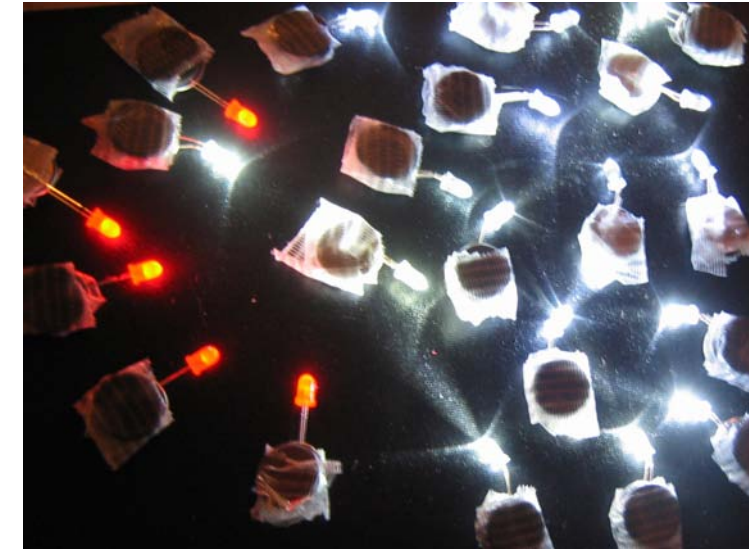


Figure 102: Throwies, pre-performance. (Sosa Fontaine, 2010).



Figure 103: Throwies, post-performance. (Sosa Fontaine, 2010).

### Design Study 4: Performance Participation

This three dimensional map shows the comparison of participation level of the audience in various types of performance. The three types of performance studied include, street performance, typical theatrical performance, and the performance of the everyday. Street performances are typically unplanned, or unexpected to the audience. This makes the audience participation level higher, because they have to be interested enough to stop what they were doing to view the performance. These street performances are also often very short in duration, meaning that the experience and participation level have to be greater to make a strong impact. This can be compared to the guerilla retail store, where the impact must be greater than a typical retail store, because there is less time to create a lasting memory.

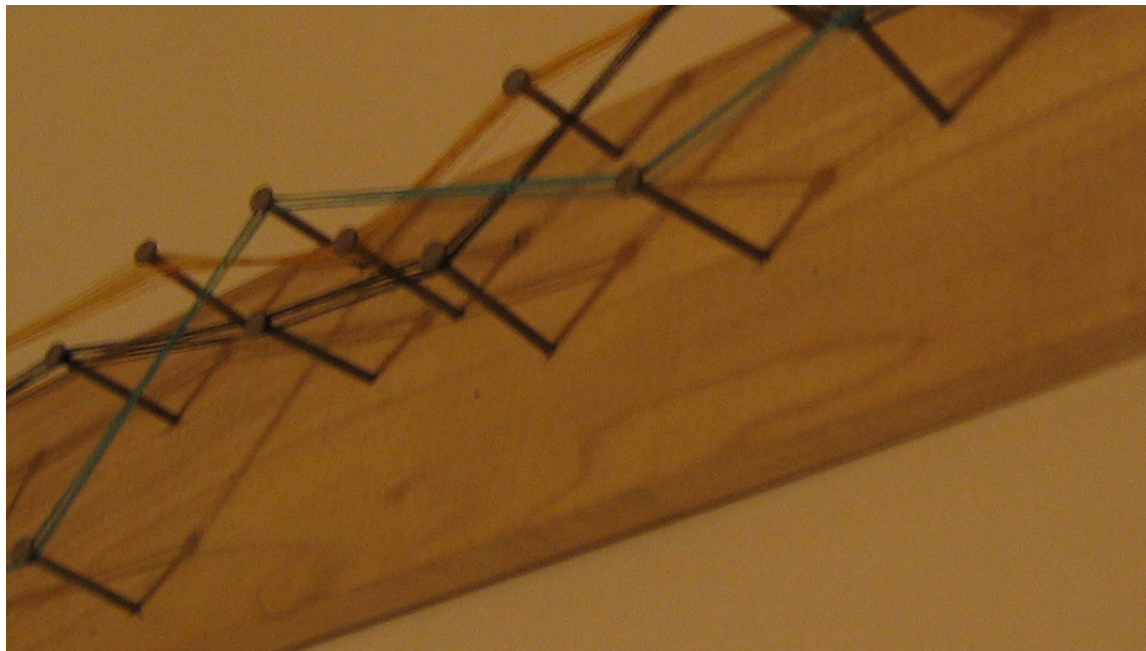


Figure 104: 3D Performance map. (Sosa Fontaine, 2010).

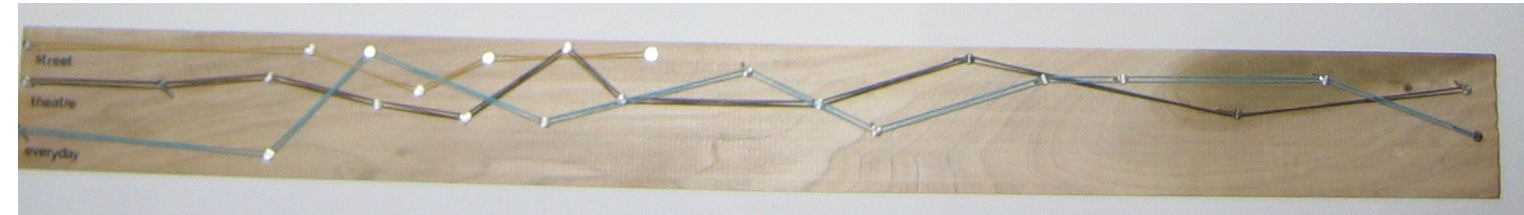


Figure 105: 3D Performance map. (Sosa Fontaine, 2010).

# Design Strategy

## Criteria

From the outcome of precedent studies, theoretical framework and design studies a set of design criteria were developed to aid in creating the desired design solution.

For the successful development of a design solution for the guerilla retail model I have determined that it must meet the following criteria:

Quick & Economic Construction

Use of Sustainable materials

Adaptable and Elastic elements

Cellular

Directed Experience

Transference of information between producer and consumer

## Directed Experience

It is evident that with careful thought and a set of guidelines to ensure continuity between guerilla stores there still exists a variable. This variable is the consumer. It is almost impossible to predict the reaction to the guerilla retail model by the consumer. However, a desired outcome can be incorporated into the design of the guerilla retail model through a directed experience. If the consumer makes the choice to enter the guerilla retail store they must follow the directed path from start to finish. There are no exit points along the path and there is only a starting point and an end point. This directed experience ensures that the consumer is exposed to all aspects of the guerilla retail model. It is then the responsibility of the consumer to determine their level of interaction. There are cues along the path that encourage participation but the control remains with the consumer. This allows the consumer to take ownership of their experience by choosing how they will participate even though the path is directed.

## Participation

Participation is incorporated into the design of the guerilla retail model. The design provides opportunities for participation throughout the path of directed experience.

One such way that participation is encouraged is through the use of a double skin. While skin can often be seen as a protective element, in this case the outer structure takes on the permeable aspect of skin. It allows visual information to be exchanged across its surface. The double skin not only defines the space of the guerilla retail model but it defines distinct volumes of space within its boundaries. These volumes of space create zones of participation and interaction. Engagement between spaces can occur, in that passers by can interact with the consumers within the space enticing others to enter the



volume of the guerilla retail store. The boundary of the skin also provides interstitial space from the retail display, providing opportunity for social interaction between consumers. Zones of space are also created between retail display units and are defined by the outer skin. This engagement between spaces creates a stronger experience and memory of the space to the consumer that exists beyond the space of the guerilla retail store and beyond its existence.

The double skinning of the store not only provides opportunity for participation but it also provides levels of threshold for the consumer to pass through. The consumer crosses a threshold each time they pass from one volume of space into another in the guerilla retail store. These thresholds provide opportunity for reflection and preparation for the next sequential performance.

## Threshold

In theatre there are many thresholds. The audience member passes through one as they enter the building of a theatre. Upon passing through the initial threshold the audience prepares for the performance. After the initial threshold there are a number of consequent thresholds before the performance begins. The audience member continues along their path to the performance. This could mean crossing a number of other thresholds, including the entrance to their seating section. Then when the theatrical performance begins the stage is revealed, often by the drawing of curtains and the final stage set threshold is revealed to the audience. This threshold of the stage is one that typically is not crossed in a traditional theatrical performance.

However, in the design of the guerilla retail model this final threshold of performance does not exist because the consumer is encouraged to explore all areas of the space of performance.

## Traces

Objects perform in their existence and intended purpose. However they can also perform once they are gone. This continued performance allows the impact of the object to be greater in that it prevails even after there no longer is a physical presence.

These opportunities for traces, allow both products, consumers and producers to participate in the design and performance of the guerilla retail store.

### Type 1: Memory Polymer shelves

In the guerilla retail model there are various ways that objects leave traces. There are display shelves with a memory polymer that takes the imprint of from the weight of the object. So once it has been removed the imprint from the object temporarily remains on an empty shelf signifying it's presence and propelling the need for other consumers to purchase before the other objects similarly disappear. Through the act of purchasing the product by the consumer, the consumer is participating in the design of the store through removal of the object, allowing both the object and the consumer to leave a trace of themselves in the guerilla retail store.

### Type 2: Solar Traces

Traces can also be seen in the guerilla retail model through the use of Solar imprint paper. This paper is applied the guerilla retail modules behind display shelving units. The lighting from the guerilla retail

modules is cast on the products when they are on display for purchase. The light cast, leaves a trace on the solar paper of the products on display. The products sold earlier in the store's existence leave a lighter trace behind on the solar paper, while the products not sold until later in the store's existence leave a stronger trace on the solar paper. This trace is substantially more permanent than the traces left by the memory polymer shelves. While consumers shop in the guerilla retail store, they are able to explore the traces left behind on the solar paper and to have a curiosity of what products were once on display and which products were most desirable that they were purchased early in the store's existence.

#### Type 3: Lighting Traces

Throughout each module there is lighting embedded in the floor or the module. The lighting is directional, lighting the path that the consumer follows giving significance to the path.

This light fixture not only provides practical lighting for each module, but also has the ability to show traces left by the consumer. The lighting fixture responds to pressure and changes color temporarily in the regions where pressure was applied. Essentially, as the consumer walks on the light path traces, or footprints, are temporarily left behind. Signifying the path of the consumer. The more consumers walking the path through the guerilla retail store, the more footprints or traces, are left behind.

#### Type 4: Long Lasting Traces

The previous forms of traces discussed are temporary in their existence, allowing for the traces to change, by the day, hour, or even minute. However, as another method is necessary to provide

information not only about the products sold in the guerilla retail store, but of the previous locations of the guerilla retail store, previous products sold, artisans and consumers who made purchases. This type of trace becomes a permanent part of the guerilla retail store providing information of it's history and demonstrating to the consumer that their participation in the store doesn't end on the day, month or even location that they visited. Upon making a purchase the consumer is given a postcard, this postcard contains a picture of the the consumer, taken by a camera when they make their purchase. There is also an image of the product that they purchased, and the name of the artisan who produced the product. The consumer is then given the opportunity to permanently participate in the design of the store. This is accomplished through the act of attaching the postcard to the exterior of the guerilla retail model. The attachment is done simply with a stapler, in a very guerilla way of advertising. Then once the store closes it is disassembled sent back to the factory, and pieces are sent to new locations. Upon arrival, the modules are set up in new locations with the postcards left behind from the previous locations. Consumers are the new guerilla retail location, are provided with an opportunity to explore the traces left from previous guerilla retail stores. They are able to scan the barcodes on the postcards to find out how long ago the products were purchased and where. They can find out who else and in what country purchased the same products.

# Chapter 7: Design Intervention



Figure 106: “The Japanese Grocery Store” (2005). Permission granted from photographer Buck82. <<http://www.flickr.com/photos/buck82/69183038/>>.

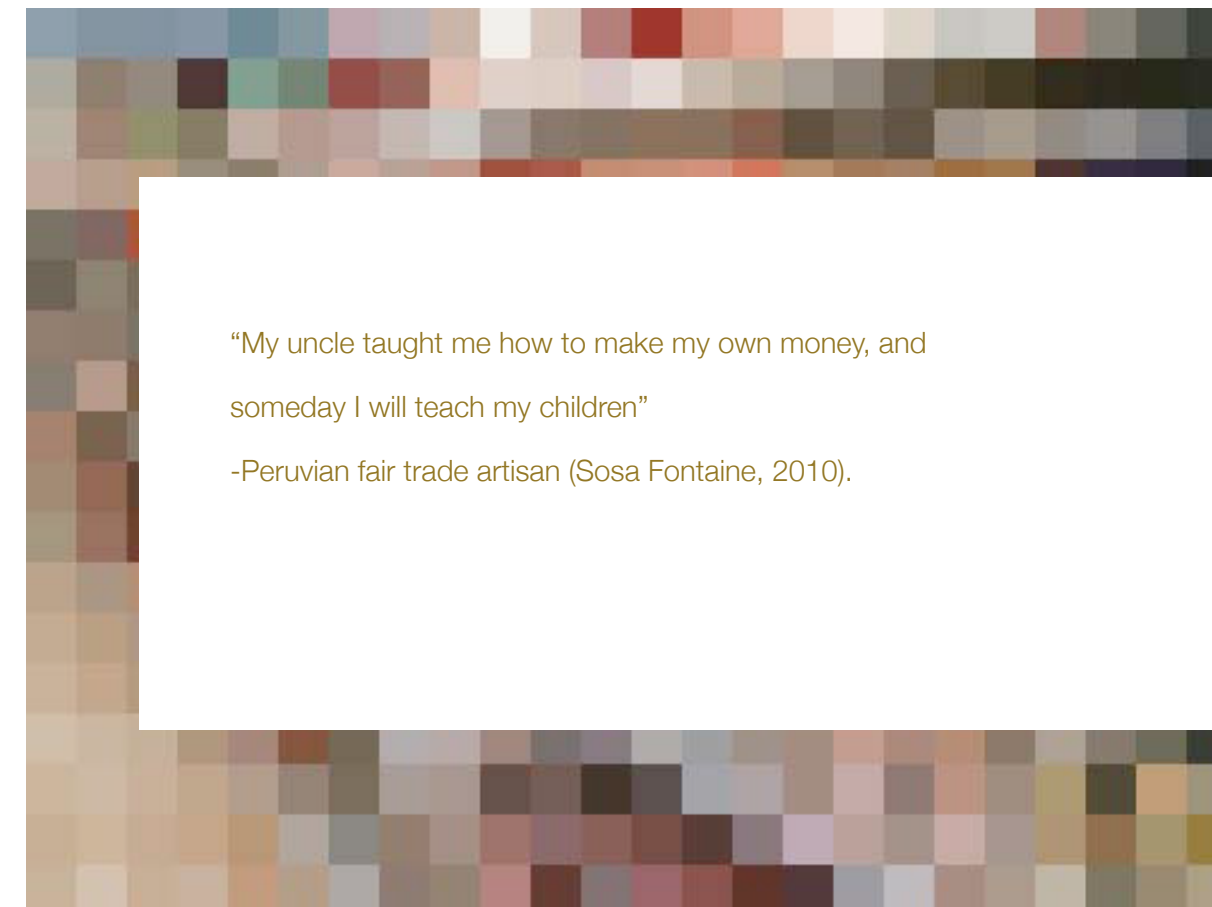


Figure 107: “The Japanese Grocery Store” (2005). Permission granted from photographer Buck82. <<http://www.flickr.com/photos/buck82/69183038/>>. Digital adaptation by Andrea Sosa Fontaine (2010).



# Guerilla Retail Store Process

## Store Set-up

Each guerilla retail store involves different types of retail modules and display units. These adaptations are made when the order is placed for a new guerilla retail store. While, the module selection may vary per store, the process from ordering, to assembly, to disassembly of each store, remains the same.

1. A new location for a guerilla retail store is found.
2. The product for the guerilla retail store is determined.
3. The order for guerilla retail modules is placed based on location and product to be displayed.
4. The product and store modules shipped from the Ten Thousand Villages Warehouse to the new store location (Figure 108).
5. Upon arrival the guerilla retail store is assembled. Each retail module should take 1-2 hours to fully assemble and set up product. (Figures 109-124).
6. The guerilla retail store opens.
7. Product is purchased by consumers.
8. The guerilla retail store is closed.
9. The modules are disassembled and sent back to the Ten Thousand Villages warehouse.
10. See step 1.

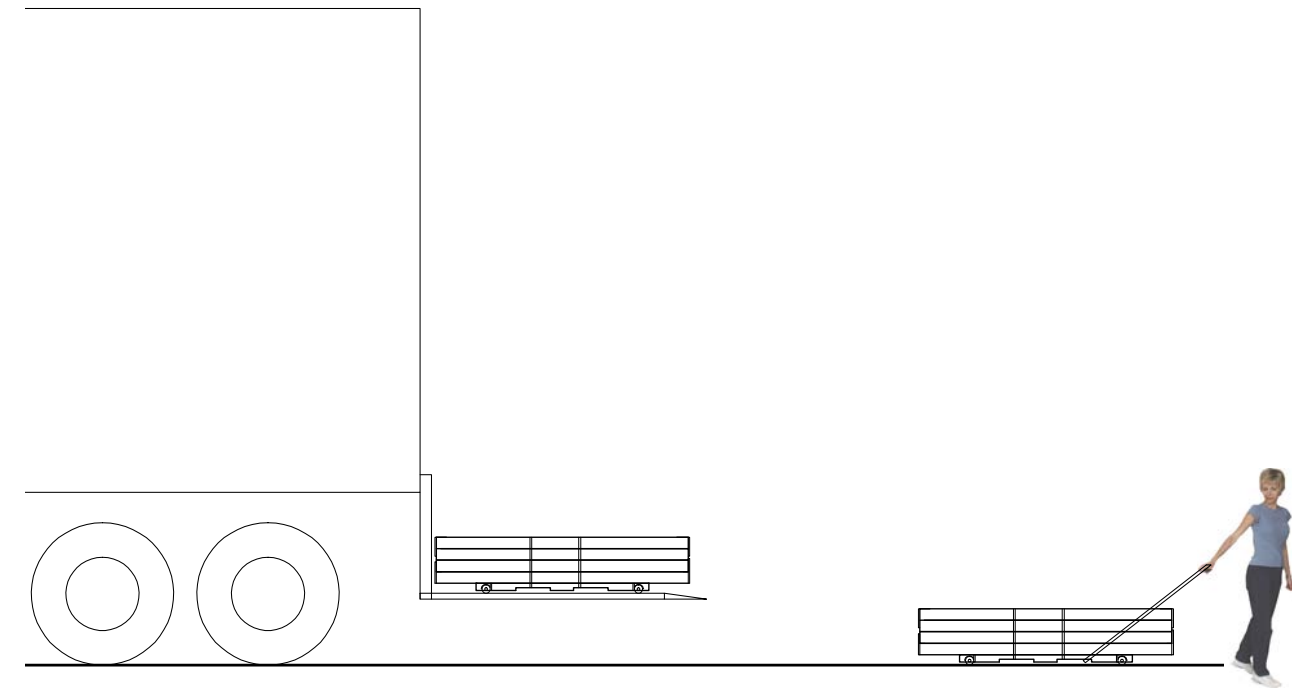


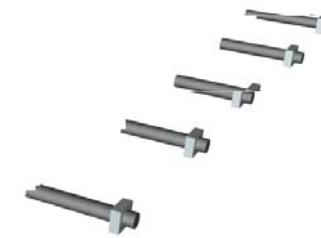
Figure 108: Shipment of the guerilla retail modules (Sosa Fontaine, 2010).

## GUERRILLA RETAIL MODEL

# MODULE ASSEMBLY INSTRUCTIONS

## PARTS

(INCLUDED WITH EACH STANDARD UNIT)



BOLTS  
(WITH WASHERS &  
NUTS)  
QTY: 48 PER UNIT



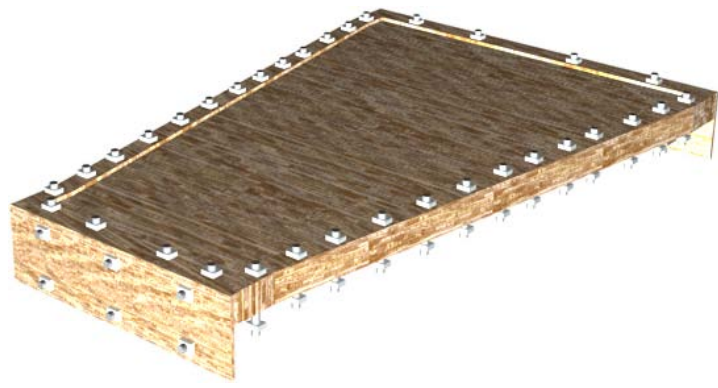
SIDE PANEL  
(5'-0" WIDTH)



SIDE PANEL  
(3'-0" WIDTH)

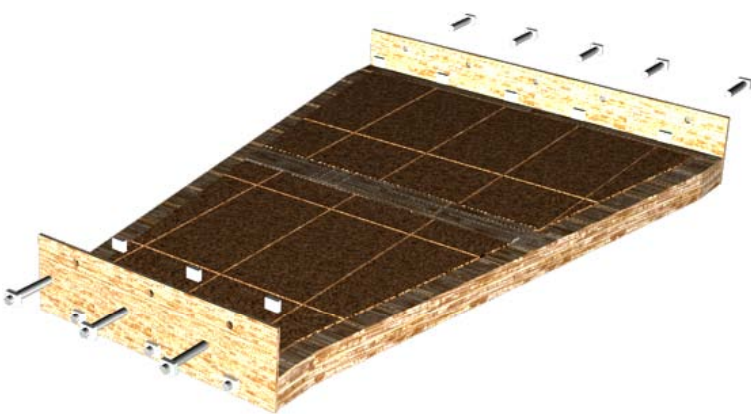
Figure 109: Module unit parts. (Sosa Fontaine, 2010).

# MODULE OPTIONAL ATTACHMENTS



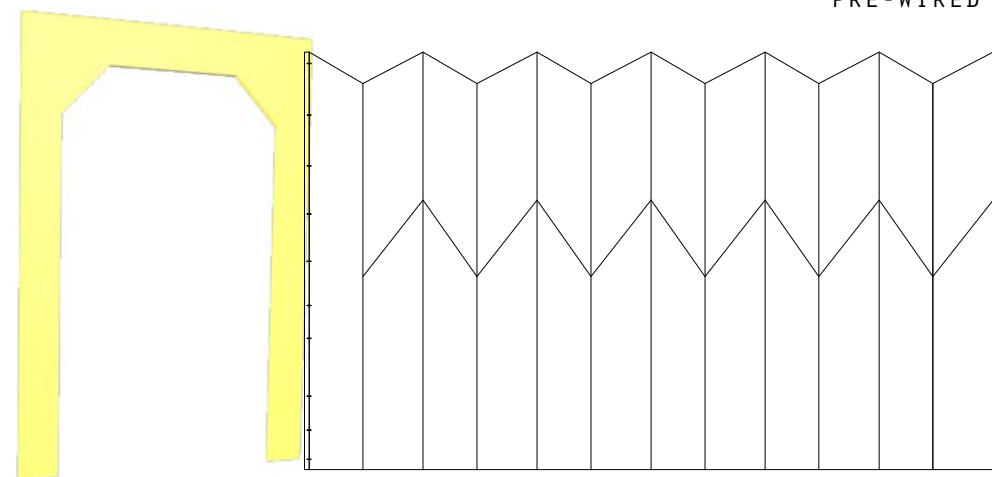
TOP UNIT

CELLULAR SKIN  
(COMES WITH ELASTIC CONNECTION PIECES)



BOTTOM UNIT

RETAIL DISPLAY LIGHTING  
(4 UNITS PER MODULE)  
PRE-WIRED

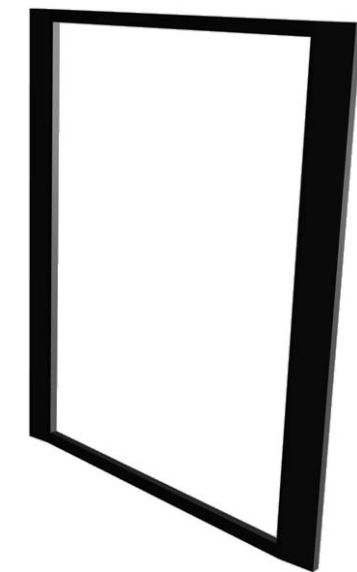


COMPRESSION MAP &  
SUPPORT STRUCTURE  
(UPTO 2 PER MODULE)

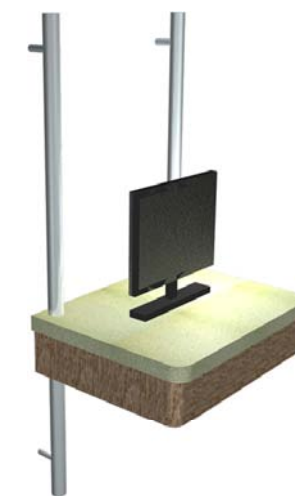
Figure 110: Module unit parts. (Sosa Fontaine, 2010).



DOOR ATTACHMENT WITH 3-FORM  
CHROMA PANEL  
(OPTIONAL VINYL SIGNAGE)



RUBBER TRANSITION PIECE  
(OPTIONAL FOR ENCLOSED  
EXTERIOR APPLICATIONS)



COMPUTER TERMINAL UNIT  
(PRE-WIRED SUPPORT STRUCTURE)



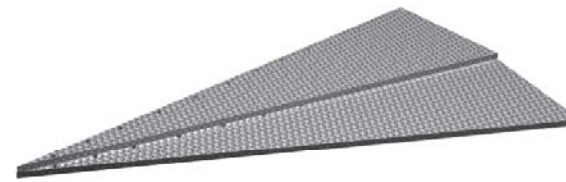
ADJUSTABLE SHELVING UNIT

Figure 111: Module optional attachments. (Sosa Fontaine, 2010).

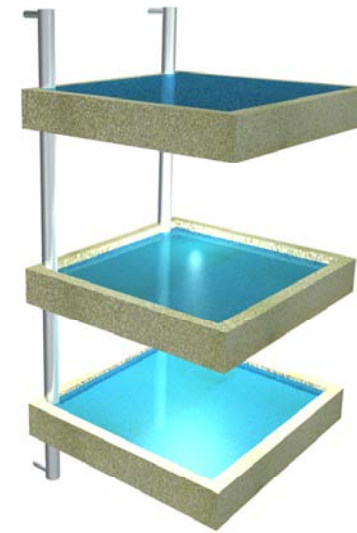




CHECK OUT COUNTER



OPTIONAL WEATHER ATTACHMENT



MEMORY GEL SHELVING UNIT



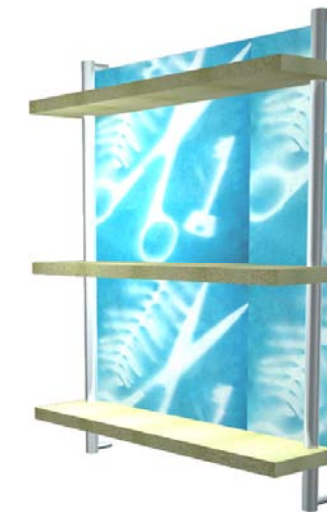
HANGING DISPLAY UNIT



ENCLOSED SHELVING UNIT  
(3-FORM CHROMA)



DISPLAY/ TASTING UNIT  
PRE-WIRED FOR APPLIANCES)



ADJUSTABLE SHELVING UNIT  
WITH SOLAR PRINT PAPER



Figure 112: Module optional attachments. (Sosa Fontaine, 2010).

Figure 113: Module optional attachments. (Sosa Fontaine, 2010).

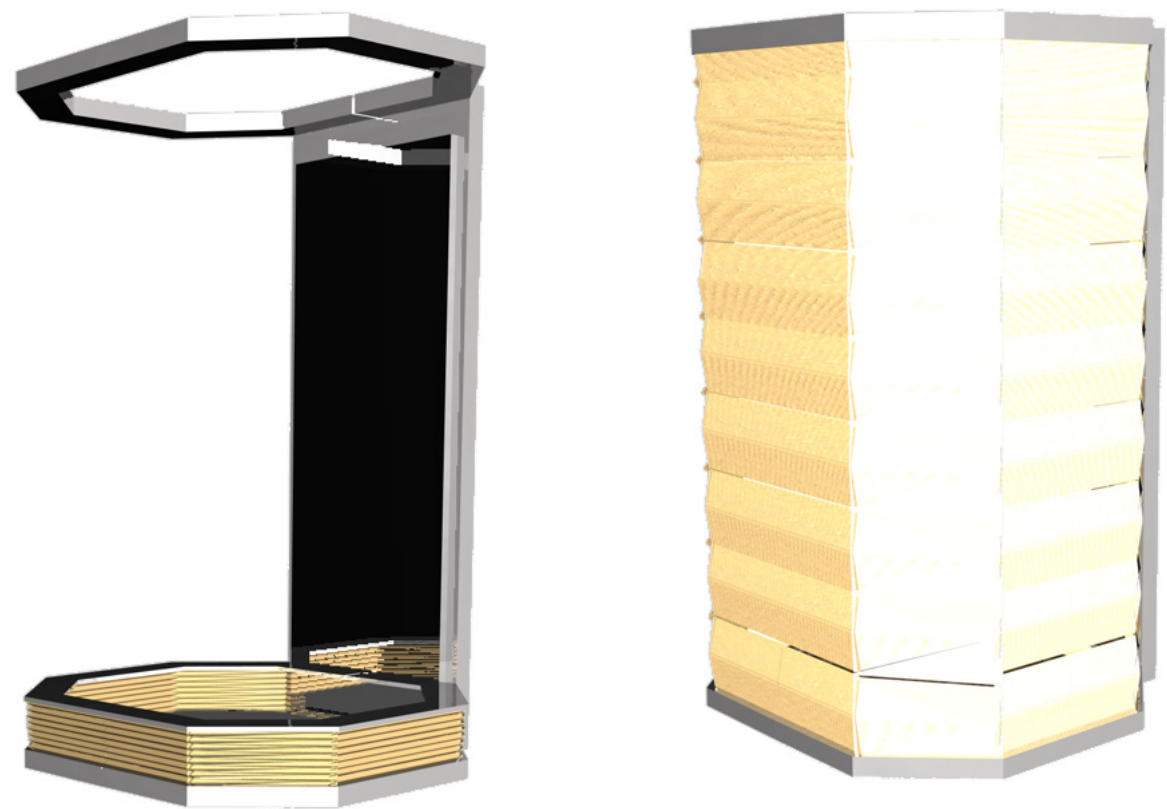


Figure 114: Change room unit. (Sosa Fontaine, 2010).

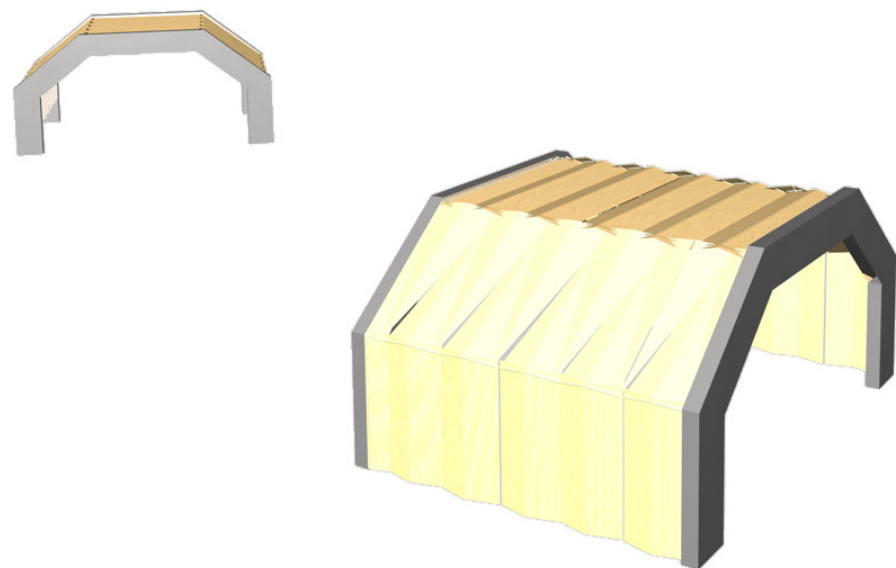


Figure 115: Compression Chair. (Sosa Fontaine, 2010).



Figure 116: Video display unit.. (Sosa Fontaine, 2010).

# GUERRILLA RETAIL MODEL

## INSTRUCTIONS

(FOR STANDARD MODULES)

1. CONNECT BOLTS TO TOP MODULE PIECE.
2. ATTACH SIDE PANELS TO TOP MODULE PIECE WITH PROVIDED HARDWARE.
3. ATTACH CONNECTED SIDE AND TOP PIECES TO BOTTOM UNIT WITH PROVIDED HARDWARE. BE SURE TO LOCK CASTORS BEFORE DOING SO.
4. ATTACH DISPLAY UNIT THROUGH PEG BOARD, TYPE VARIES.
5. ATTACH LIGHTING TO TOP PIECE THROUGH PEG BOARD. NOTE: TOP PIECE IS PRE-WIRED. PUT MERCHANDISE ON DISPLAY UNITS.
6. ATTACH COMPRESSION PAPER SUPPORT PANELS, THROUGH SLOTS IN MODULE SIDE PANELS.
7. ATTACH OPTIONAL WEATHER SHIELD, DEPENDANT ON APPLICATION TYPE.
8. CONNECT CELLULAR SKIN TO MODULES THROUGH ELASTIC CONNECTION PIECES PROVIDED. MOLD CELLULAR SKIN TO FIT THE APPLICATION SPACE.

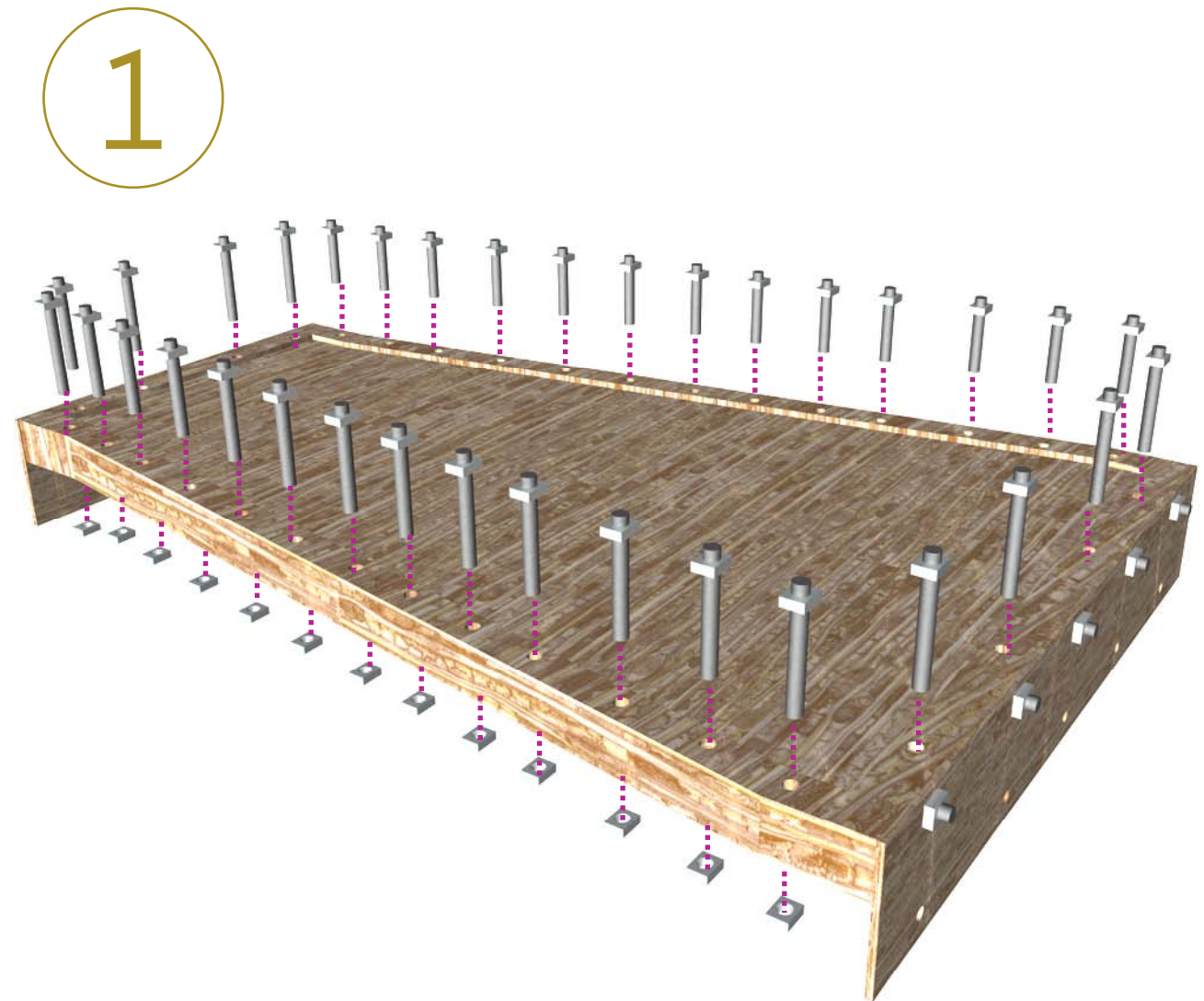


Figure 117: Module connection details.. (Sosa Fontaine, 2010).



2

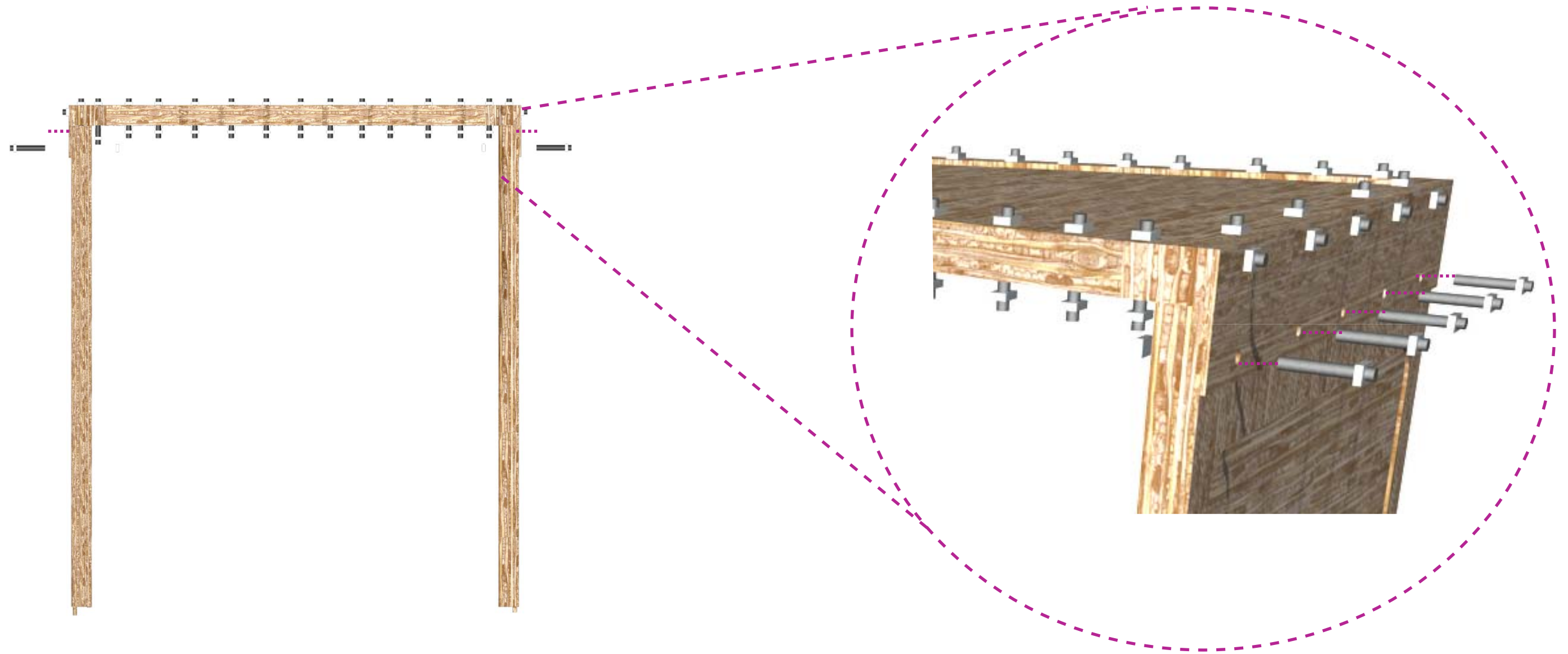


Figure 118: Module connection details.. (Sosa Fontaine, 2010).

3

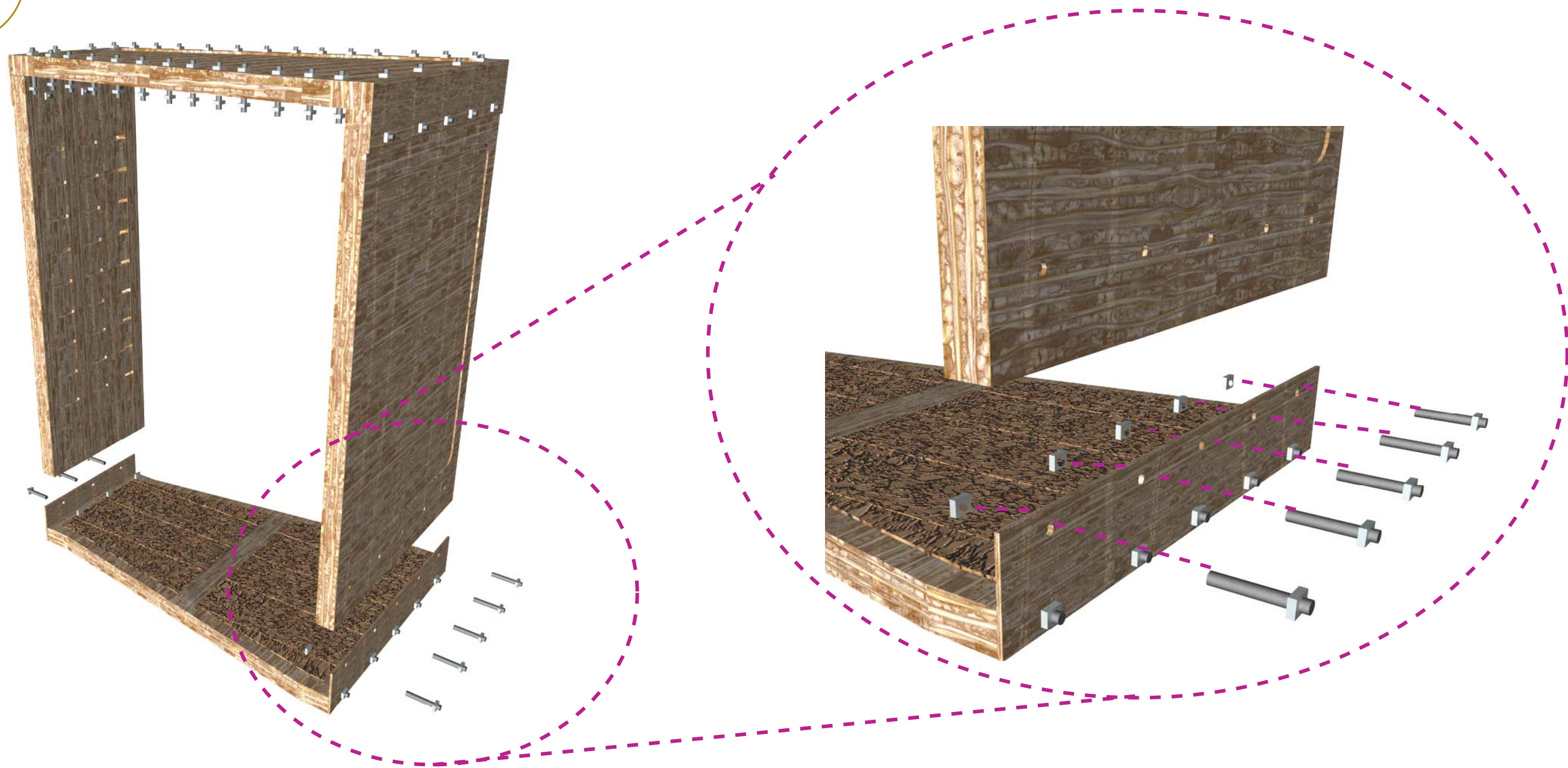


Figure 119: Module connection details.. (Sosa Fontaine, 2010).



4

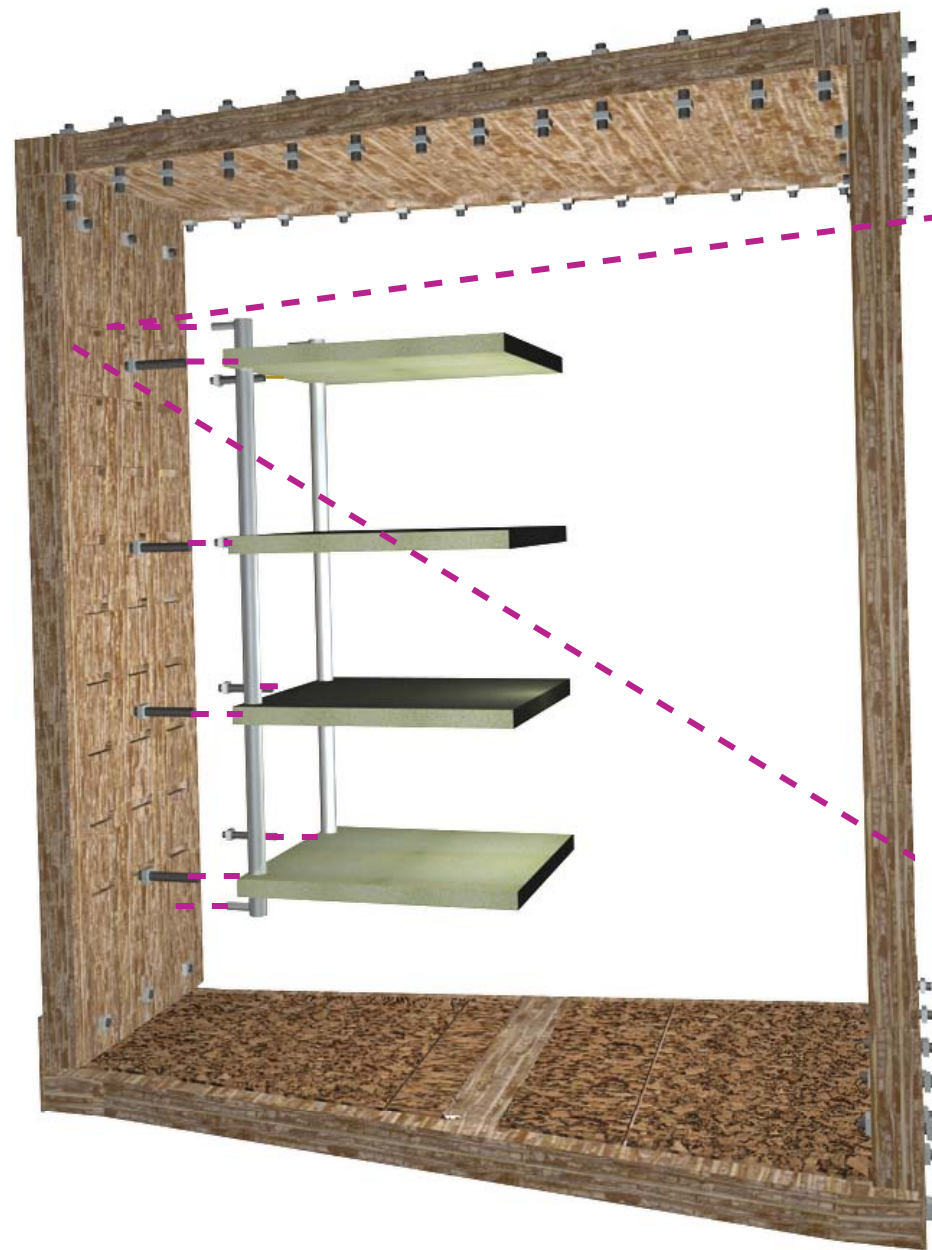
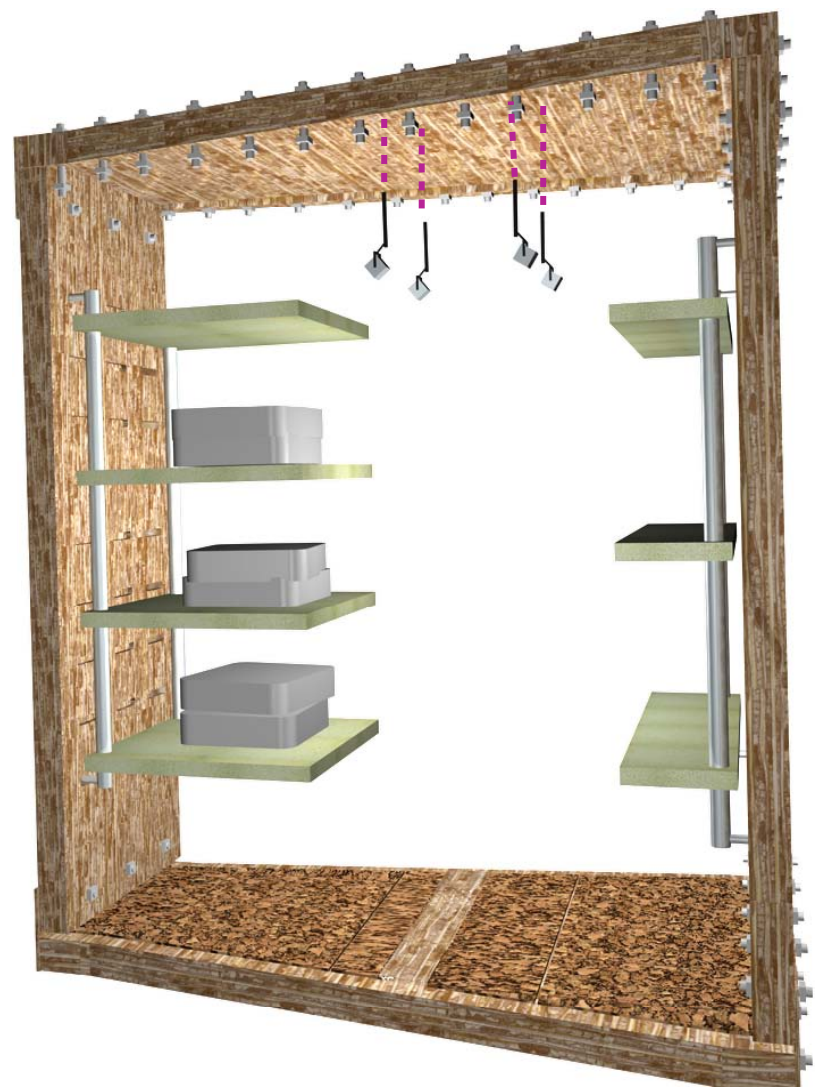


Figure 120: Module connection details.. (Sosa Fontaine, 2010).



5



6

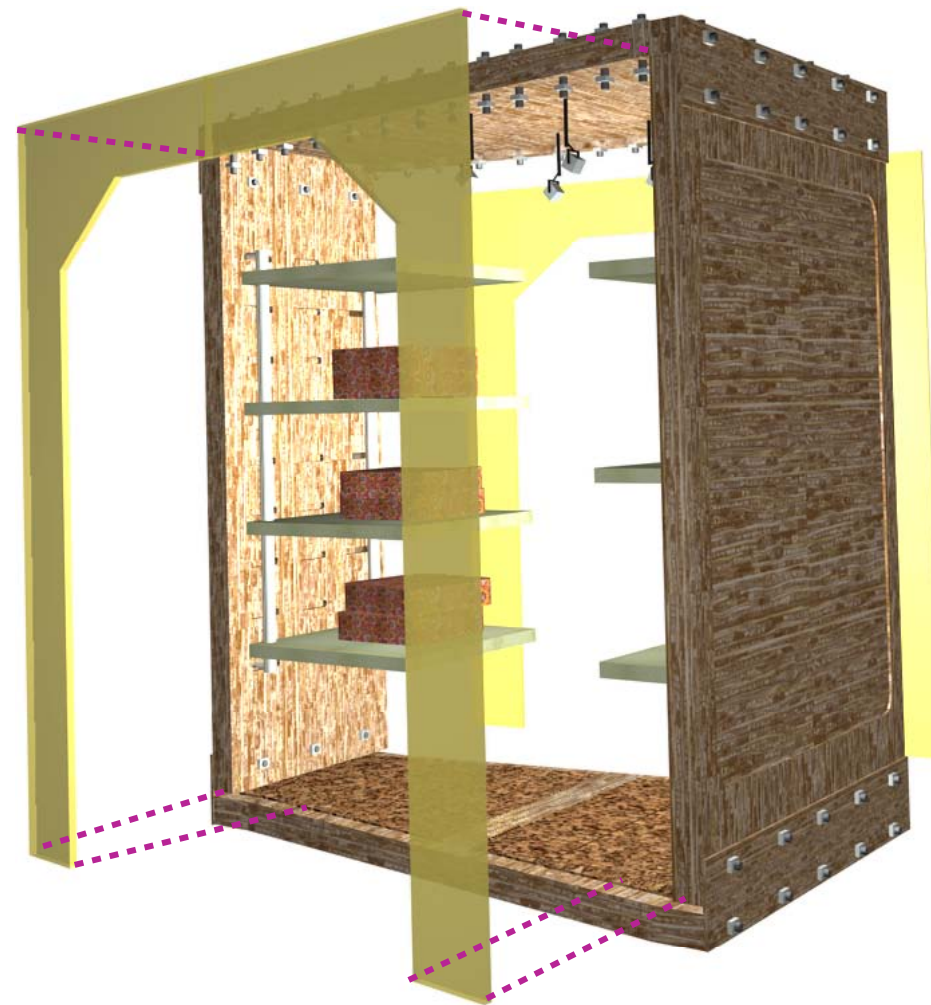


Figure 121: Module connection details.. (Sosa Fontaine, 2010).

Figure 122: Module connection details.. (Sosa Fontaine, 2010).

7

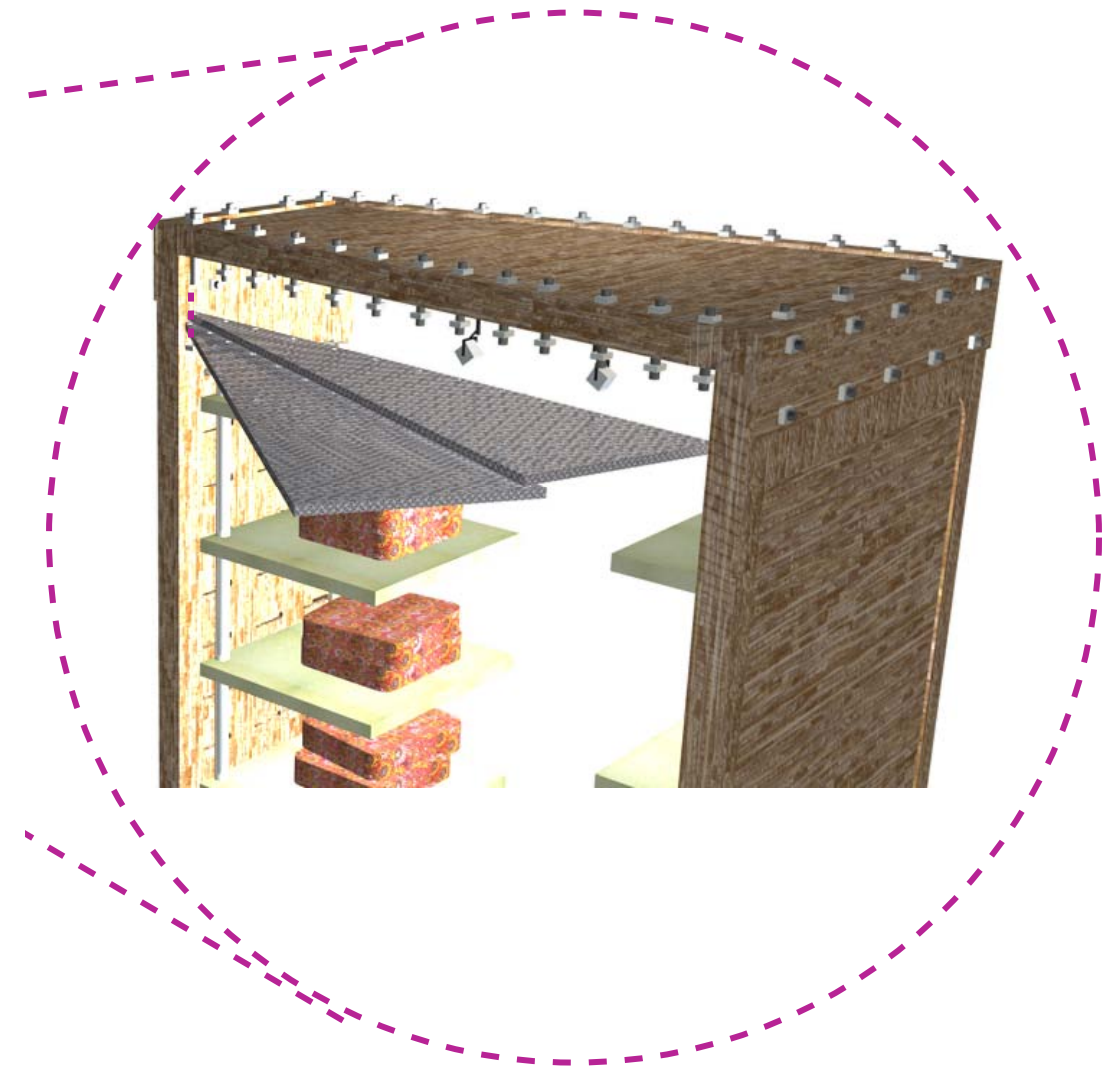
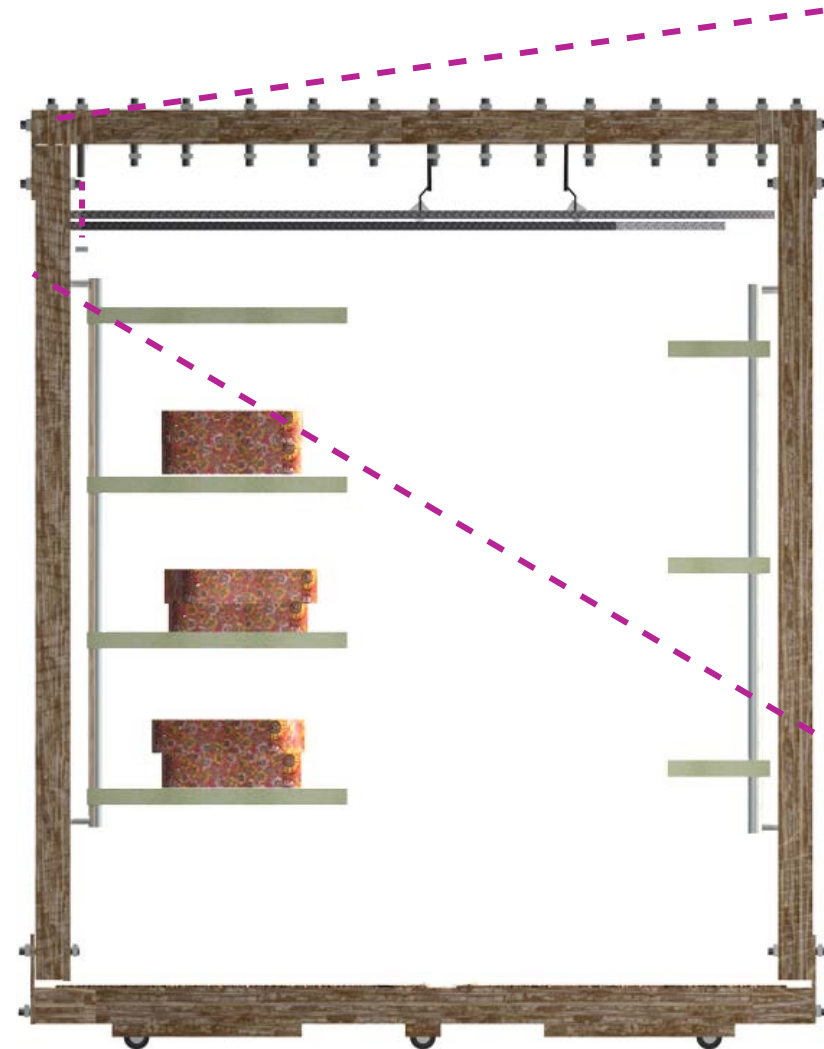


Figure 123: Module connection details.. (Sosa Fontaine, 2010).



8

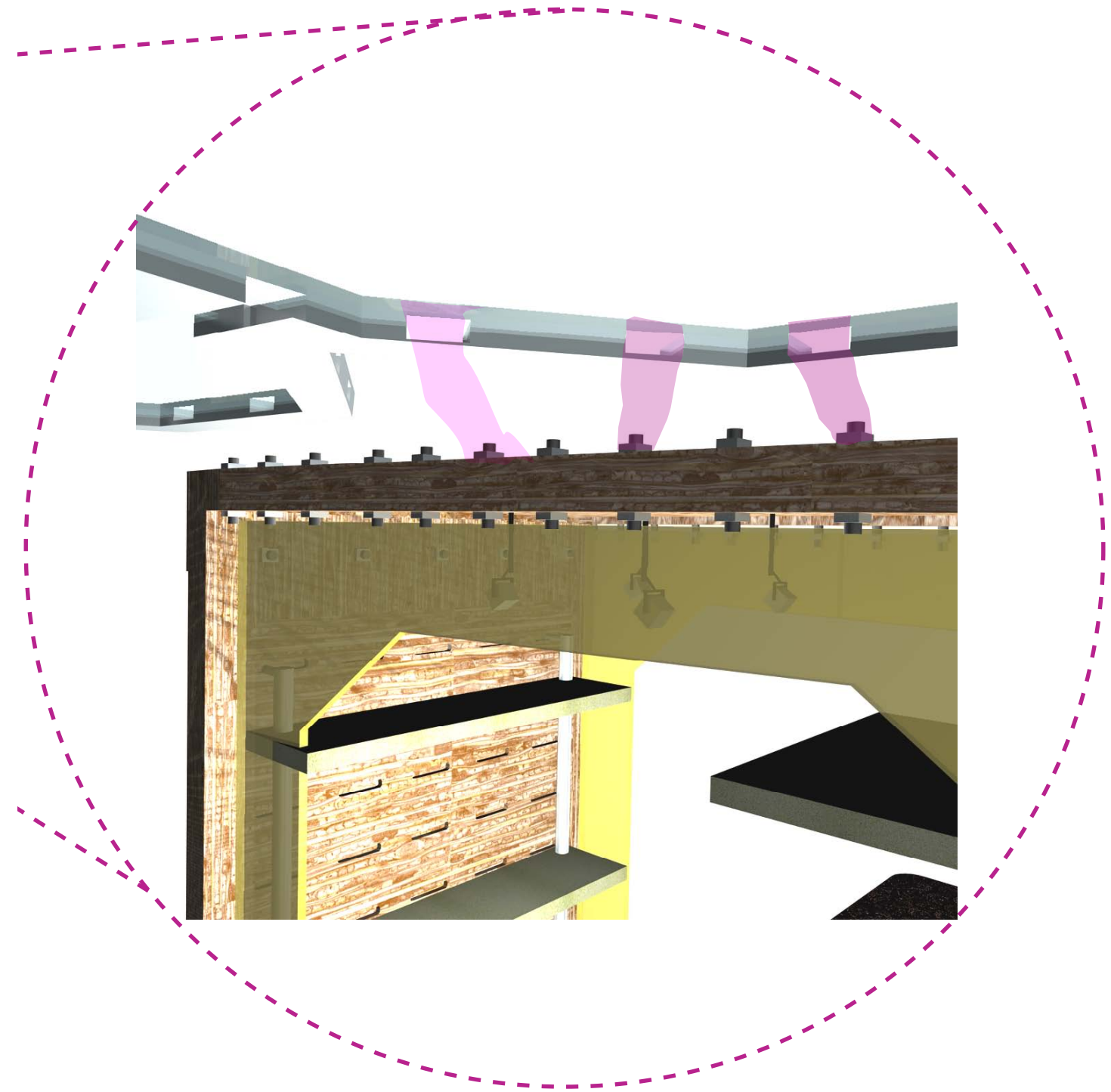
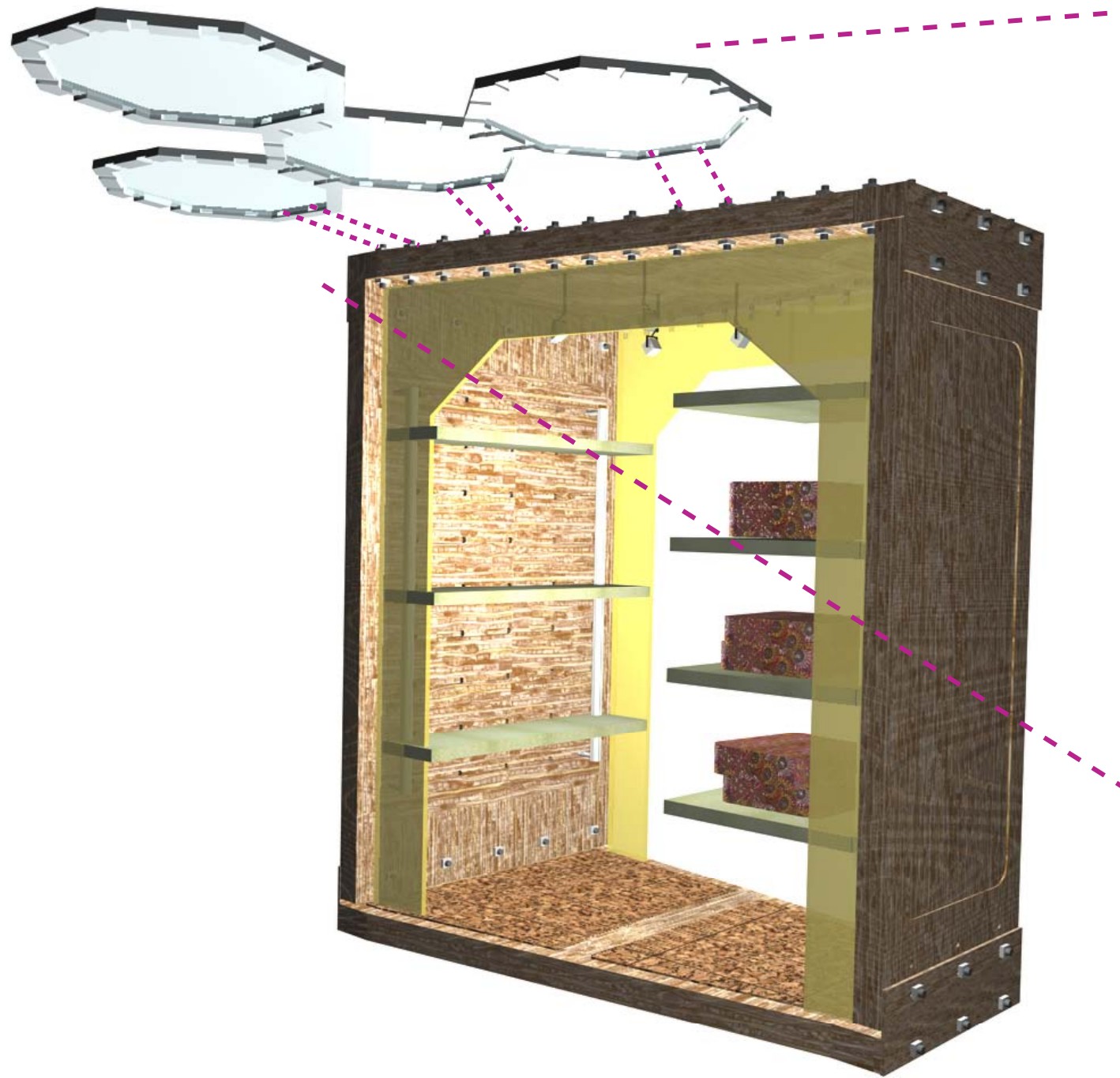


Figure 124: Module connection details.. (Sosa Fontaine, 2010).



# Guerilla Retail Consumer Process

Discover learn shop experience remember

While each guerilla retail store and consumer is unique the following is the average experience of the consumer:

1. The consumer discovers the guerilla retail store, either by chance or by tracking it from the Ten Thousand Villages website.
2. The consumer crosses the first threshold of the store, the building door, guerilla retail module door, etc.
3. The consumer then views the compressed path imagery of the product.
4. The consumer notices that as they walk through the units there are traces of their foot prints left behind on the lit path. Some consumers may react to this in a playful manner, while others may continue on the path.
5. The consumer views the product and examines traces left behind from product that has already been purchased.
6. The consumer tries on clothing in the change room, becoming part of the performance of the store.
7. After exploration, the consumer chooses a product for purchase.
8. The consumer takes the product to the check-out desk, and gets their picture taken with the product after they purchase it (Figure 125).
9. When the transaction is complete the consumer receives the product along with a postcard to attach to the guerilla modules.
10. The consumer leaves the modules and goes into the interstitial space between the outer skin and the modules.
11. The consumer then scans the barcode on the postcard, using the scanner in the interstitial space, and views a message from the craftsperson on the visual display monitors. This video message will continue to play on a loop, with other messages from other craftspeople.
12. The consumer then takes the postcard and attaches to the outer wall of the guerilla retail modules. They choose the location to place it (Figure 126).
13. The postcard will now be available for future consumers to view in new retail locations.
14. The consumer then views the postcards left behind from other consumers at previous guerilla retail store locations. By scanning the images of people with products the consumer can find out where the retail modules have been in the past, and who the craftspeople are.
15. Upon leaving the consumer has the opportunity to send a message to the producer, via computer kiosks. Providing the opportunity for the consumer to meet the producer.
16. The consumer leaves the store with a purchase and a memory of experience.



Figure 125: Barcode Postcard. (Sosa Fontaine, 2010).



Figure 126: Barcode Postcard Installation. (Sosa Fontaine, 2010).

# Guerilla Retail Module Details

Construction details

Module Configurations

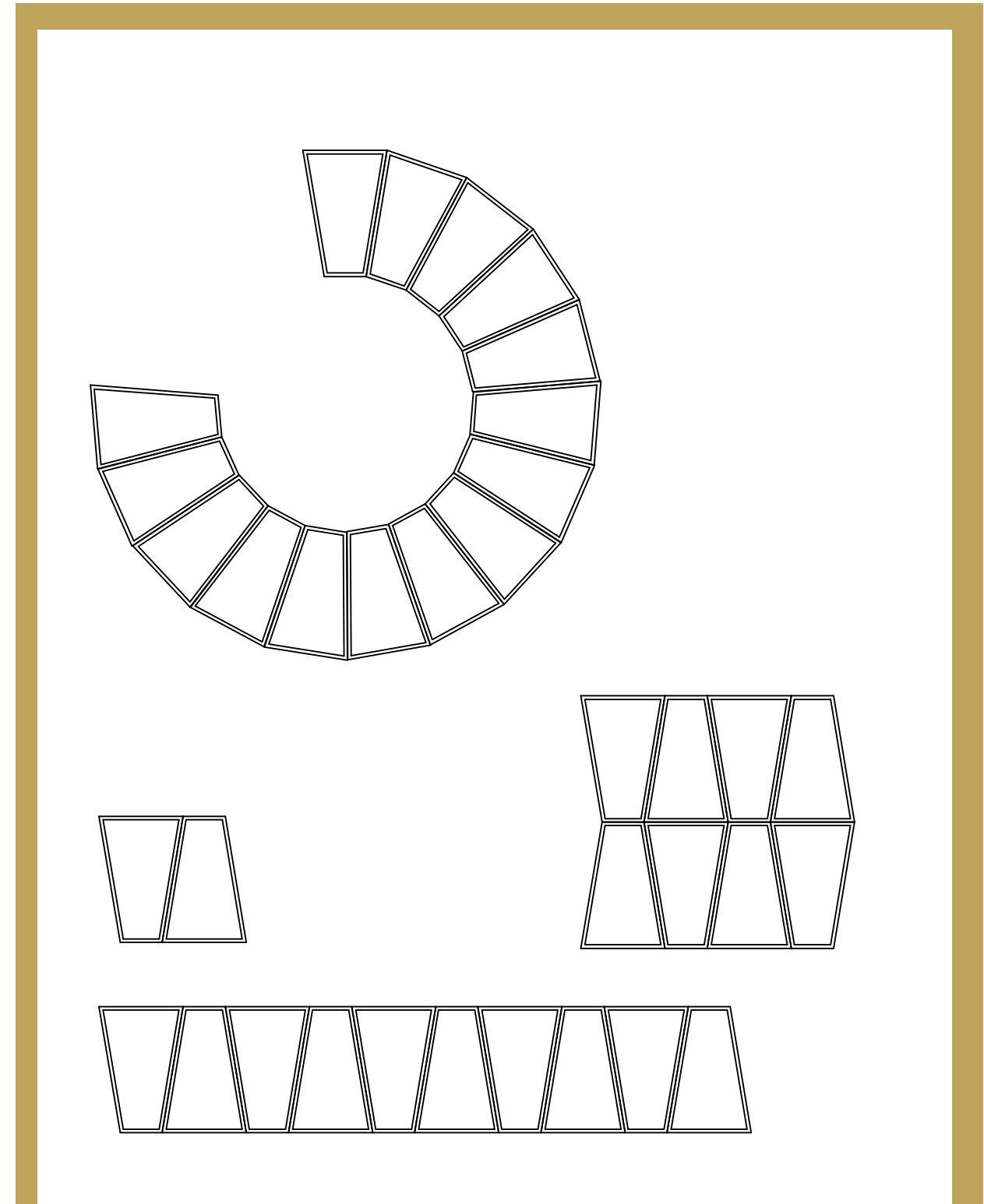


Figure 127: Examples of Guerilla Retail module configurations. (Sosa Fontaine, 2010).



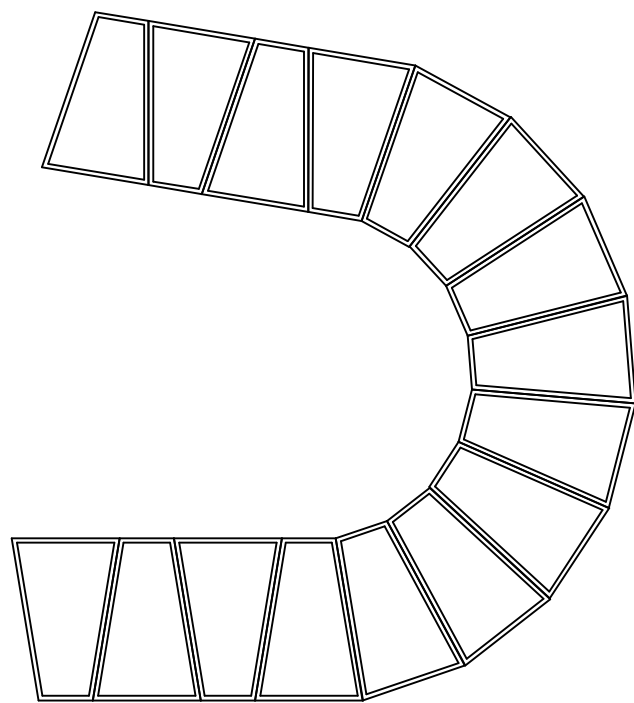


Figure 128: Examples of Guerilla Retail module configurations. (Sosa Fontaine, 2010).

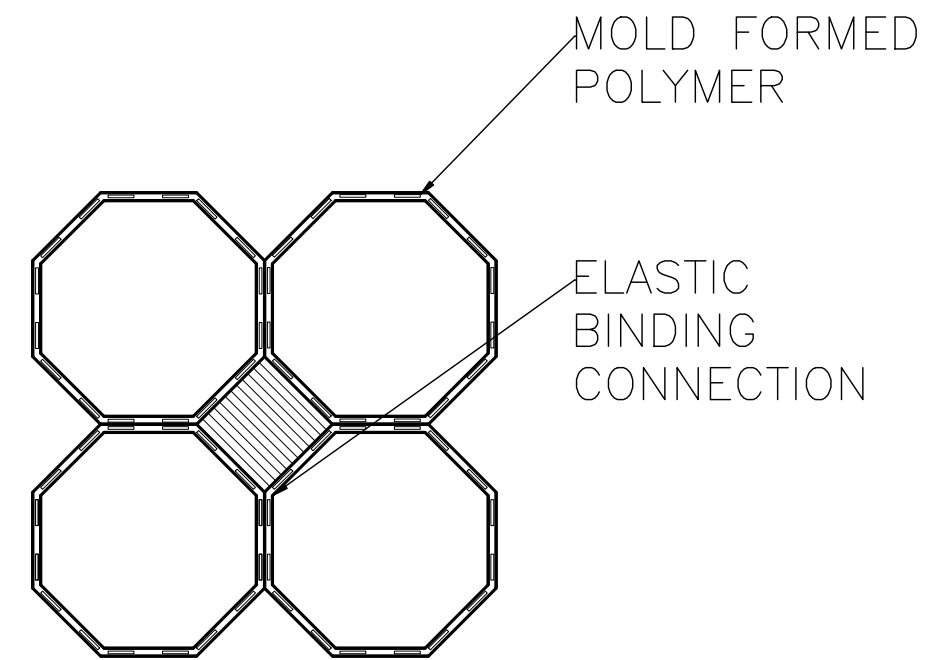


Figure 129: Double Skin - Octagon Connection detail. (Sosa Fontaine, 2010).

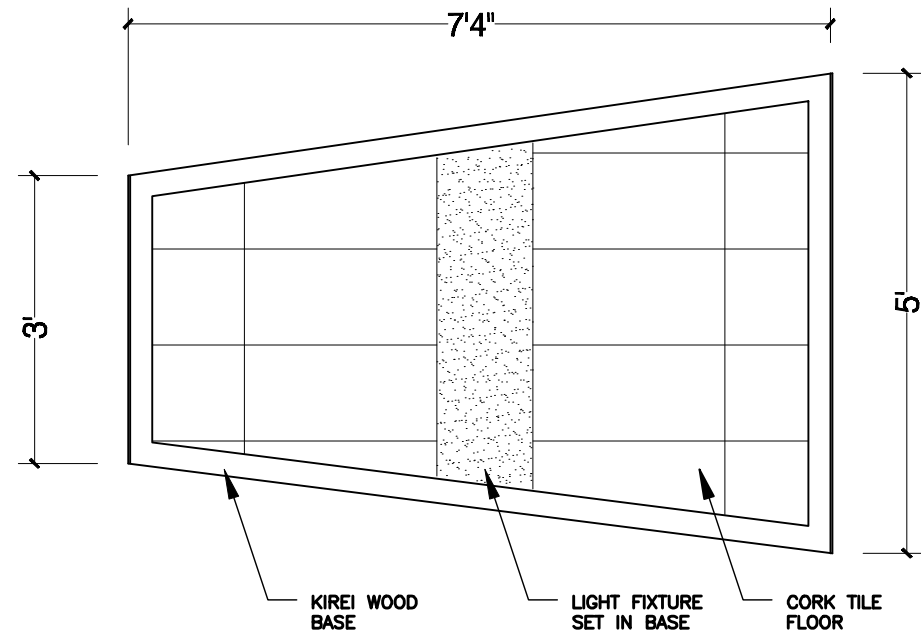


Figure 130: Base module unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

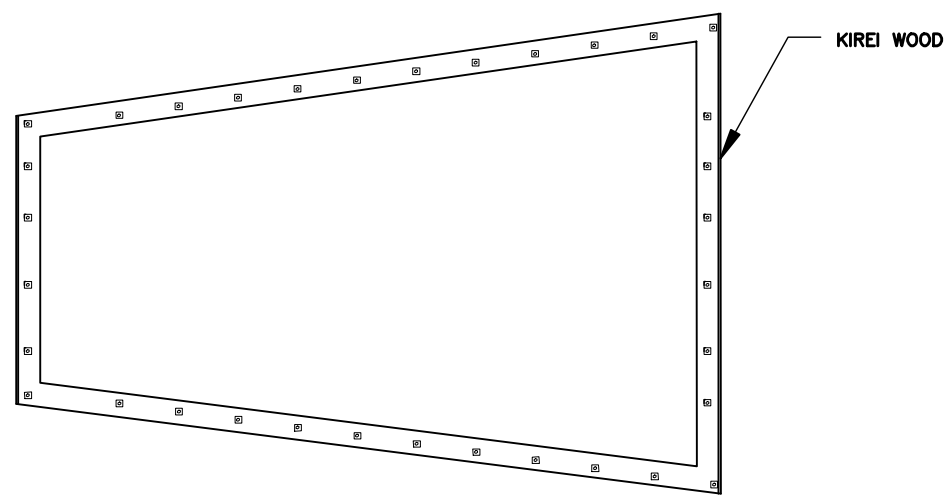


Figure 131: Top module unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

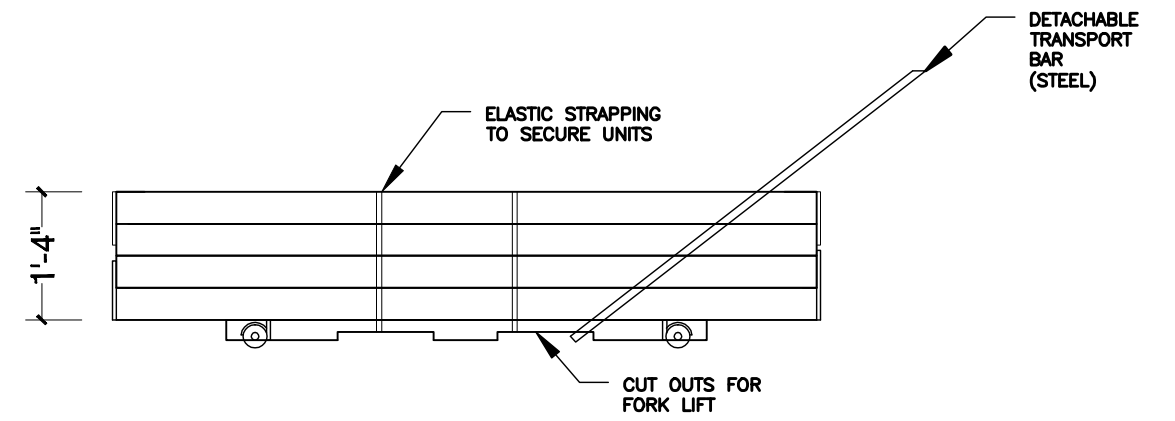


Figure 132: Module shipment adaptation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

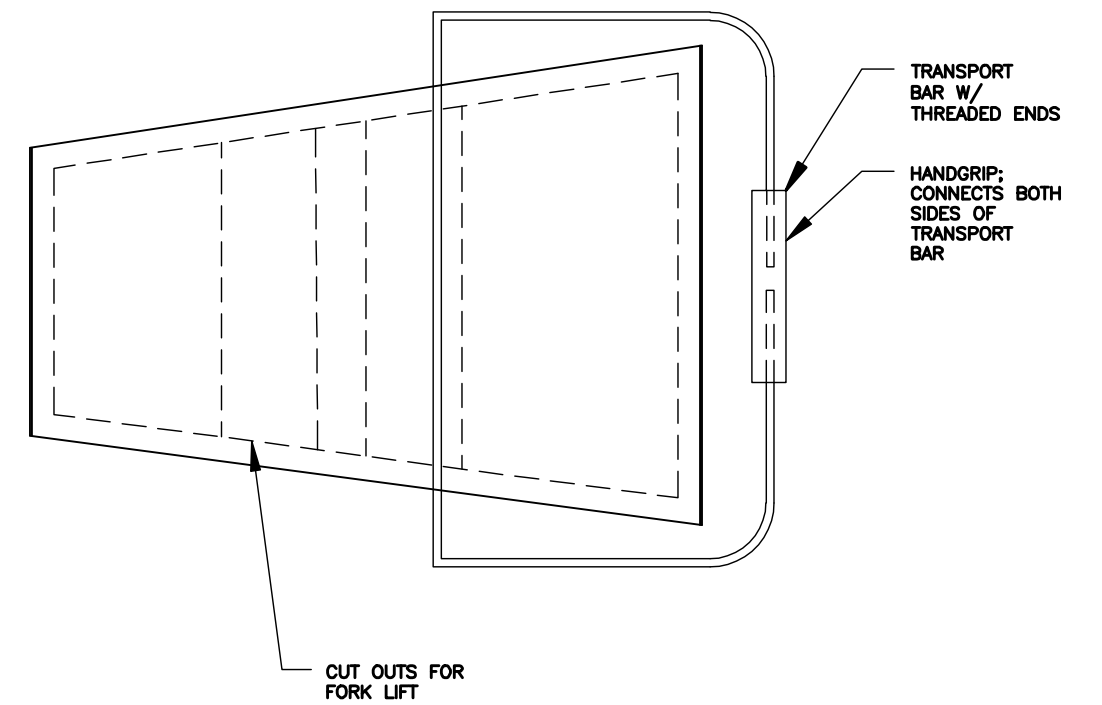


Figure 133: Module shipment adaptation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

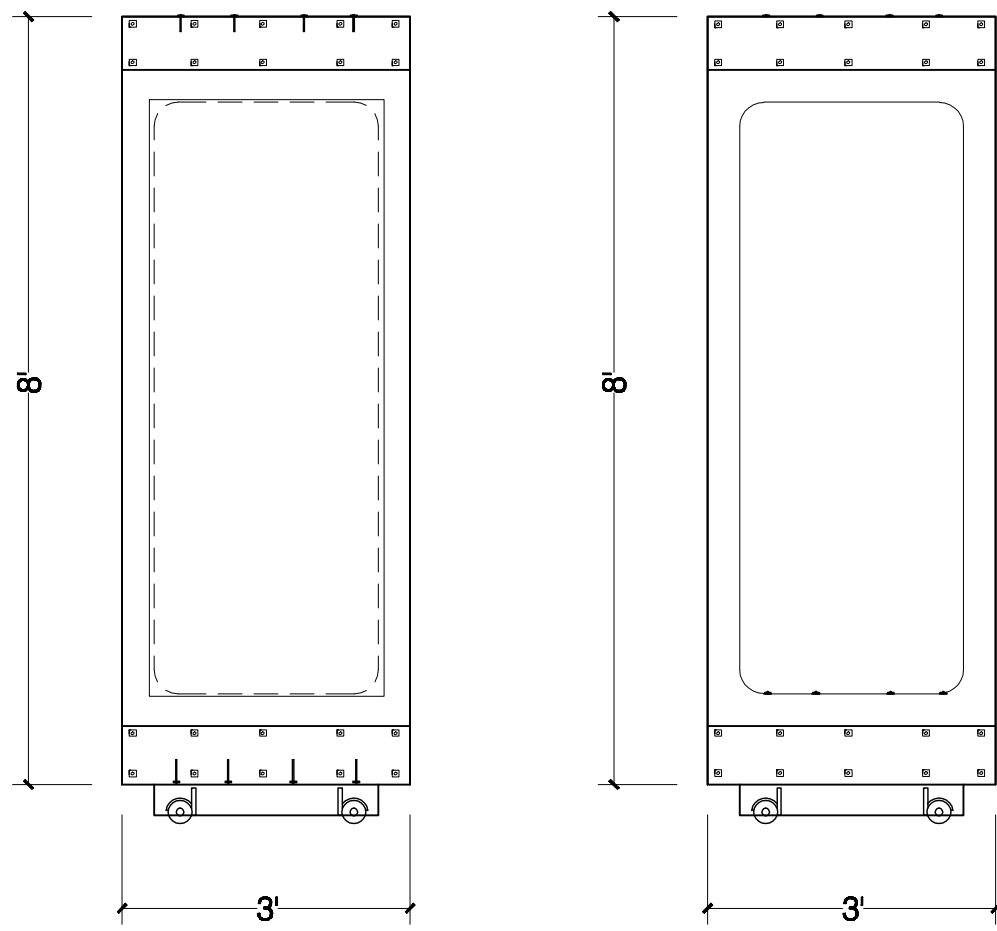


Figure 134: Module 3' Side panel. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

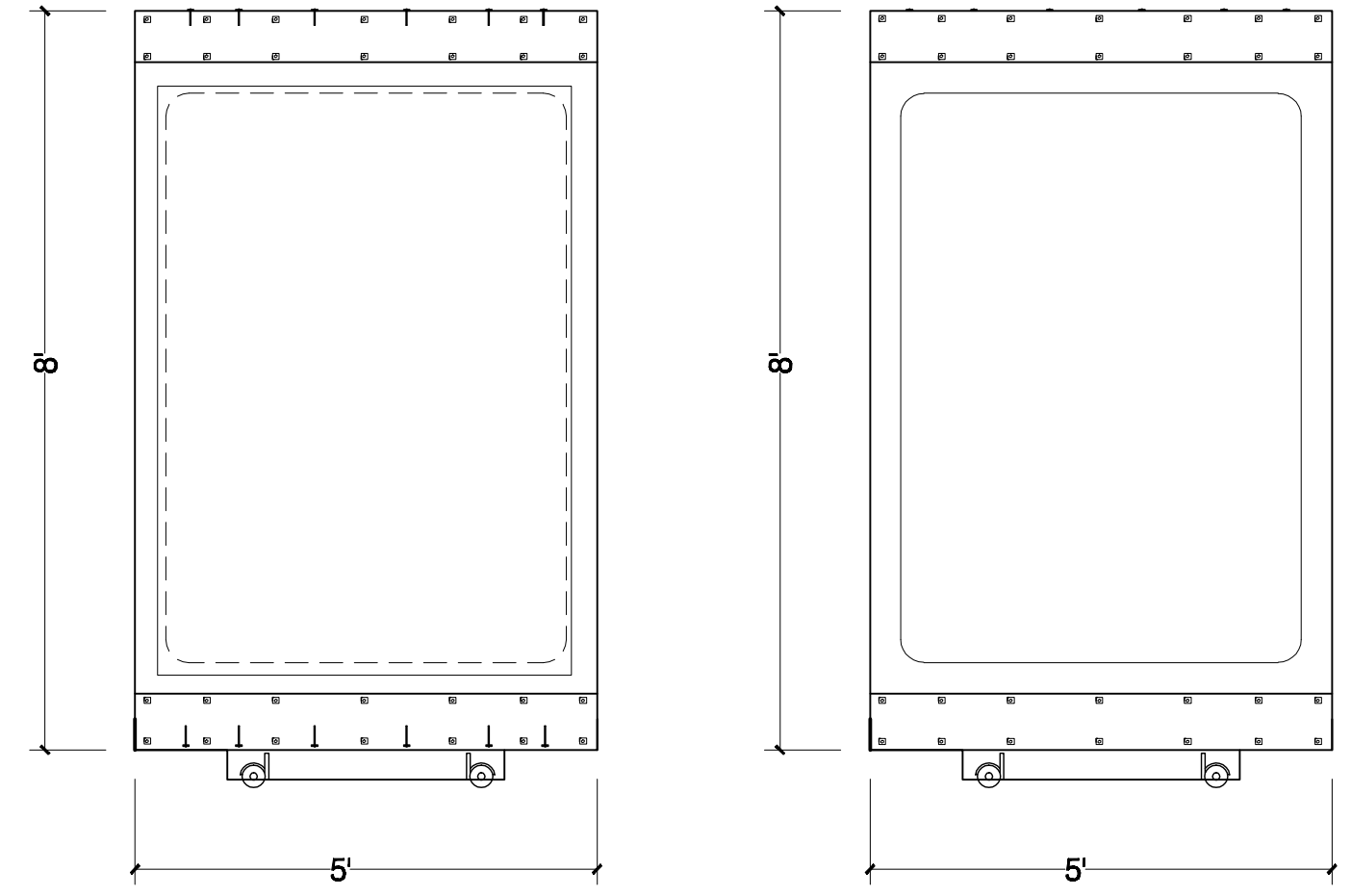


Figure 135: Module 5' Side panel. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).



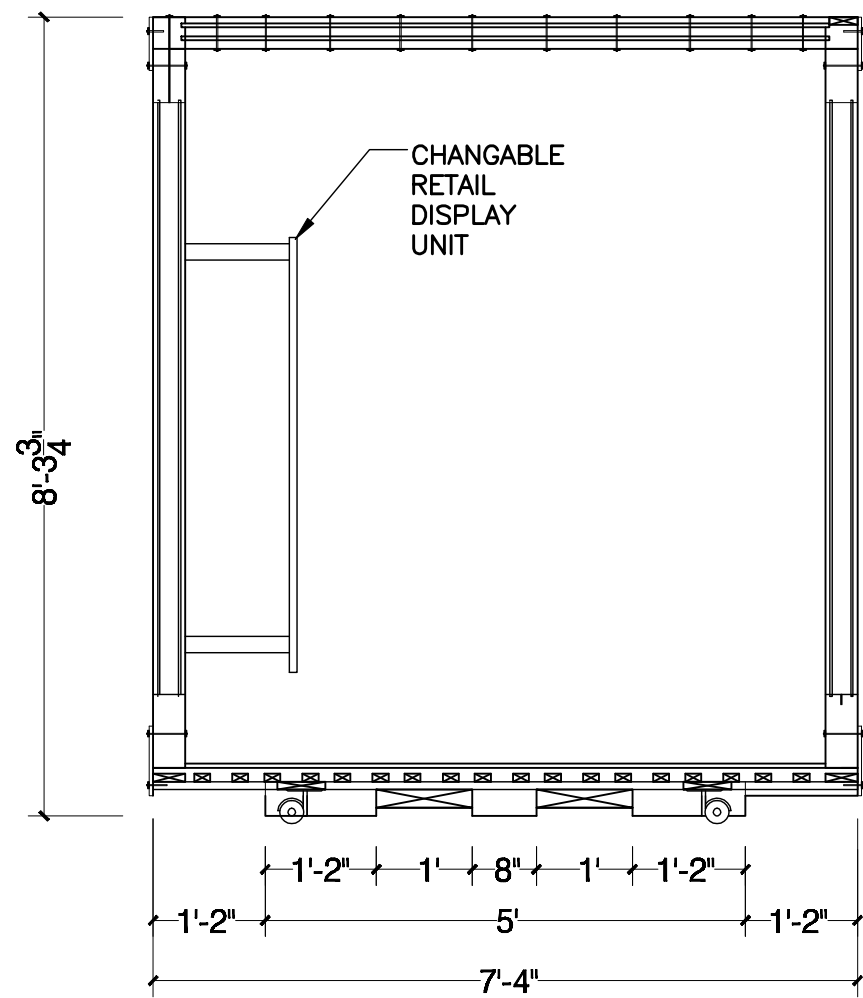


Figure 136: Module section. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

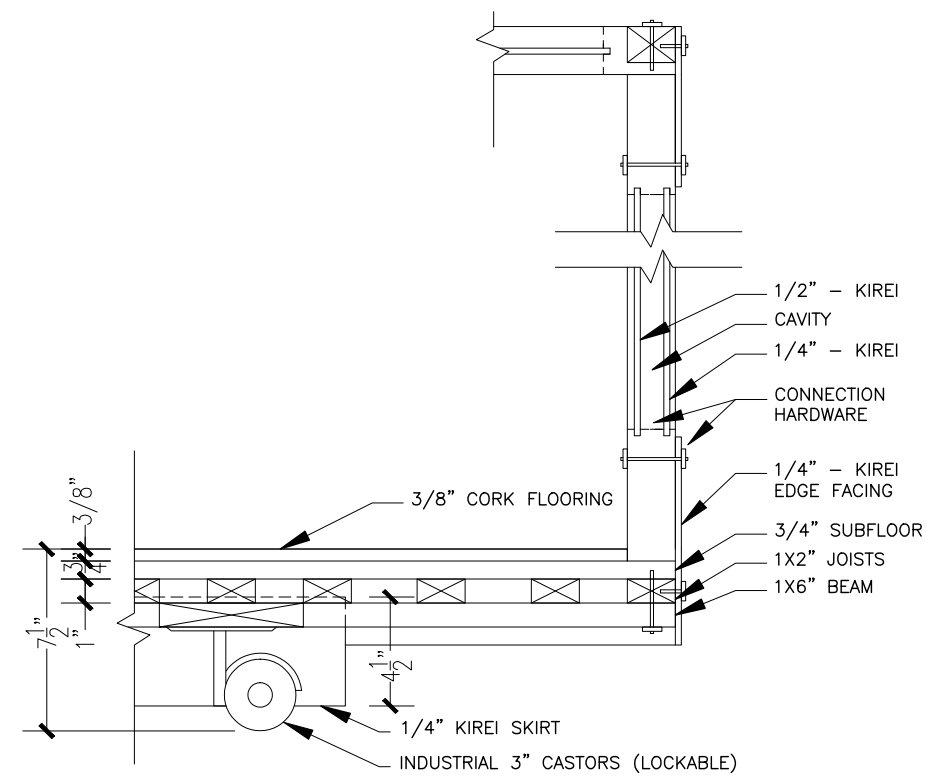


Figure 137: Module section. Scale: 2"=1'-0" (Sosa Fontaine, 2010).

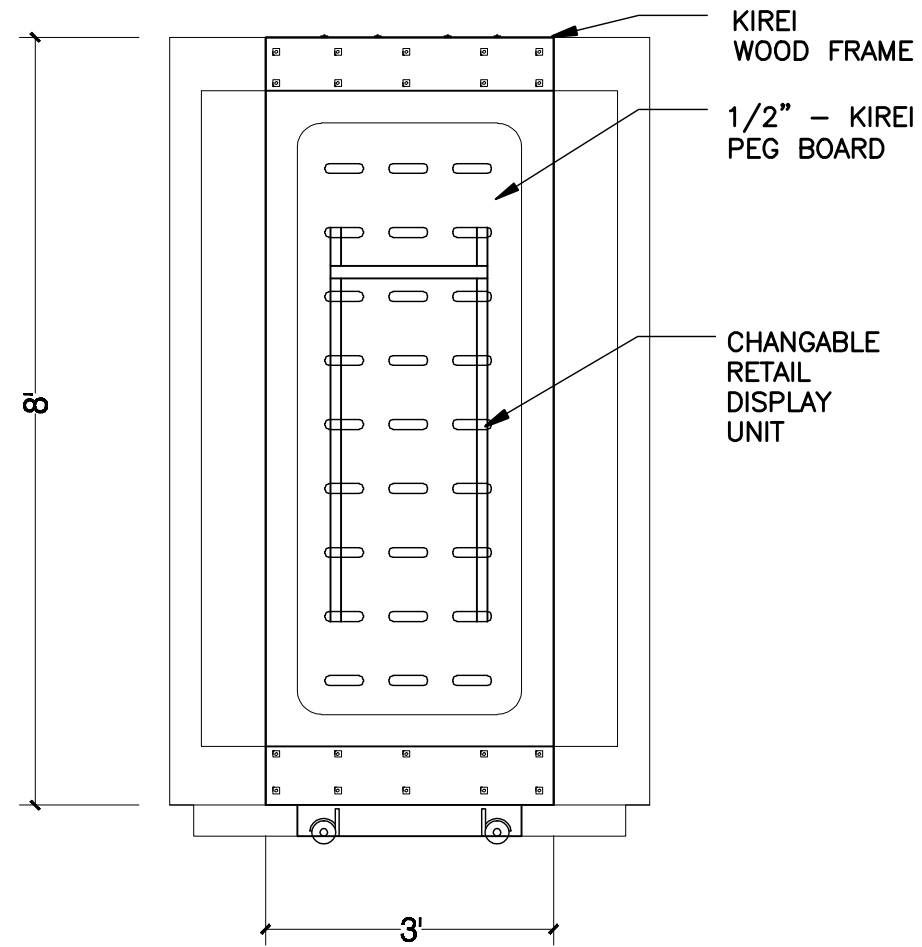


Figure 138: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

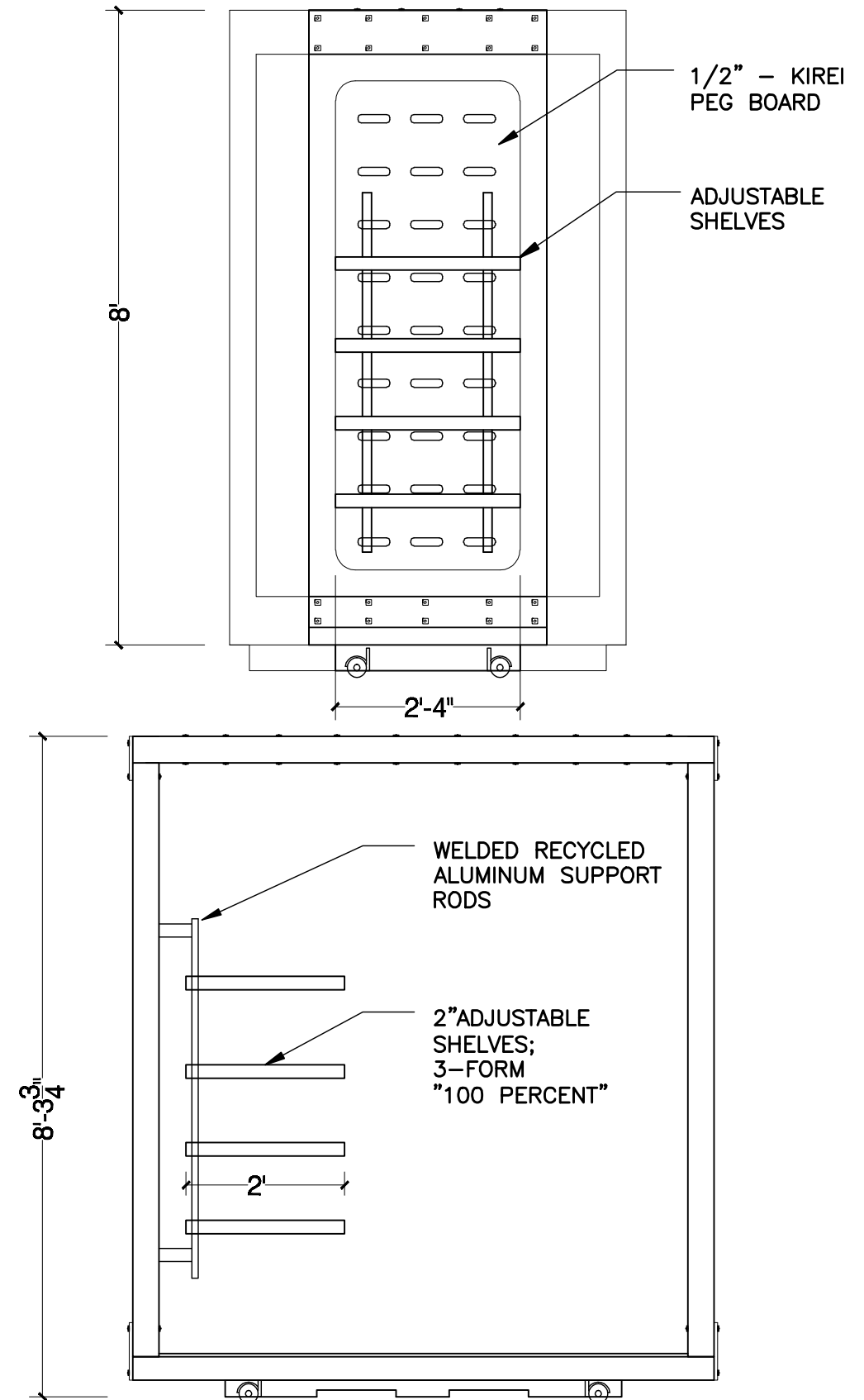


Figure 139: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

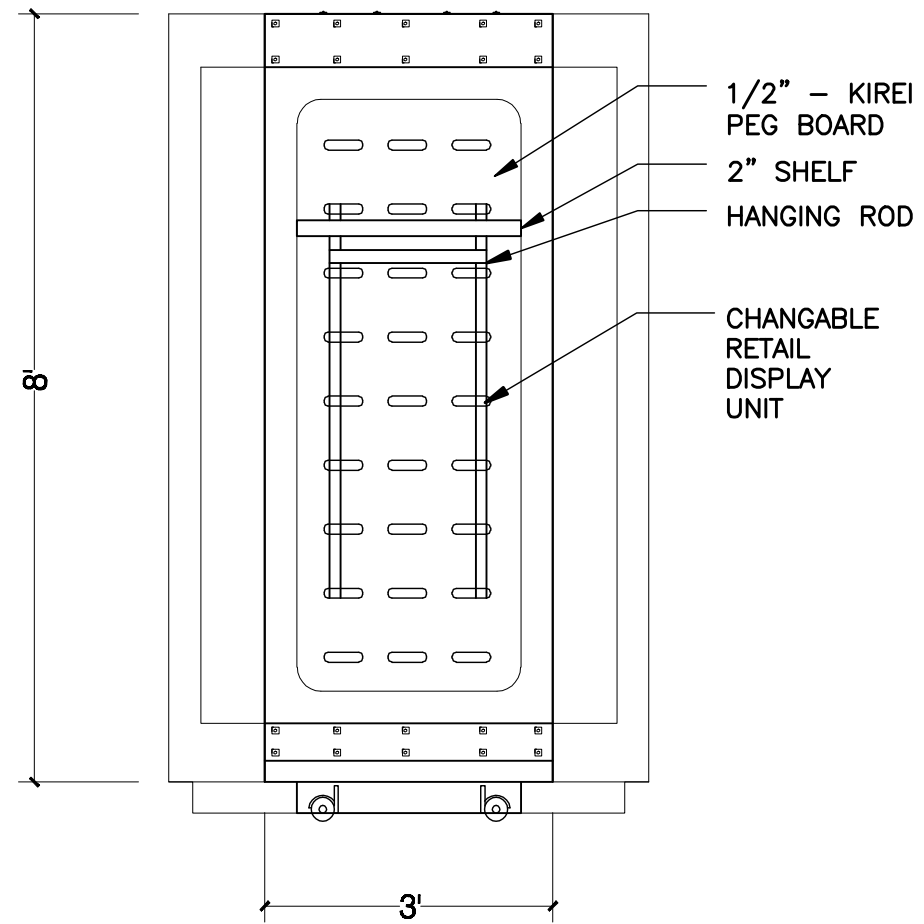


Figure 140: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

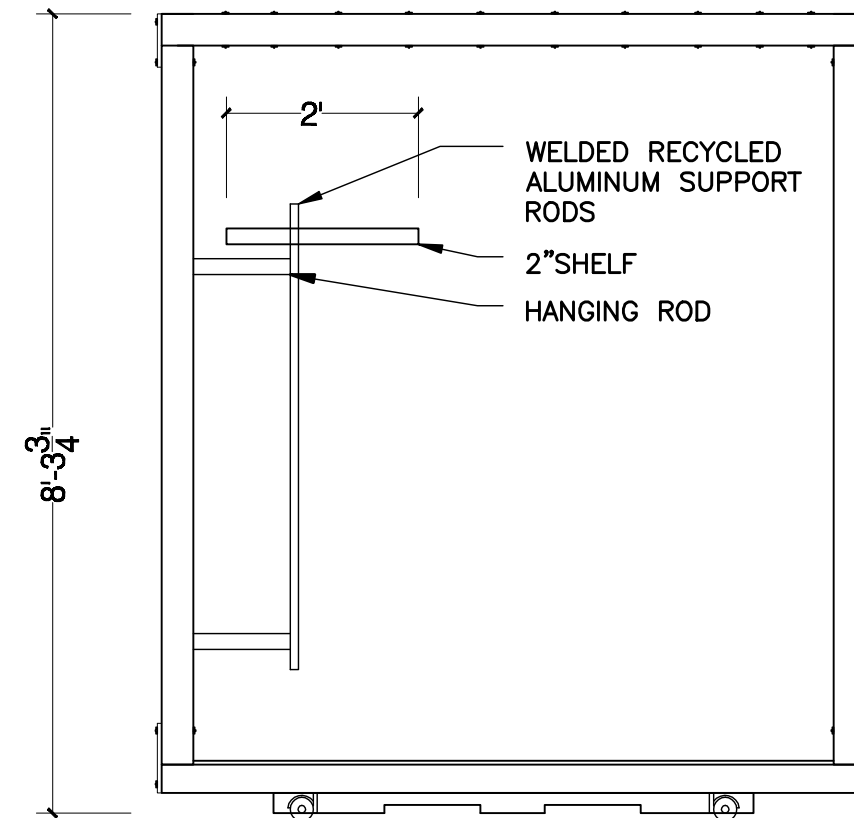


Figure 141: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).



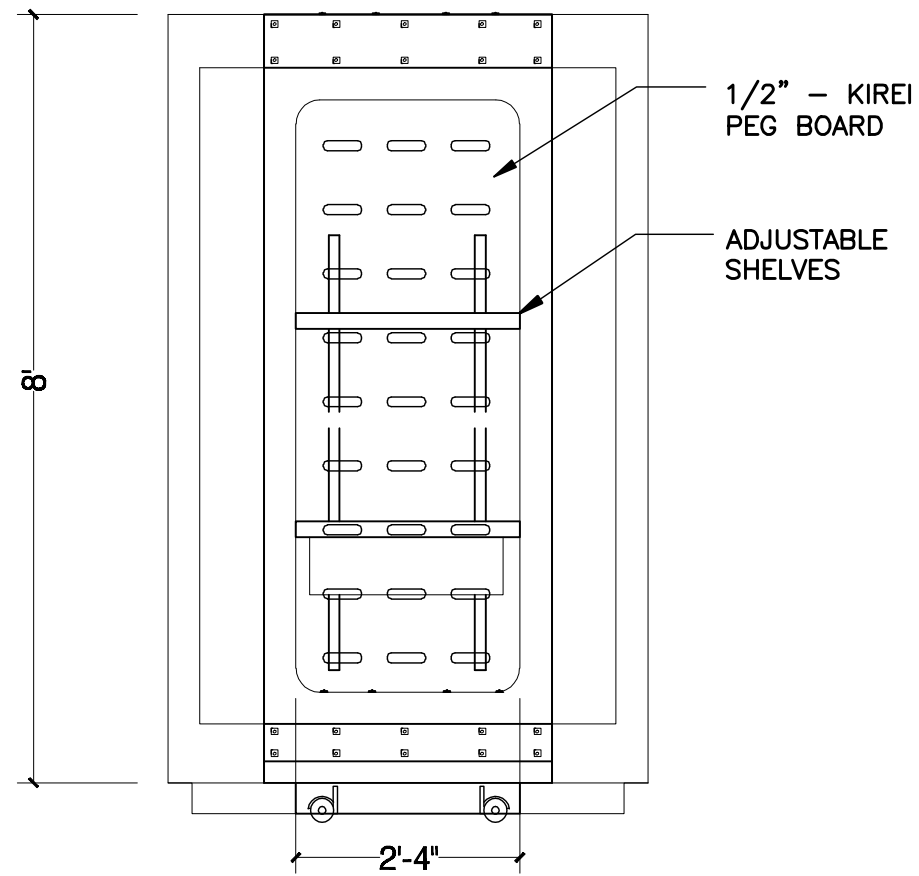


Figure 142: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

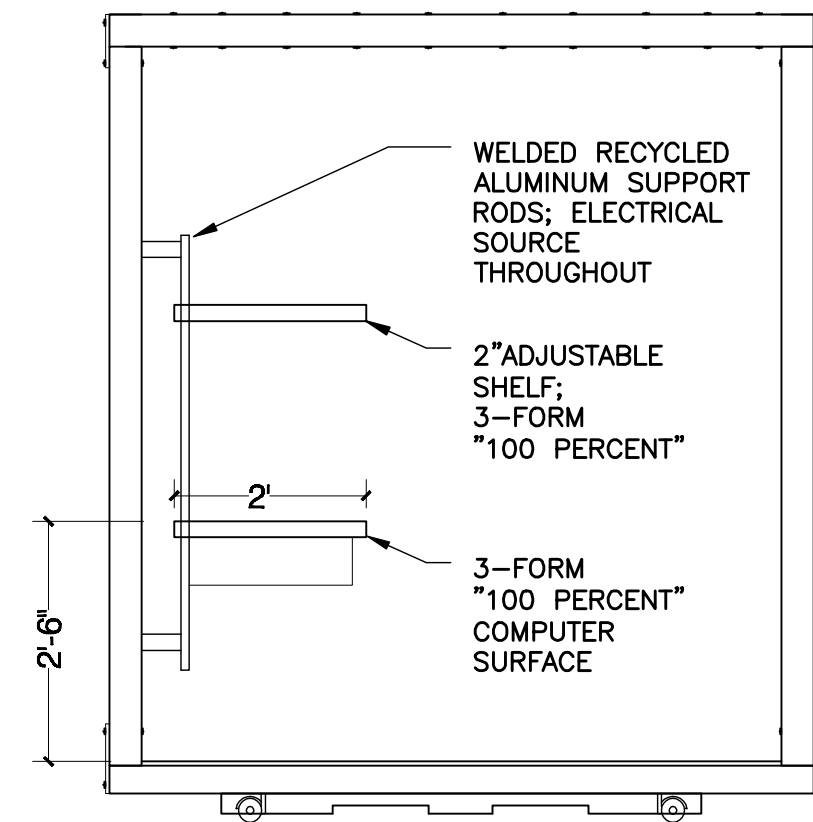


Figure 143: Module display detail. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

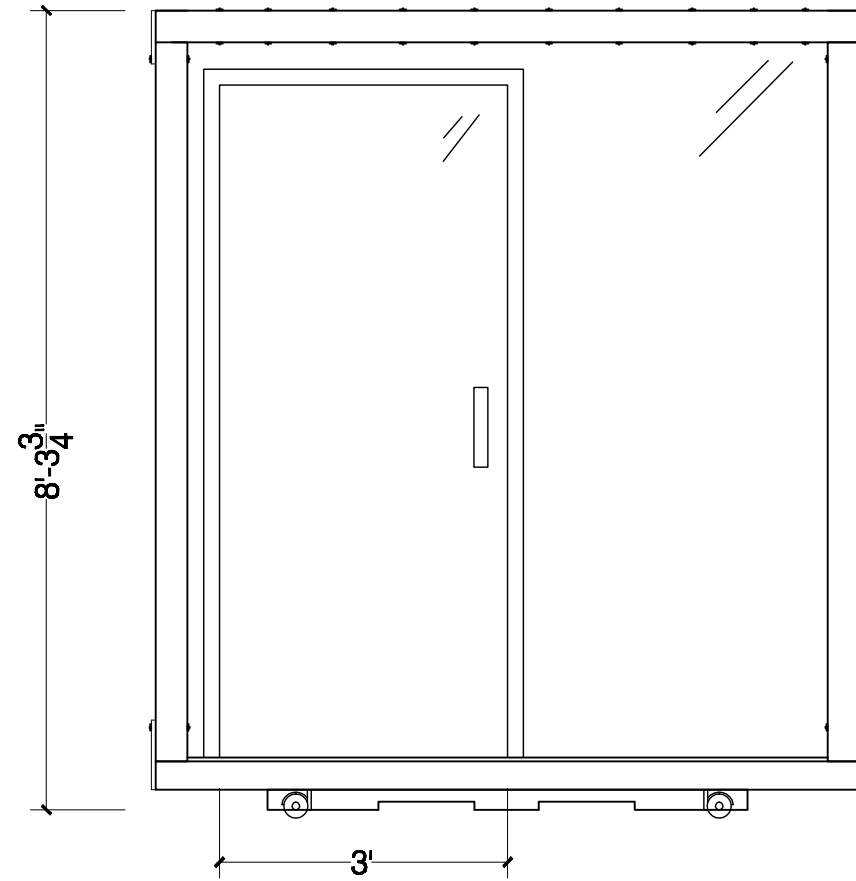


Figure 144: Module door unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

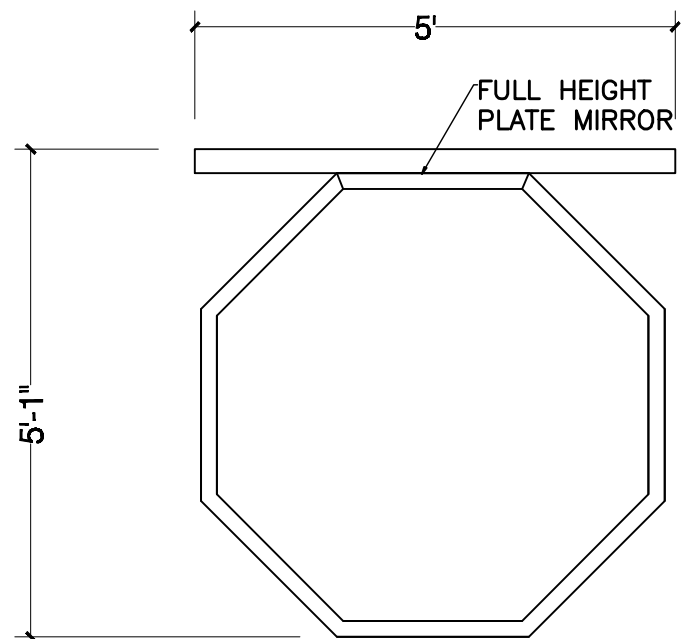


Figure 145: Change room plan. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

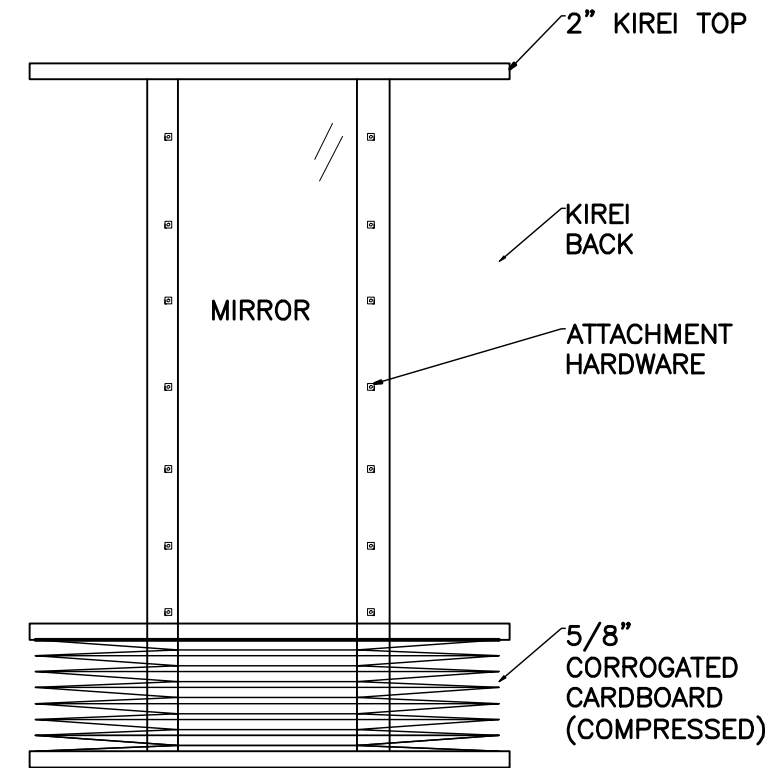


Figure 146: Change room elevation - down. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

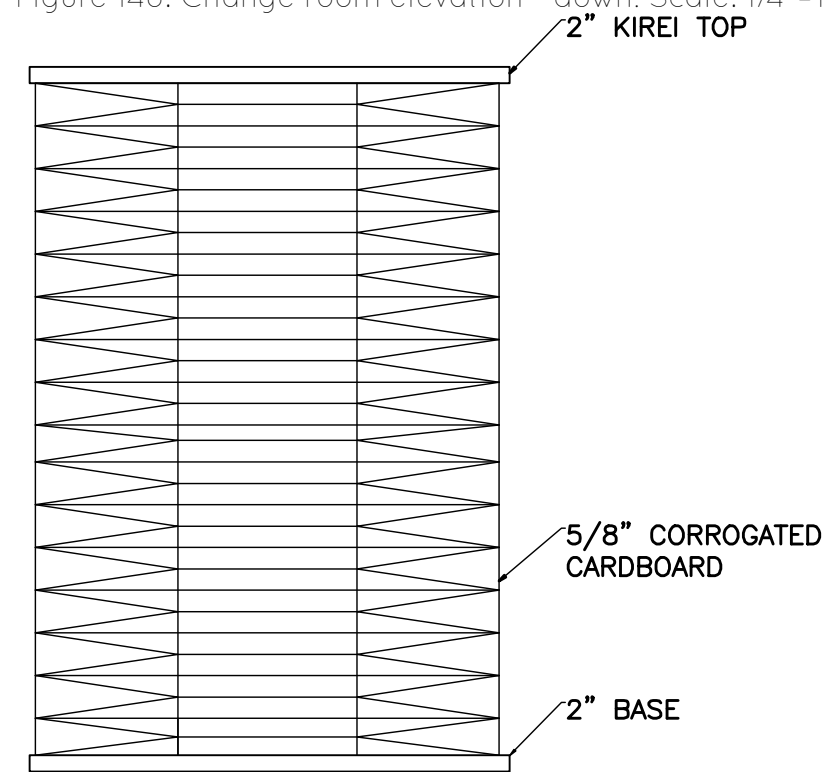


Figure 147: Change room elevation - up. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

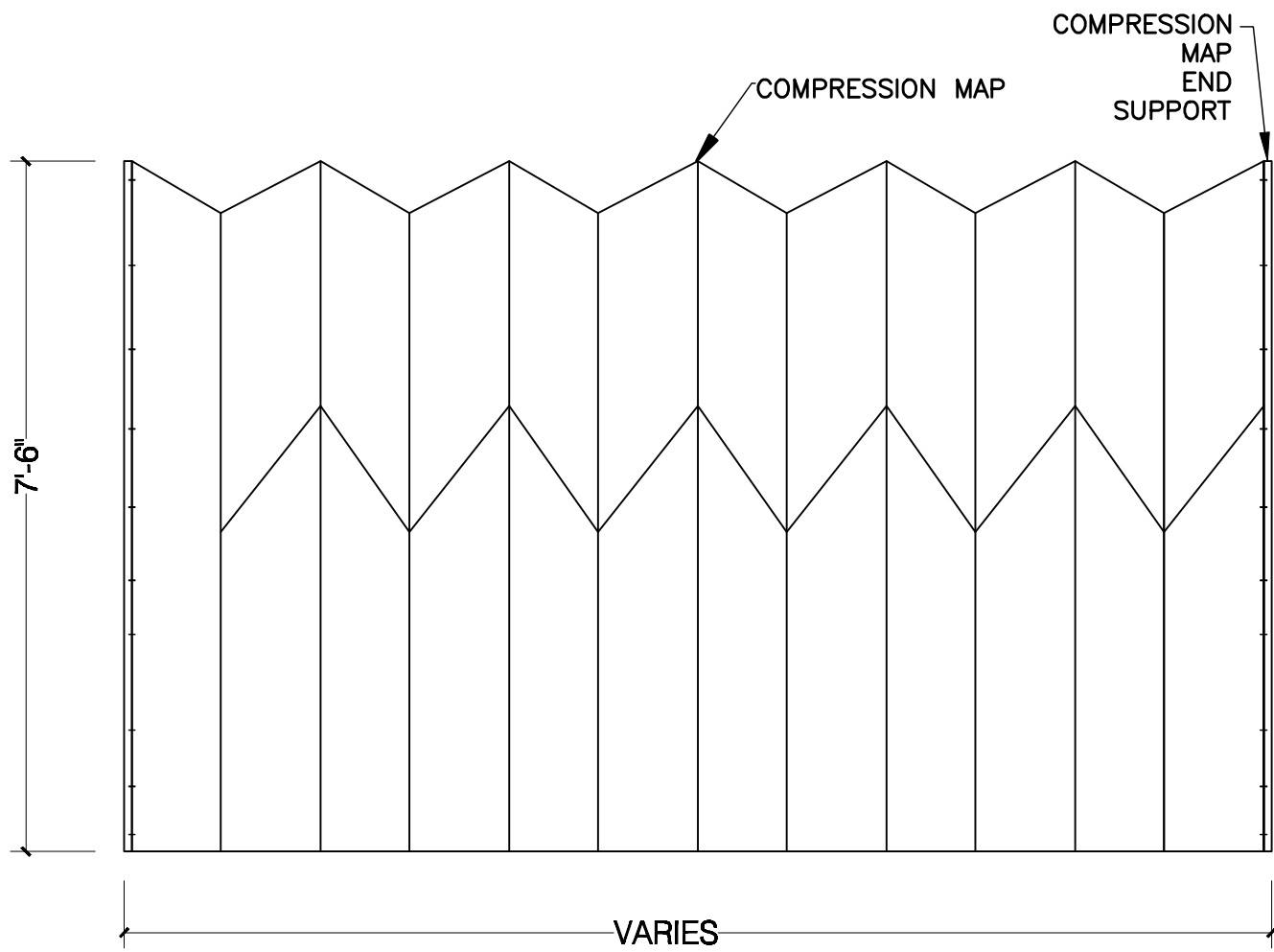


Figure 148: Compression map. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

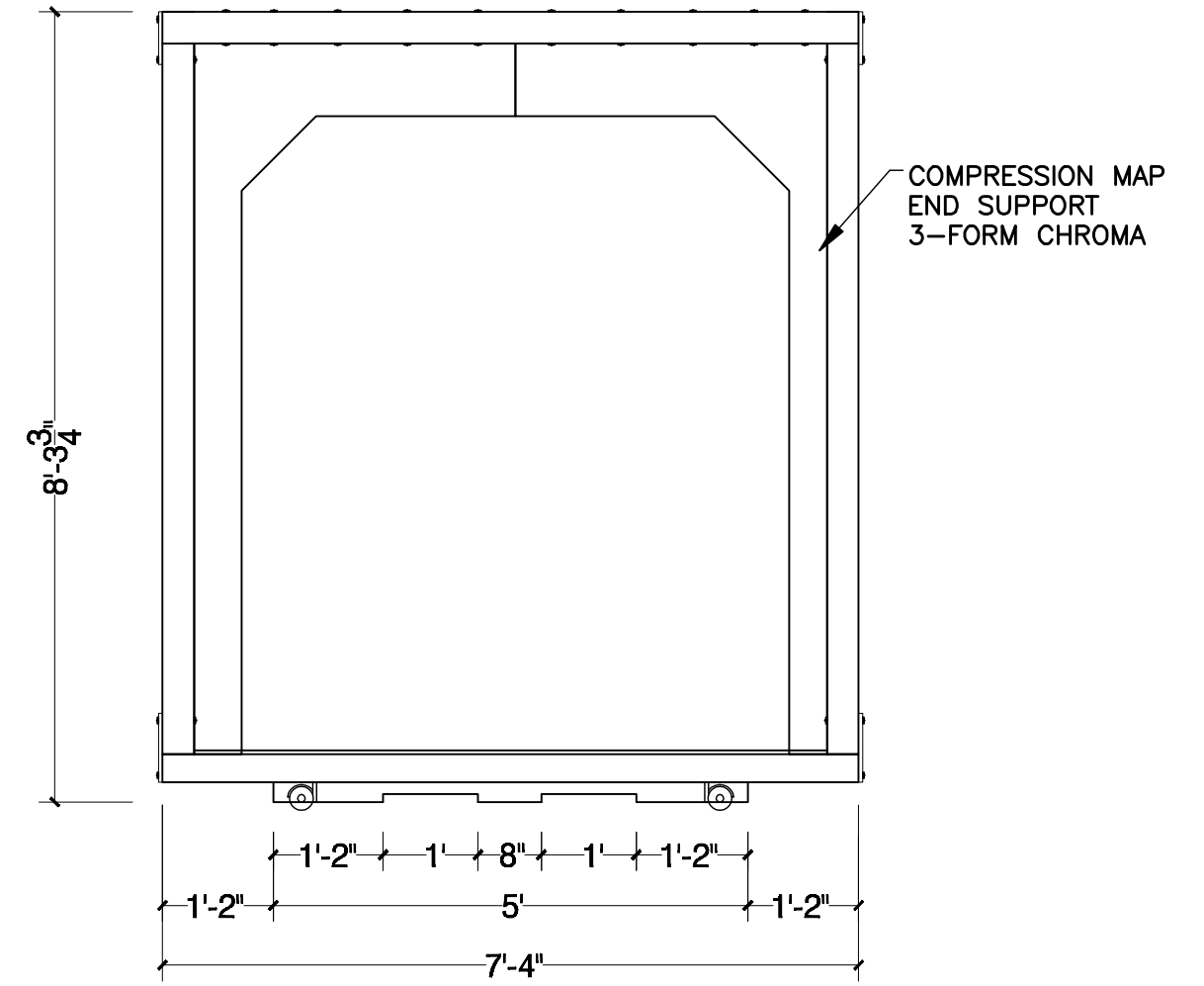


Figure 149: Compression map support. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).



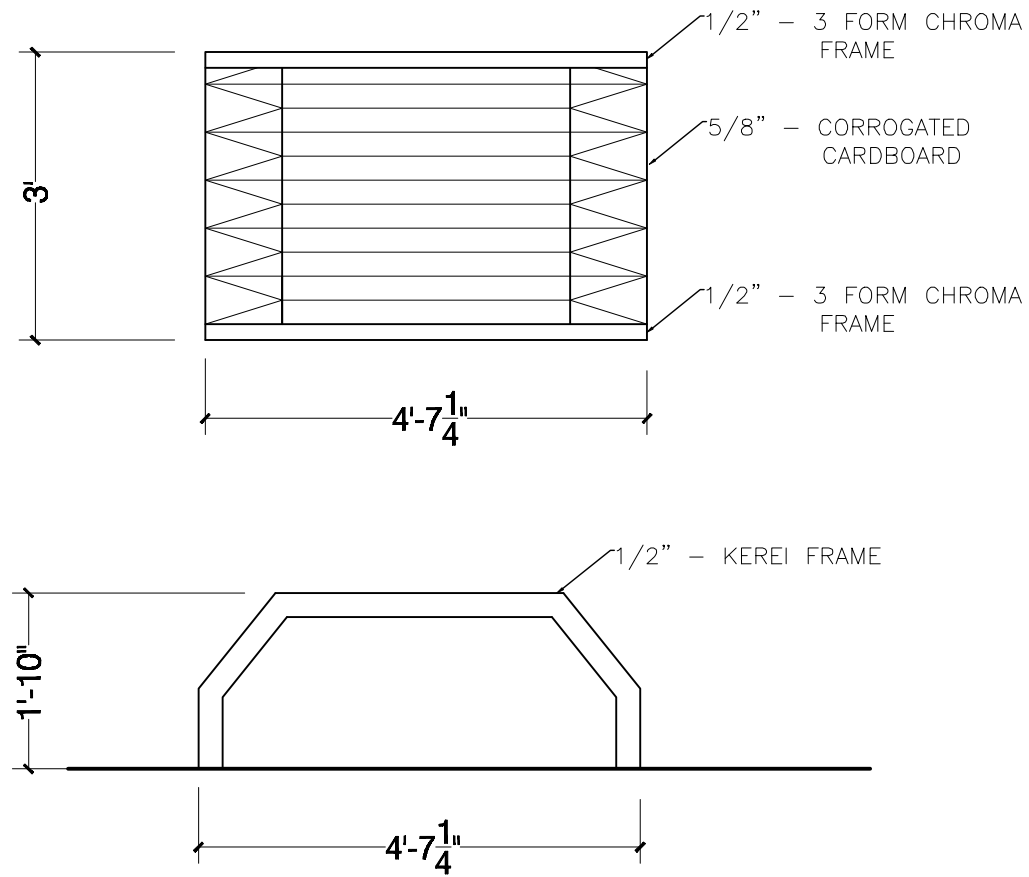


Figure 150: Compression chair. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

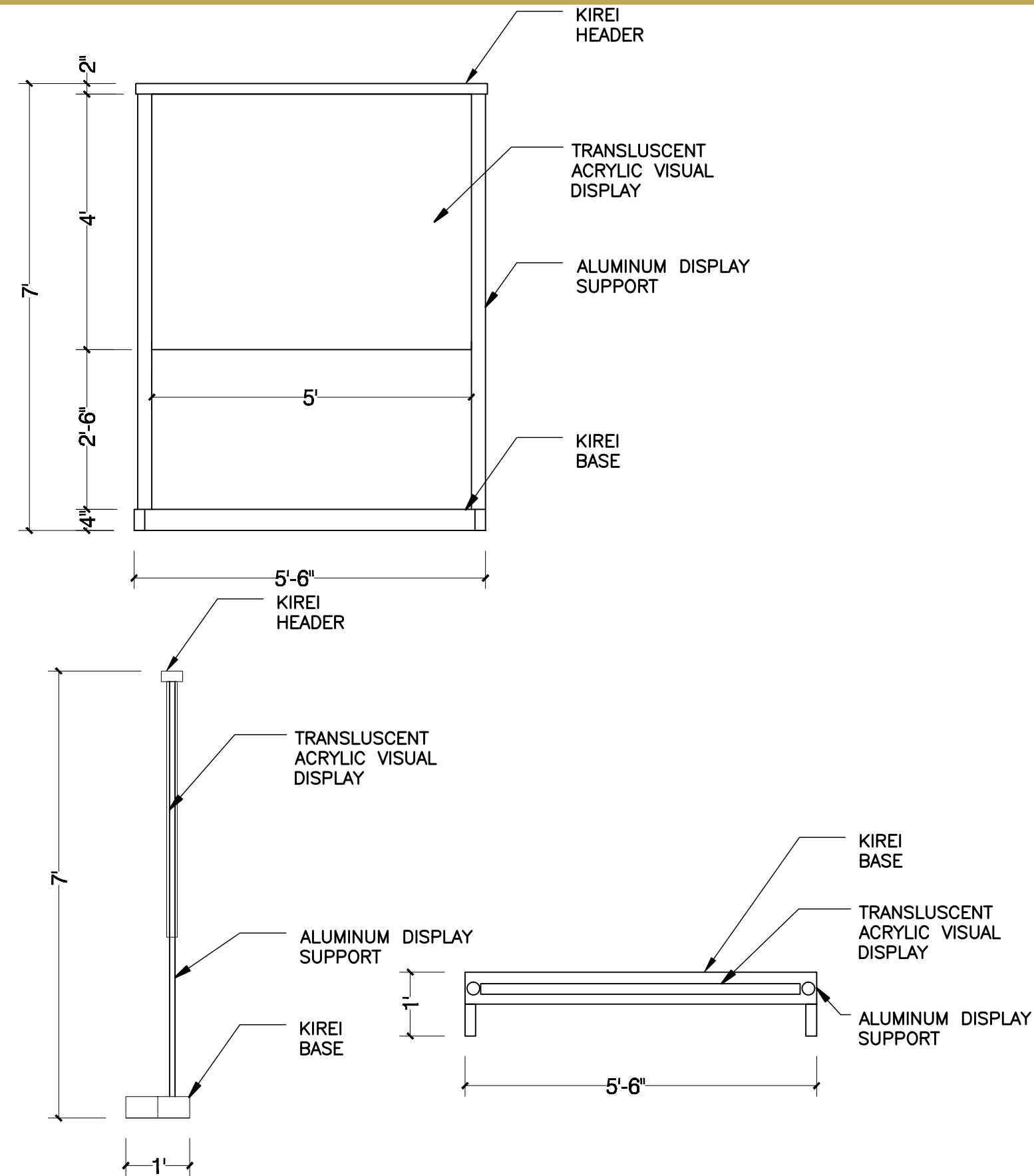


Figure 151: Video display unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

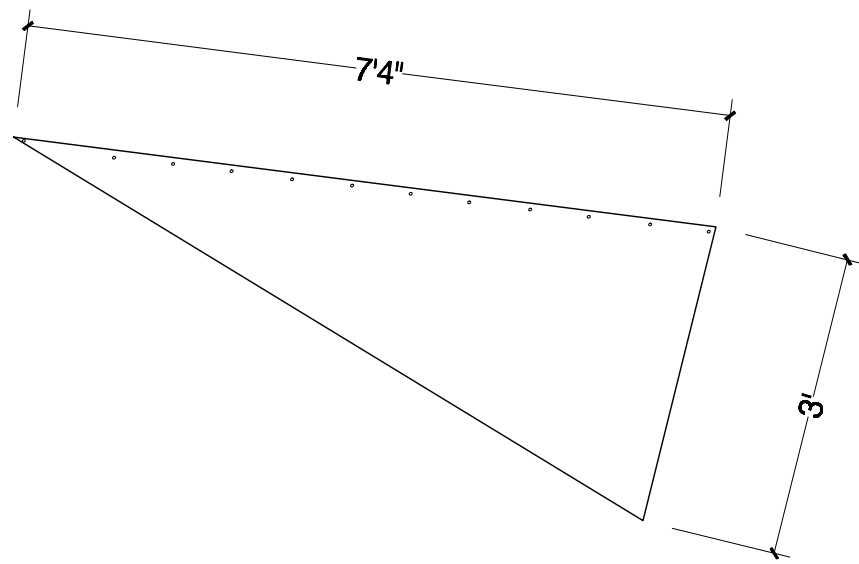


Figure 152: Weather shield unit. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

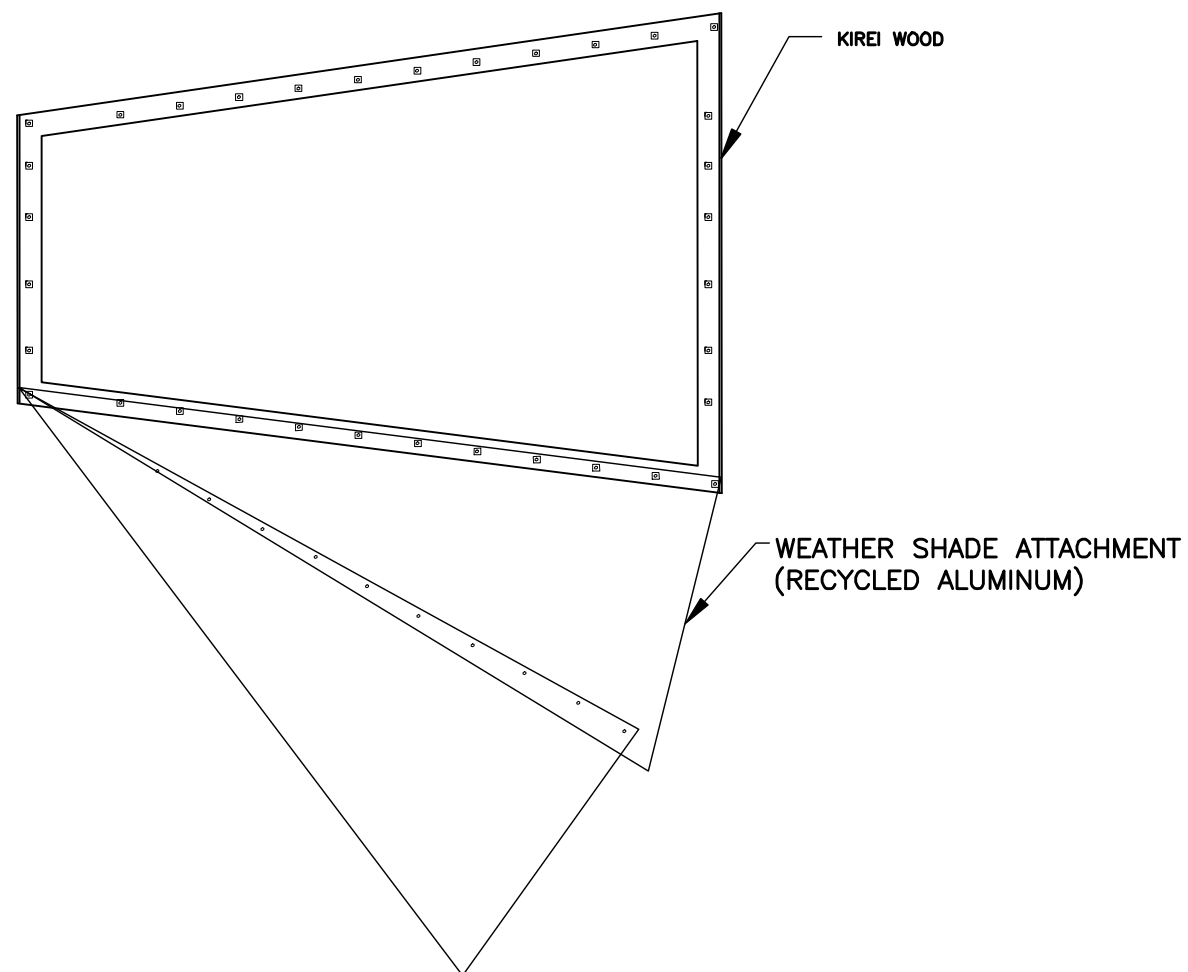


Figure 153: Weather shield unit - Installed. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

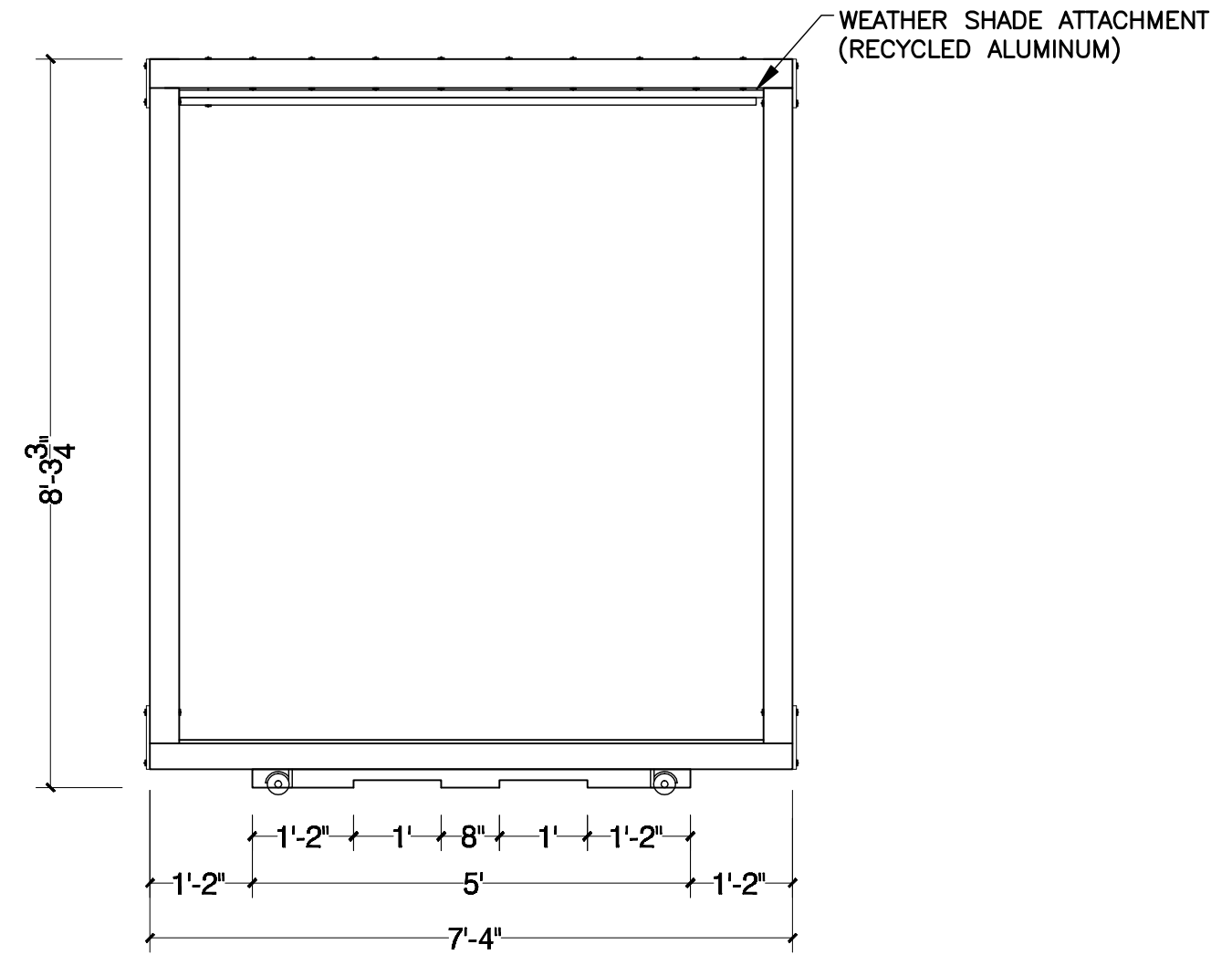


Figure 154: Module side elevation. Scale: 1/4"=1'-0" (Sosa Fontaine, 2010).

# Application One

284 William Avenue, Winnipeg, MB

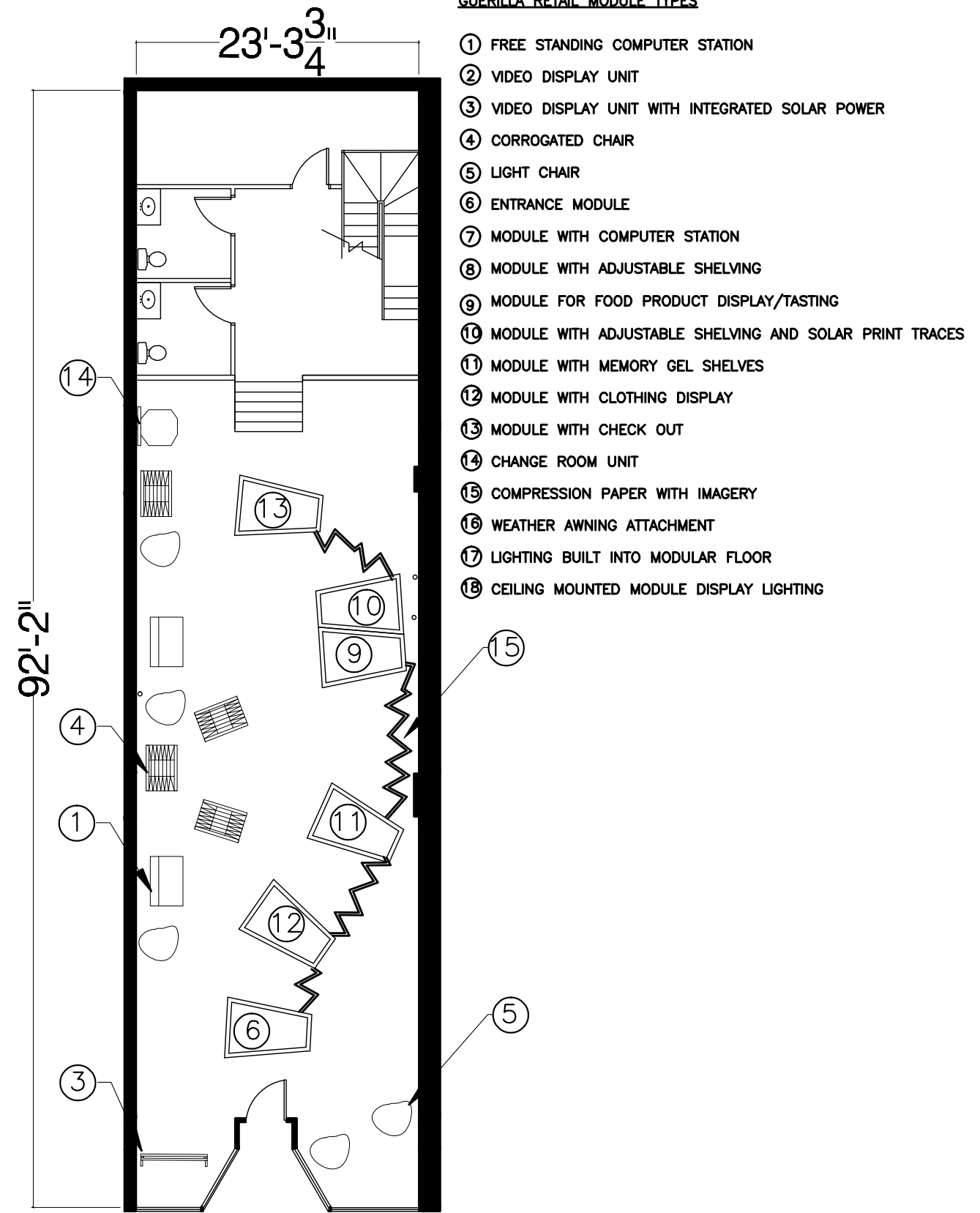
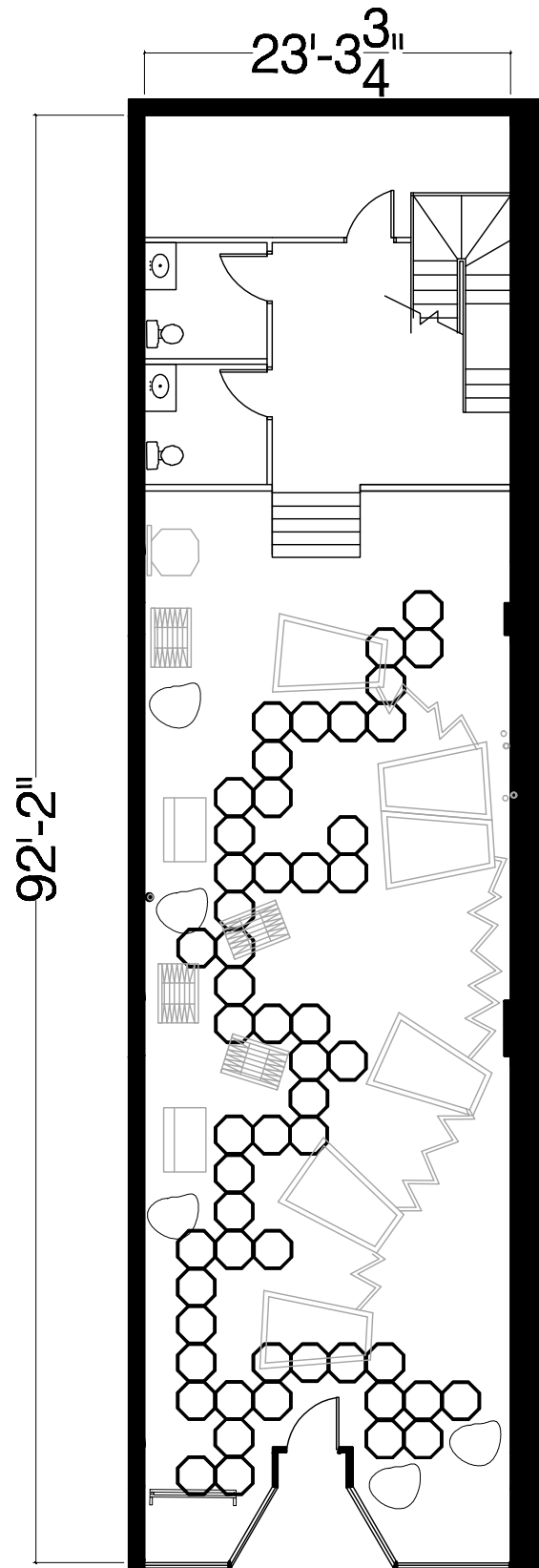


Figure 155: Application One - Floor Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

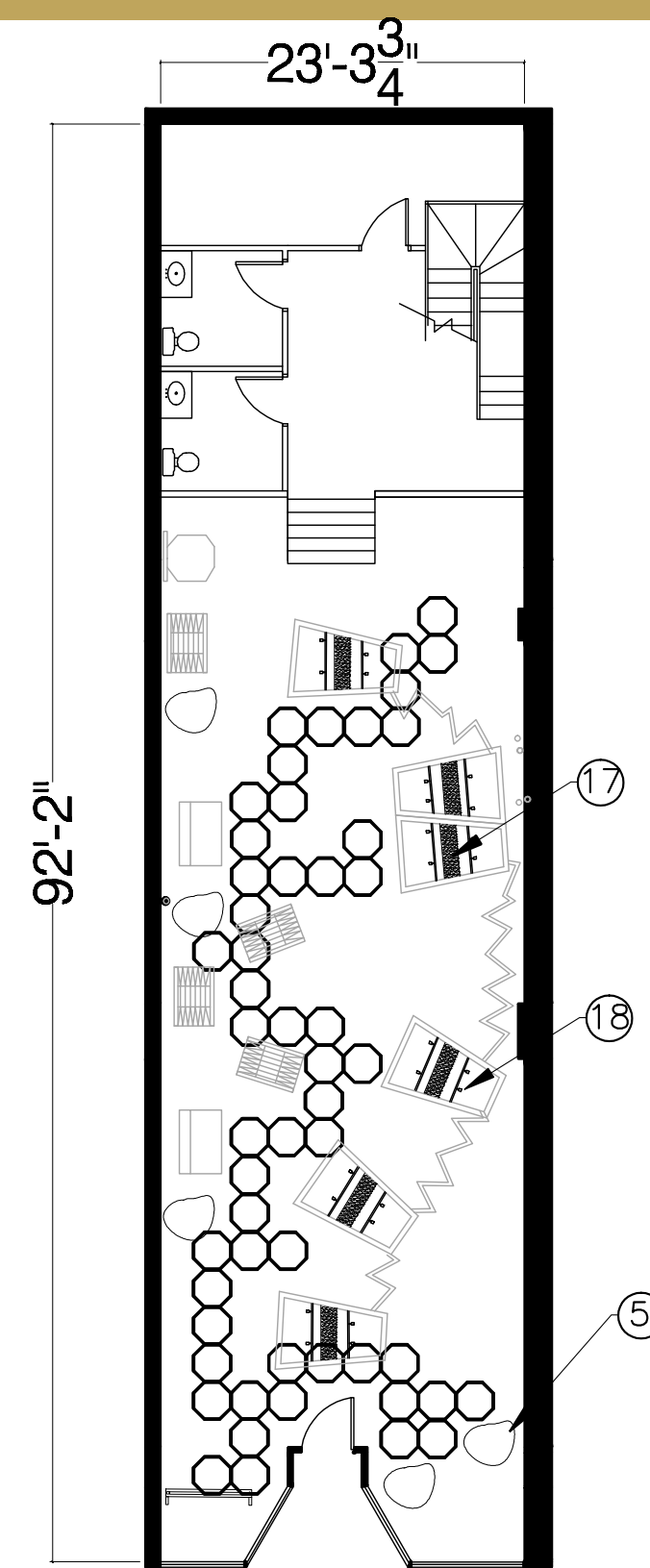


Figure 156: Application One - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).

Figure 157: Application One - Lighting Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).





Figure 158: Application One -Exterior. (Sosa Fontaine, 2010).



Figure 159: Application One -Entrance. (Sosa Fontaine, 2010).

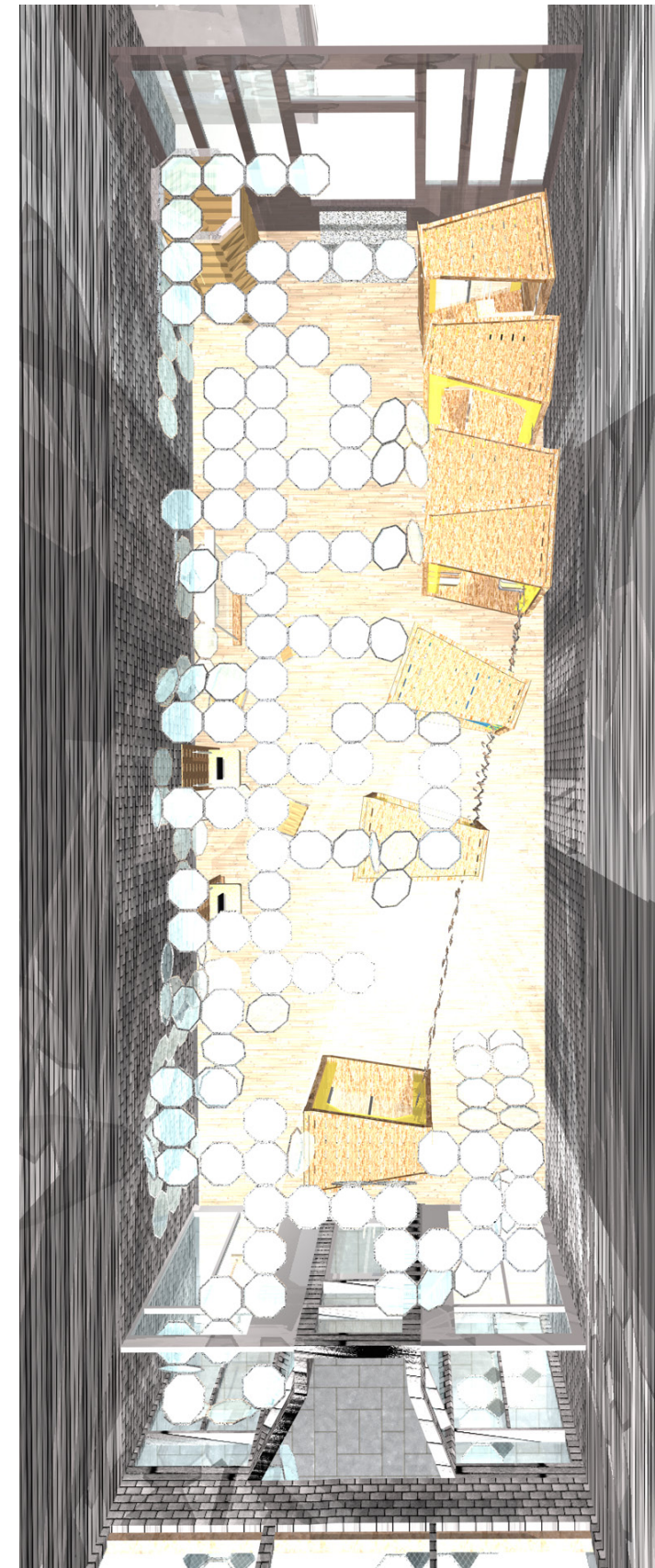


Figure 160: Application One -Plan. (Sosa Fontaine, 2010).





Figure 161: Application One - Interior Perspective. (Sosa Fontaine, 2010).



Figure 162: Application One - Interior Perspective. (Sosa Fontaine, 2010).

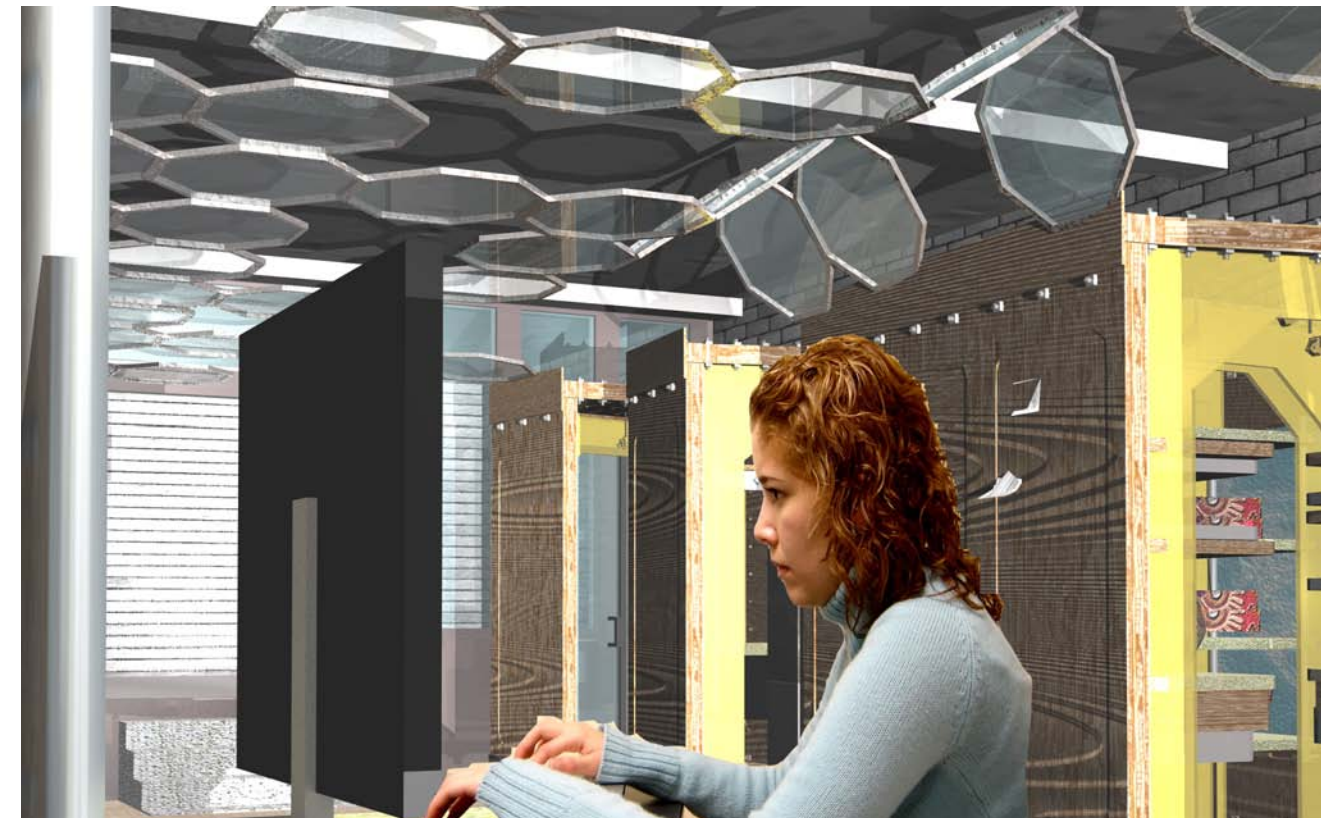


Figure 163: Application One - Interior Perspective. (Sosa Fontaine, 2010).



Figure 164: Application One - Interior Perspective. (Sosa Fontaine, 2010).





Figure 165: Application One - Interior Perspective. (Sosa Fontaine, 2010).



Figure 166: Application One - Interior Perspective. (Sosa Fontaine, 2010).



Figure 167: Application One - Interior Perspective. (Sosa Fontaine, 2010).



Figure 168: Application One - Interior Perspective. (Sosa Fontaine, 2010).





Figure 169: Application One - Change Room - up. (Sosa Fontaine, 2010).



Figure 170: Application One - Change Room - down. (Sosa Fontaine, 2010).



# Application Two

Osborne Street, Winnipeg, MB



Figure 171: Application two - sketch model. (Sosa Fontaine, 2010).

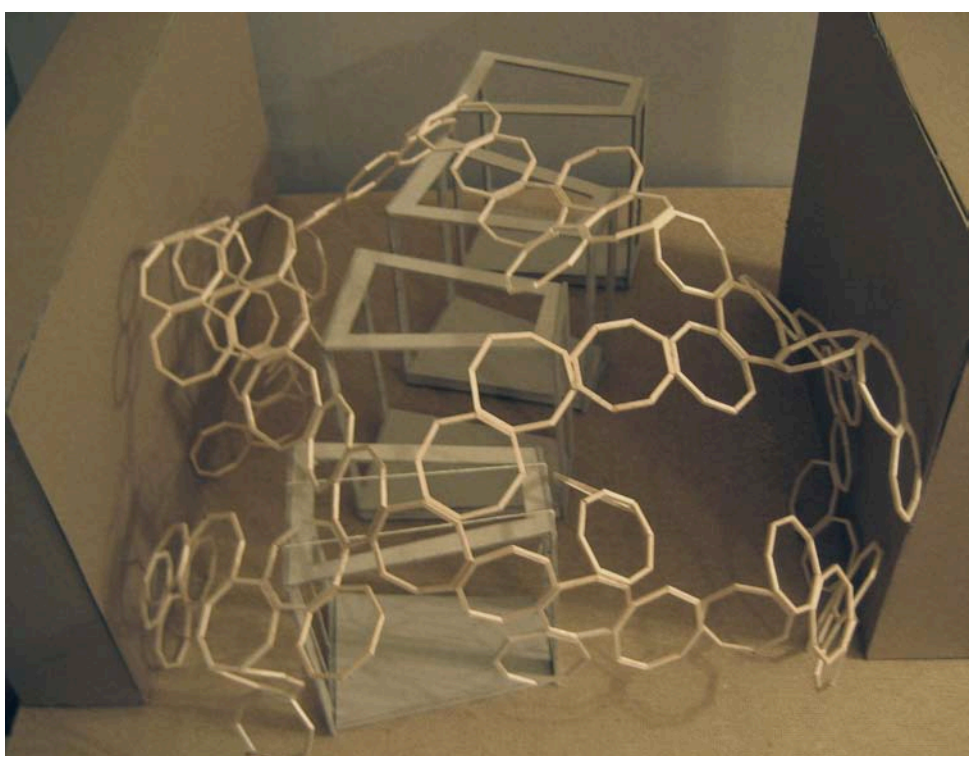


Figure 172: Application two - sketch model. (Sosa Fontaine, 2010).

- RETAIL MODULE TYPES**
- STANDING COMPUTER STATION
  - DISPLAY UNIT
  - DISPLAY UNIT WITH INTEGRATED SOLAR POWER
  - GATED CHAIR
  - CHAIR
  - ICE MODULE
  - E WITH COMPUTER STATION
  - E WITH ADJUSTABLE SHELVING
  - E FOR FOOD PRODUCT DISPLAY/TASTING
  - E WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
  - E WITH MEMORY GEL SHELVES
  - E WITH CLOTHING DISPLAY
  - E WITH CHECK OUT
  - E ROOM UNIT
  - SESSION PAPER WITH IMAGERY
  - PER AWNING ATTACHMENT
  - ICE BUILT INTO MODULAR FLOOR
  - PER MOUNTED MODULE DISPLAY LIGHTING

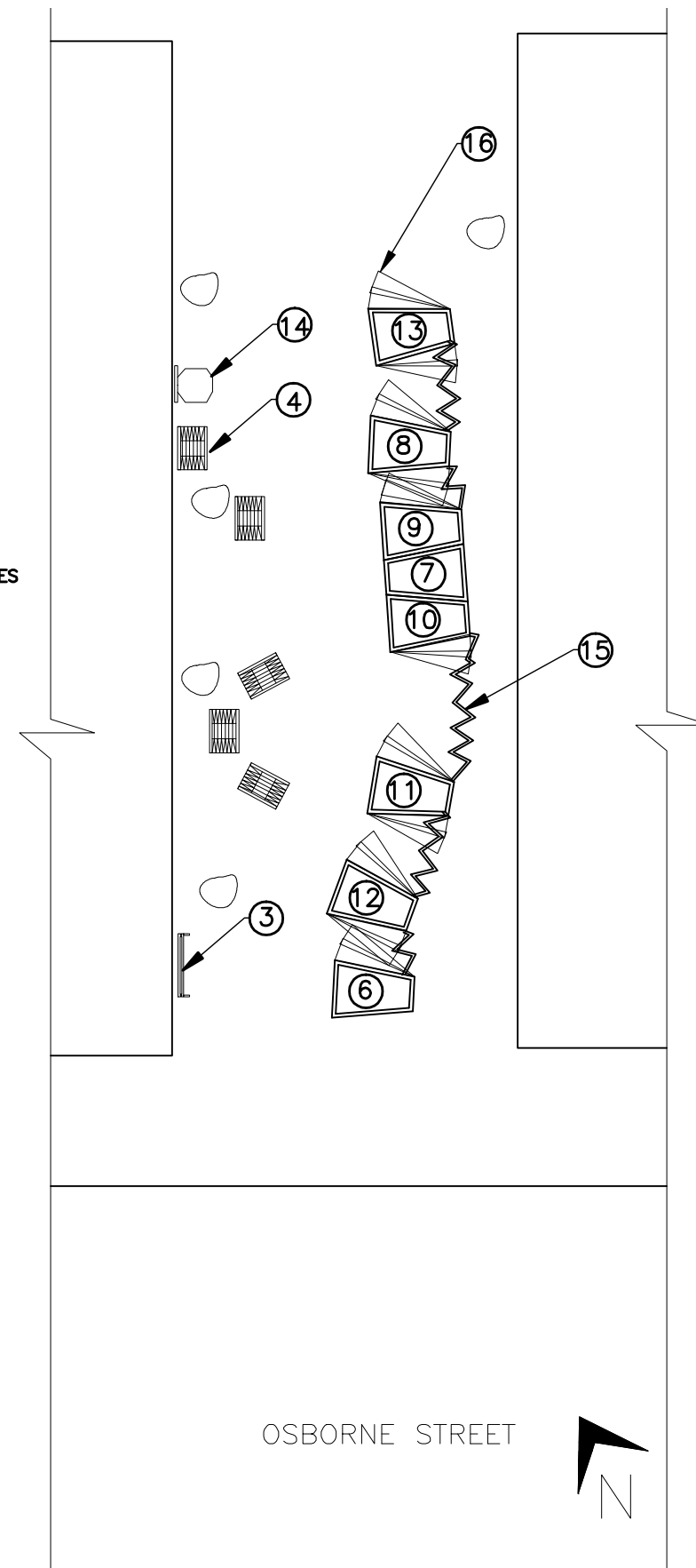
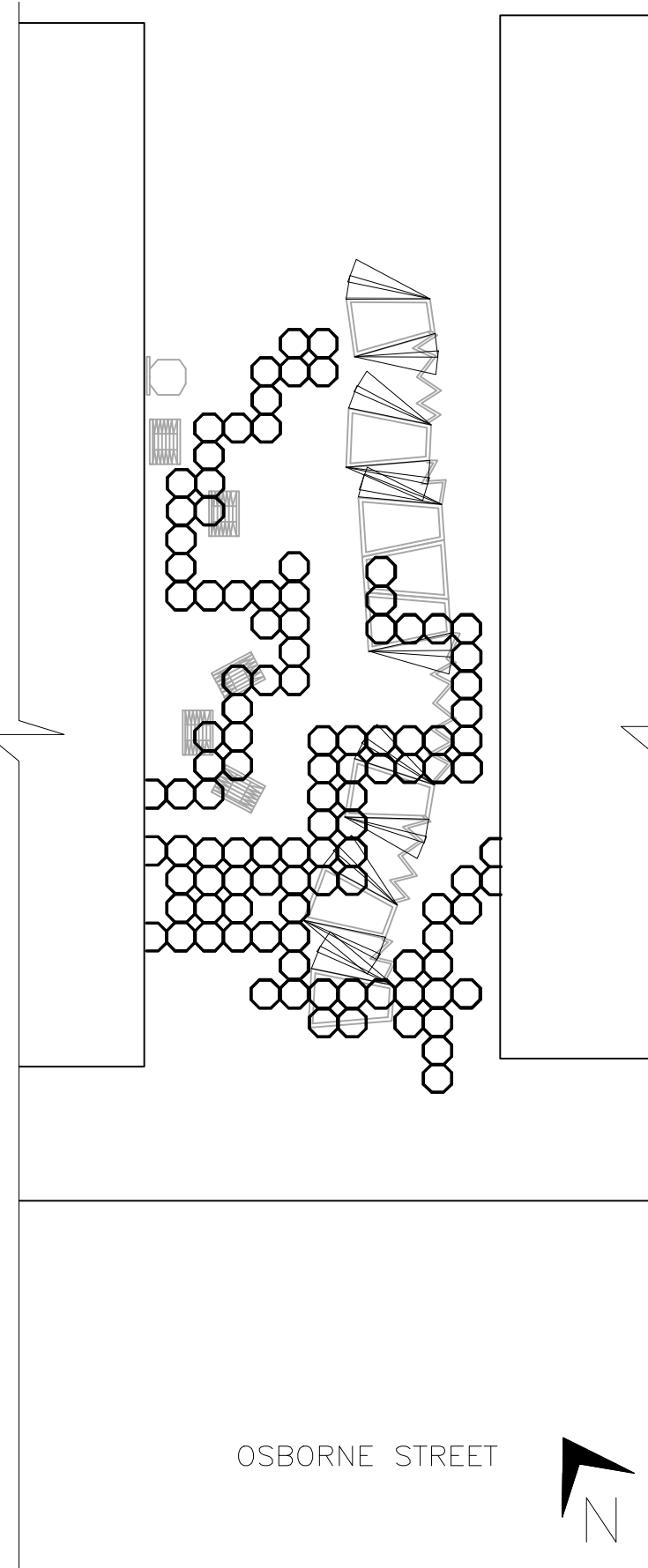
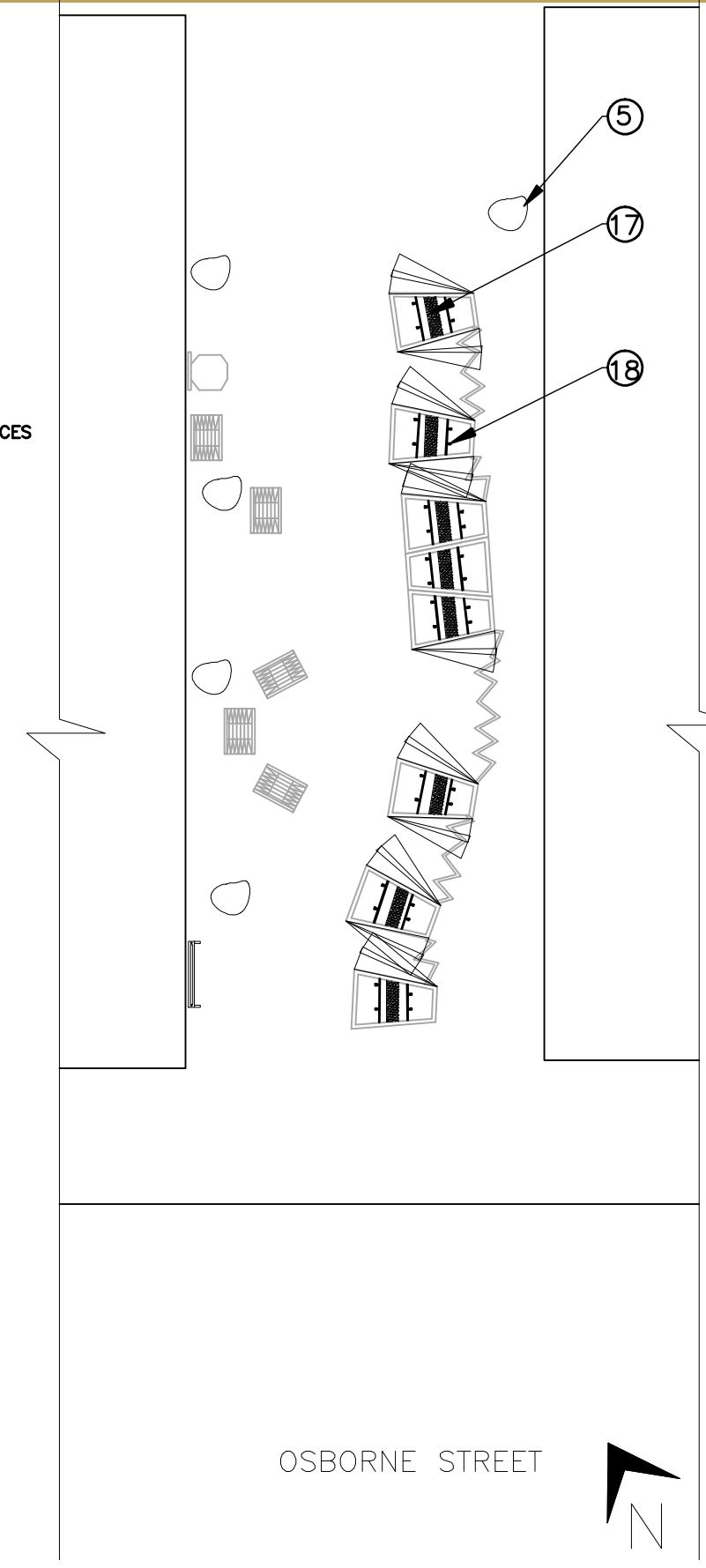


Figure 173: Application two - Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

Figure 174: Application two - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).

Figure 175: Application two - Lighting Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).





Figure 176: Application two - Exterior. (Sosa Fontaine, 2010).

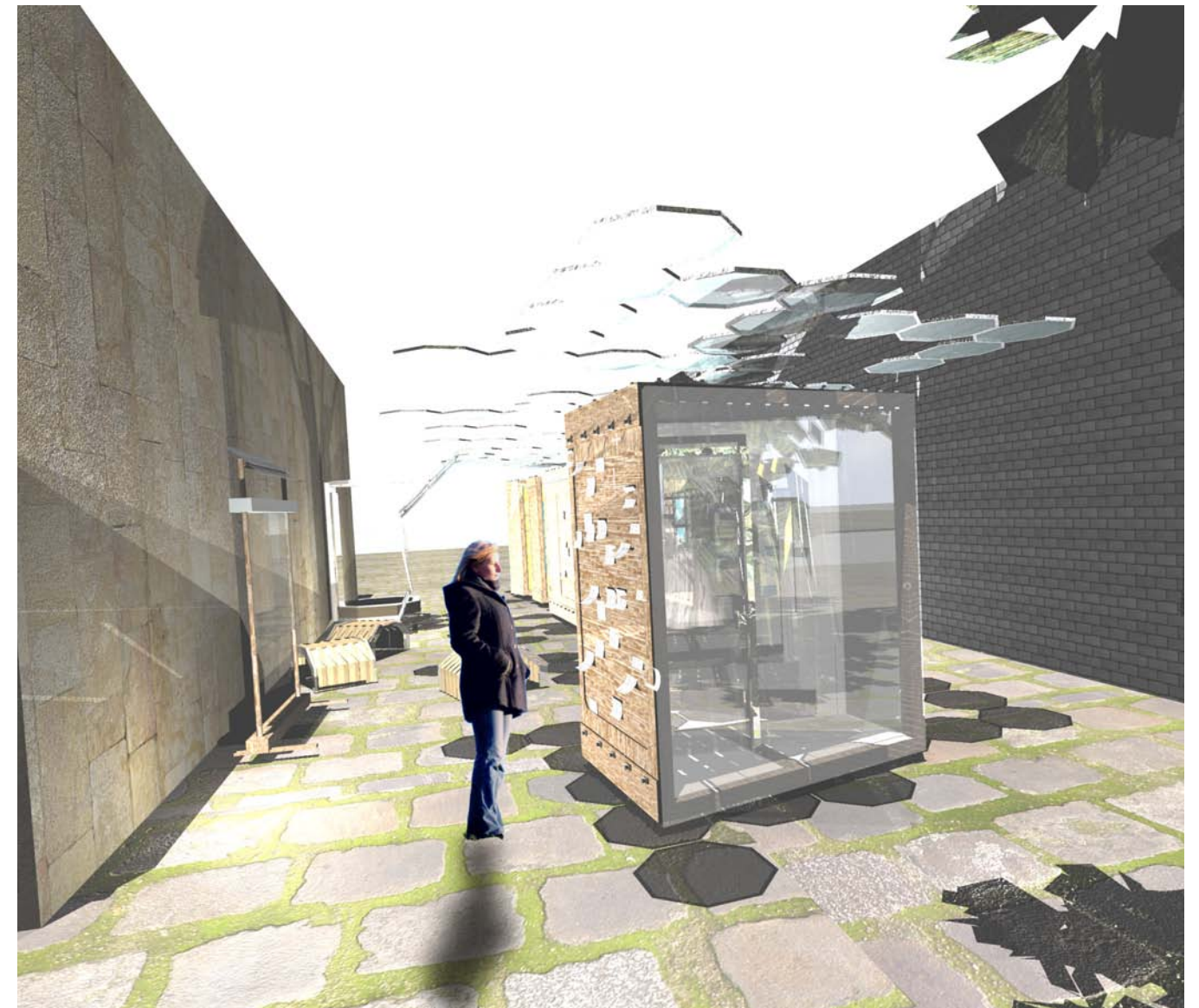


Figure 177: Application two - Exterior. (Sosa Fontaine, 2010).





Figure 178: Application two - Interior. (Sosa Fontaine, 2010).



Figure 179: Application two - Interior. (Sosa Fontaine, 2010).





Figure 180: Application two - Check-Out. (Sosa Fontaine, 2010).

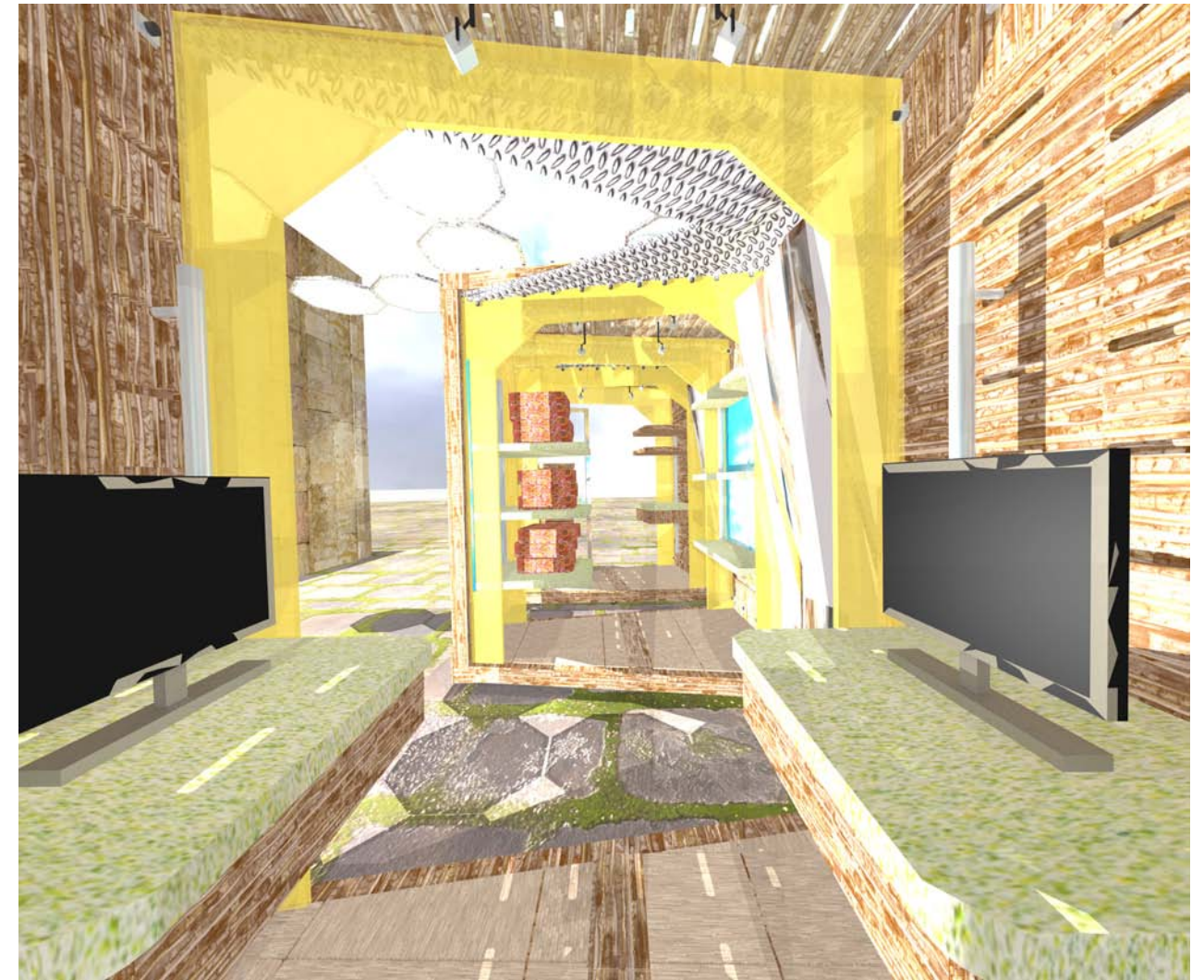


Figure 181: Application two -Computer terminal. (Sosa Fontaine, 2010).





Figure 182: Application two -Plan. (Sosa Fontaine, 2010).



Figure 183: Application two - Interior. (Sosa Fontaine, 2010).



Figure 184: Application two - Exterior. (Sosa Fontaine, 2010).



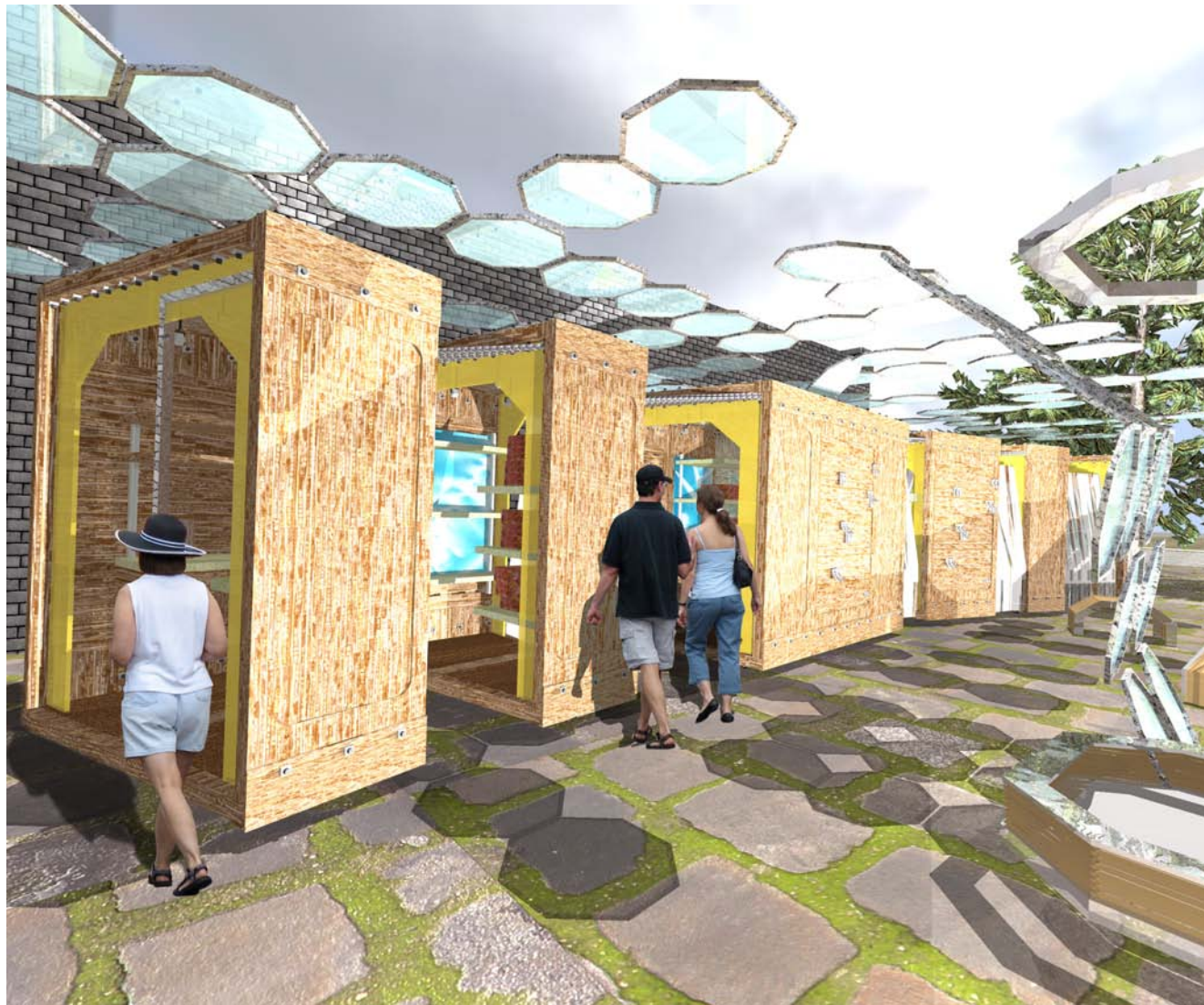


Figure 185: Application two - Exterior. (Sosa Fontaine, 2010).

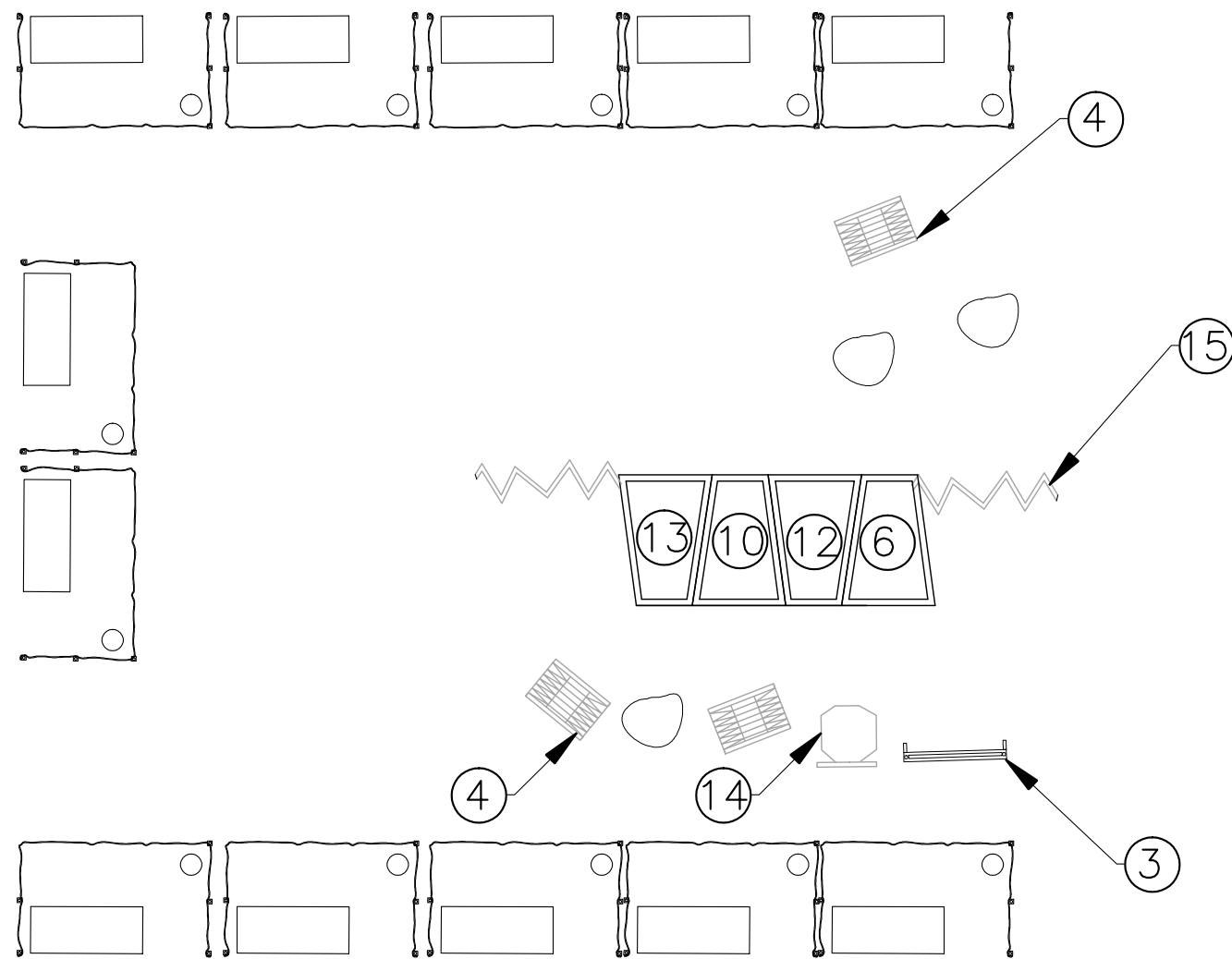


Figure 186: Application two - Exterior. (Sosa Fontaine, 2010).



# Application Three

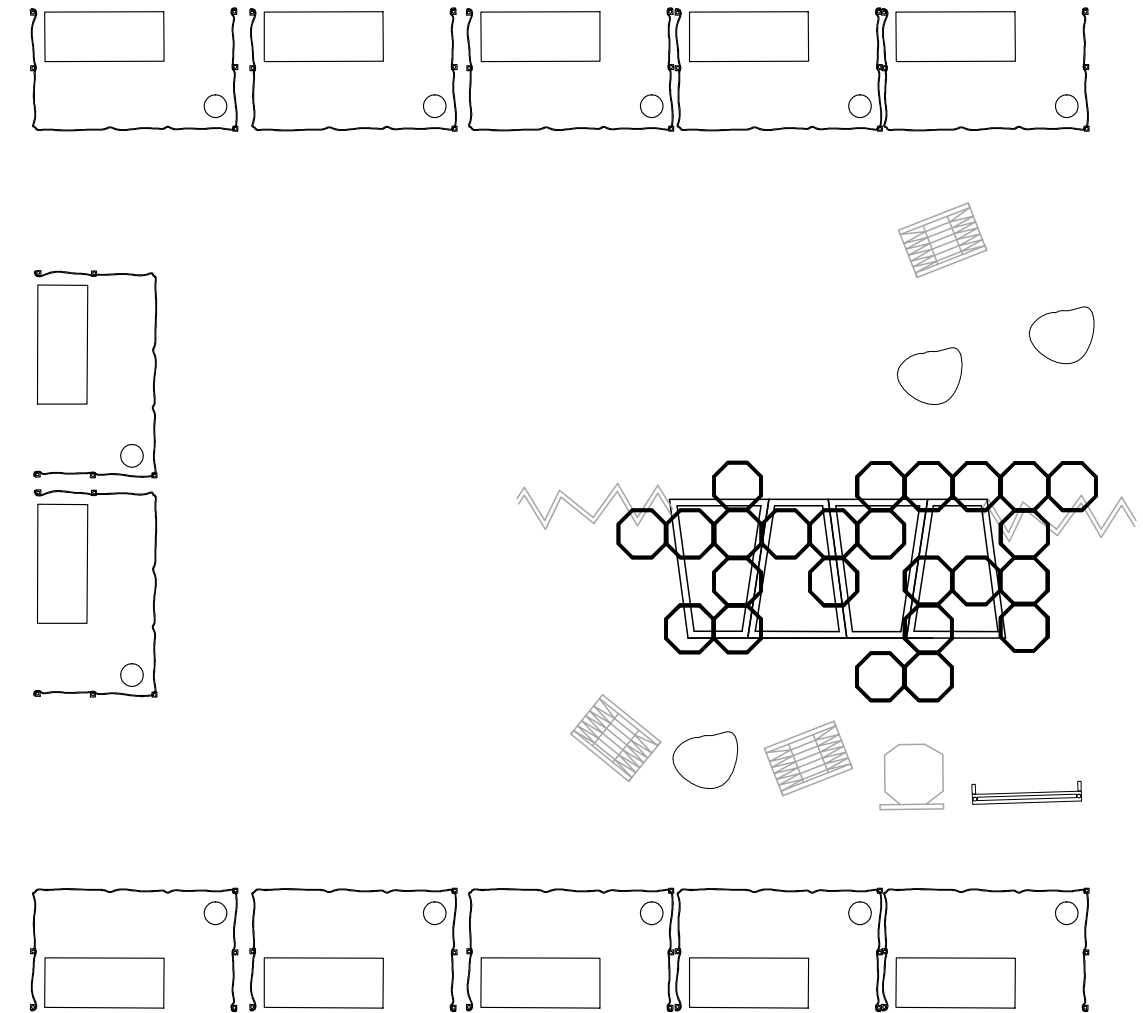
Mercado Pacocha, Ilo, Peru



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

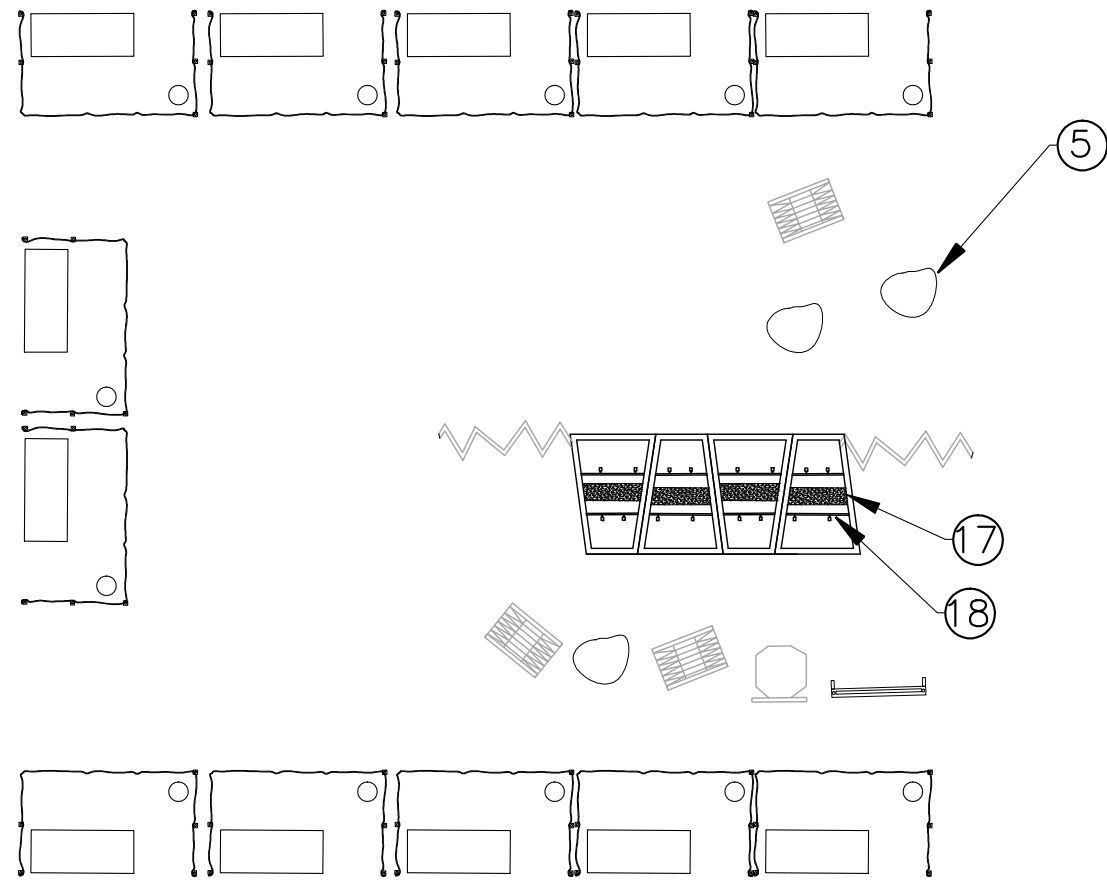
Figure 187: Application three - Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORROGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
- ⑩ MODULE WITH ADJUSTABLE SHELVING AND SOLAR PRINT TRACES
- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

Figure 188: Application three - Ceiling Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).



**GUERRILLA RETAIL MODULE TYPES**

- ① FREE STANDING COMPUTER STATION
- ② VIDEO DISPLAY UNIT
- ③ VIDEO DISPLAY UNIT WITH INTEGRATED SOLAR POWER
- ④ CORRUGATED CHAIR
- ⑤ LIGHT CHAIR
- ⑥ ENTRANCE MODULE
- ⑦ MODULE WITH COMPUTER STATION
- ⑧ MODULE WITH ADJUSTABLE SHELVING
- ⑨ MODULE FOR FOOD PRODUCT DISPLAY/TASTING
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- ⑪ MODULE WITH MEMORY GEL SHELVES
- ⑫ MODULE WITH CLOTHING DISPLAY
- ⑬ MODULE WITH CHECK OUT
- ⑭ CHANGE ROOM UNIT
- ⑮ COMPRESSION PAPER WITH IMAGERY
- ⑯ WEATHER AWNING ATTACHMENT
- ⑰ LIGHTING BUILT INTO MODULAR FLOOR
- ⑱ CEILING MOUNTED MODULE DISPLAY LIGHTING

Figure 189: Application three - Lighting Plan. Scale: 1/16"=1'-0" (Sosa Fontaine, 2010).



Figure 190: Application three - Exterior. (Sosa Fontaine, 2010).



Figure 191: Application three - Plan. (Sosa Fontaine, 2010).



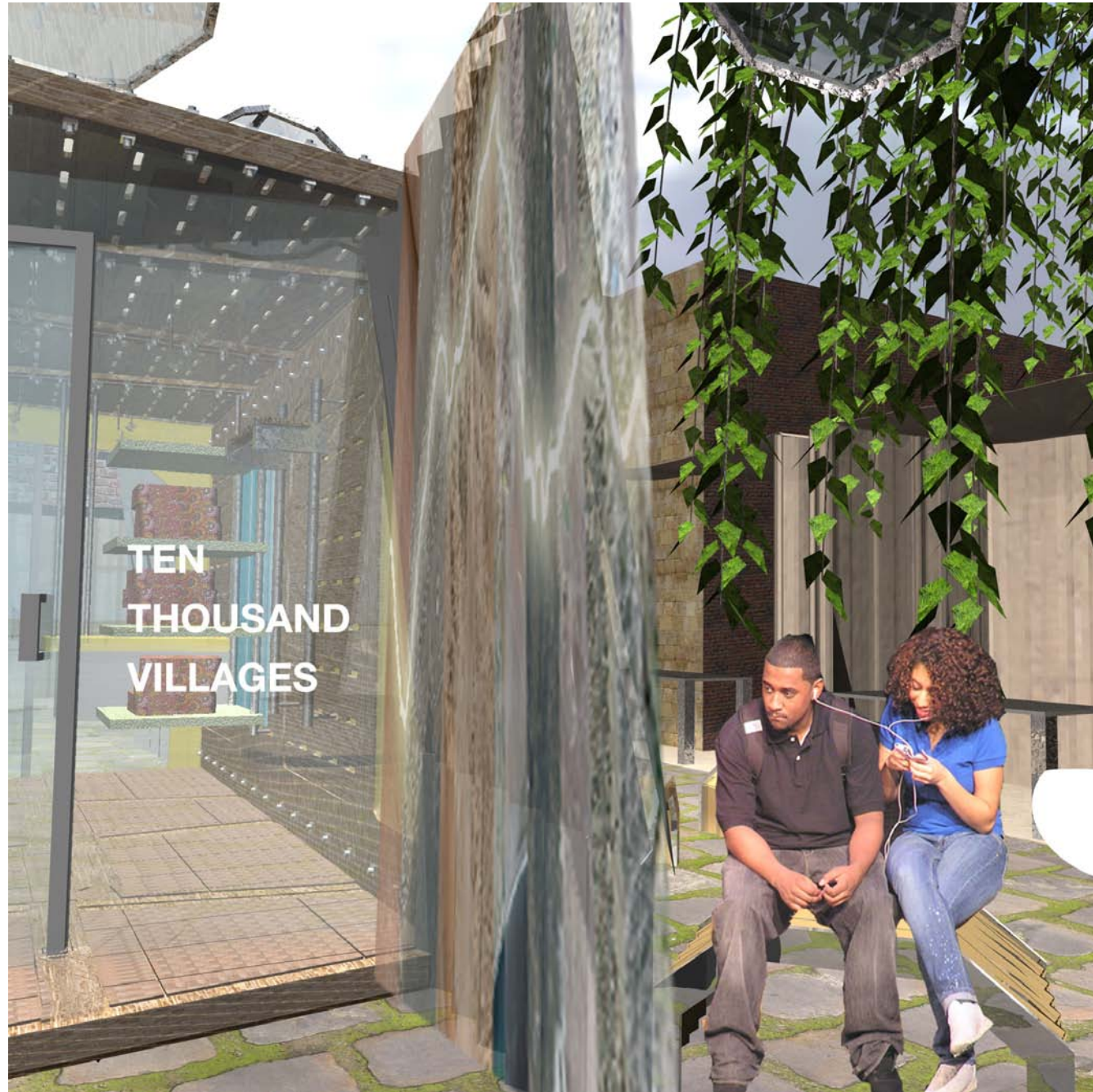


Figure 192: Application three - Exterior entrance. (Sosa Fontaine, 2010).



Figure 193: Application three - Exterior entrance. (Sosa Fontaine, 2010).





Figure 194: Application three -Interstitial space. (Sosa Fontaine, 2010).



Figure 195: Application three - Interior. (Sosa Fontaine, 2010).



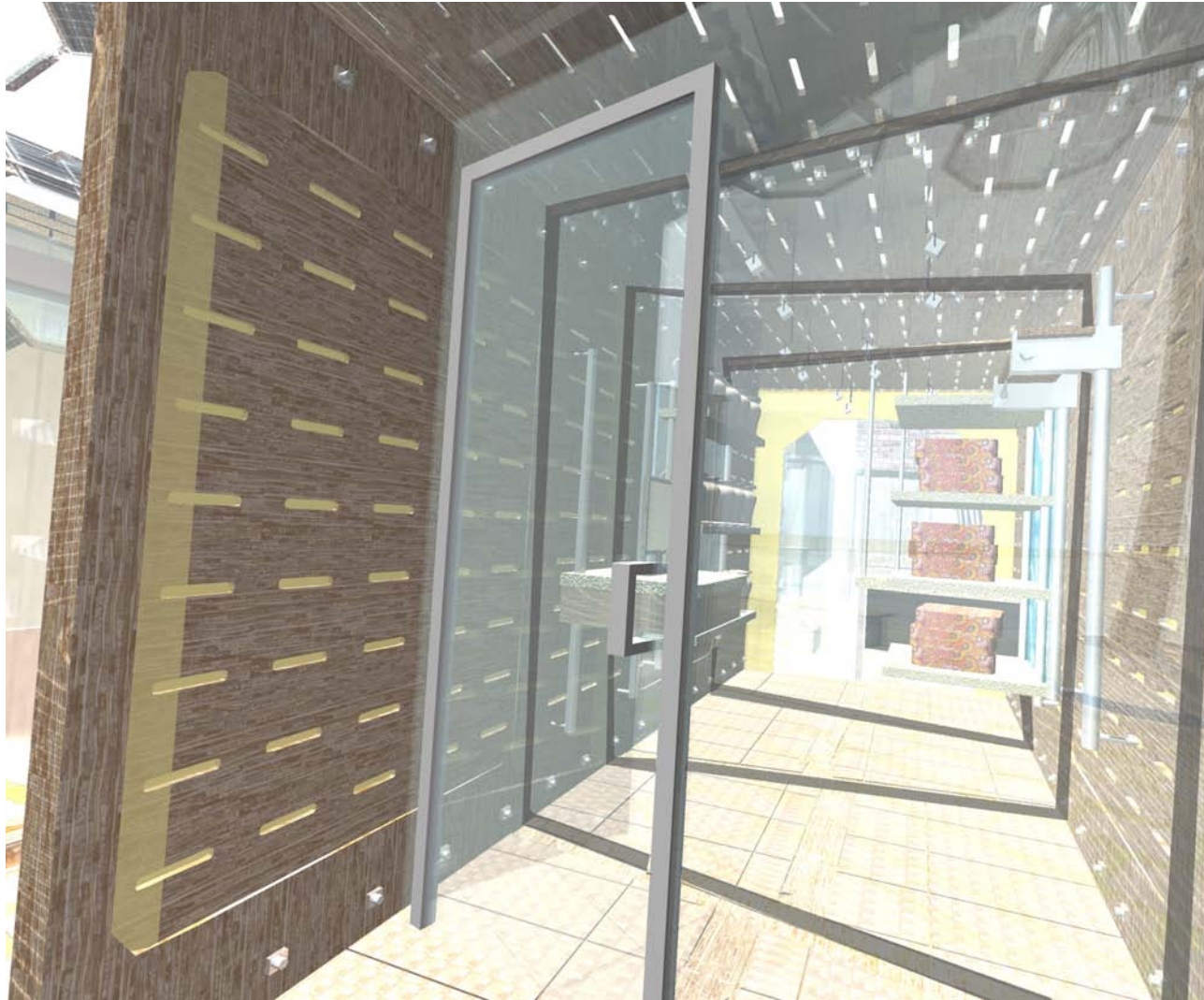


Figure 196: Application three - Interior. (Sosa Fontaine, 2010).



Figure 197: Application three - Exterior at night. (Sosa Fontaine, 2010).

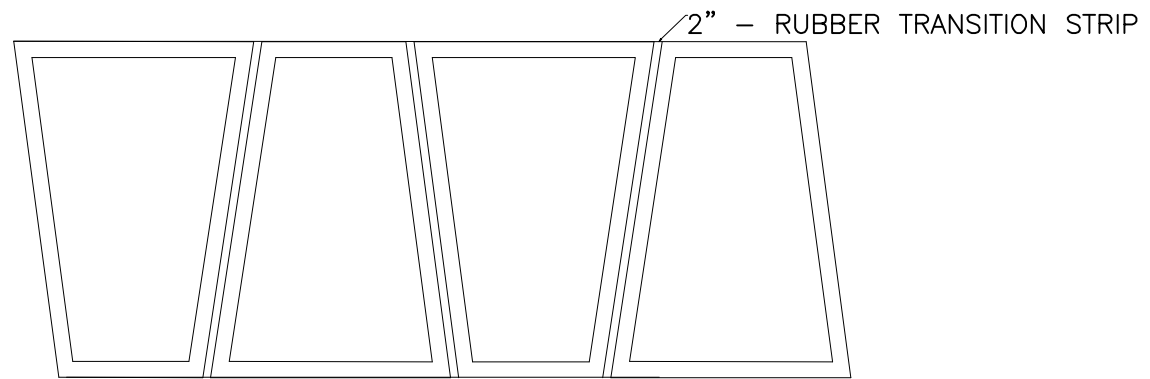




Figure 198: Application three - Exterior Postcards. (Sosa Fontaine, 2010).



Figure 199: Application three - Exterior. (Sosa Fontaine, 2010).



PLAN

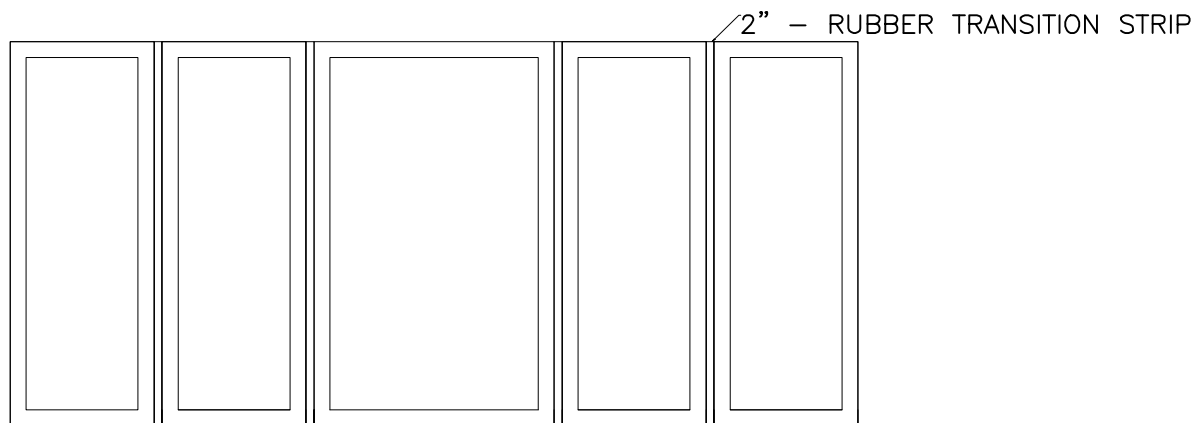


Figure 200: Application three - Rubber weather transition strip.

(Sosa Fontaine, 2010).

# Integrating the senses

## Touch

For a lasting memory of the consumer's experience in the guerilla retail store it is important to incorporate the senses in the design. The sense of touch is used in a few ways. First of all it is used in the material of the guerilla retail units. The outer layer of each unit will eventually become covered in images left behind from previous store locations and previous consumers. These images create a texture on the exterior of each guerilla retail unit.

Within the modules, there is memory gel used in some of the shelving units. This memory gel temporarily holds the impression of objects that were once on display. This encourages the consumer to touch the imprint and wonder about the objects that have disappeared.

Furthermore, throughout the guerilla retail store there are many opportunities for participation which use the sense of touch. This can be through the simple exploration of products, or through use of the computer terminals, or through examination of the images left behind from previous consumers.

## Taste

There are many different guerilla retail module adaptations, one of which being a tasting counter. This option would be used for guerilla retail stores where food product is to be sold. This could be coffee or chocolate. Incorporating this sense into the design provides another opportunity for interaction among consumers, sharing their experiences at the tasting display.

## Smell

Smell can be incorporated into the store, where there is a tasting display. Also, the guerilla retail store has the ability to be used in an open air environment, meaning that the smells of the site and surrounding neighborhood become part of the guerilla retail store.

## Sound

There is sound from the display monitors that is of the artisans talking about their products and dreams for the future. There is also the sound of the surrounding environment in open air locations.

## Sight

This sense is involved in the entire store and is incorporated by exploring the traces left behind, or the products, or the display monitor, or even the compression maps.

## Memory

Memory is created from the products that are purchased in the store. These products continue to perform even after they have been purchased. It is also fueled through the use of the website to track the stores, artisans and products that they are creating. Memory is also created from the experience in the store, and of the stories learned about the craftspeople and producers.



# Lighting & Materials

## Lighting

Lighting in retail design is very important, as it is required to display the product and in essence to sell the product. In the guerilla retail stores, lighting is used in a few ways. First of all there are display lighting units connected through the ceiling of each guerilla retail module. These lighting units can be connected through solar power. As well, the flooring of each guerilla retail unit has lighting built in to guide the path of travel through the retail stores. This lighting that is built into the flooring also leaves a trace in the form of a foot print as the consumer walks over the light. Finally there is exterior seating that also acts as a source of lighting for the informal interactive space between the guerilla retail modules and the outer skin.

## Materials

The materials used throughout the guerilla retail store are sustainable and durable. As well, where possible, the materials are light weight for easy transportability. The main structural component is Kirei Board, a composite renewable material. Another material used for shelving and counters is a product by 3-form called 100 Percent, which is a solid surface material made of 100 percent post consumer waste. Cork tile flooring is used in each modular unit, which is a sustainable material and is also light weight. It also helps to absorb the sound of consumers walking through each retail module.

Recycled and reclaimed aluminum is used for many of the structural display elements.

The change room, folded paper maps, and seating are constructed of recycled papers and cardboard.

In the change room if the paper is damaged it can easily and cost effectively be replaced.



Figure 201: Kirei board (Sosa Fontaine, 2010).



Figure 202: 3-form 100 Percent (Sosa Fontaine, 2010).



Figure 203: 3-form chroma (Sosa Fontaine, 2010).

# Chapter 8: Conclusion



Figure 204: "Candy Racks" (2004). Permission granted from photographer Keith Manfredi. <<http://www.sxc.hu/browse.phtml?f=view&id=194284>>

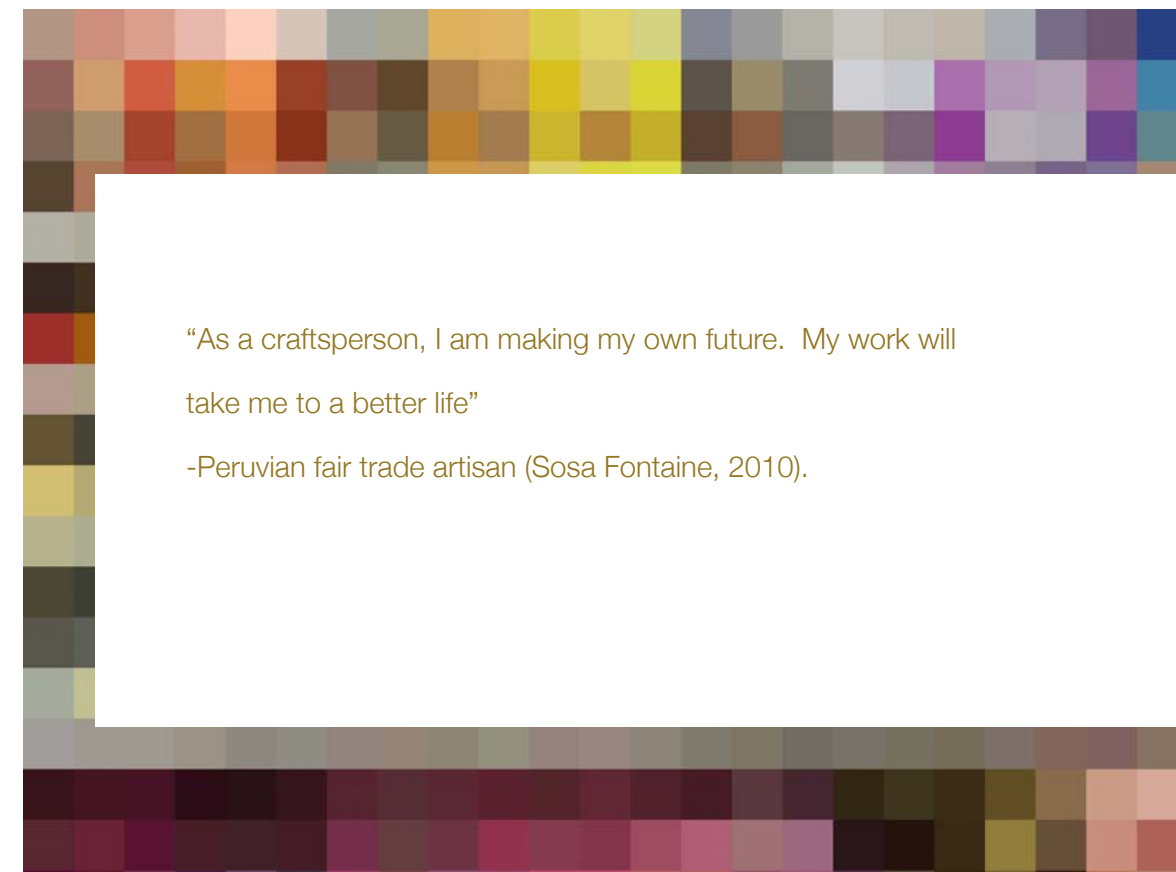


Figure 205: "Candy Racks" (2004). Permission granted from photographer Keith Manfredi. <<http://www.sxc.hu/browse.phtml?f=view&id=194284>>. Digital adaptation by Andrea Sosa Fontaine (2010).

# Conclusion

## Reexamination

It was determined that to be successful the design solution had to conform to the following criteria:

Quick and Economic Construction

Use of Sustainable Materials

Adaptable and Elastic Elements

Cellular

Directed Experience

Transference of information between producer and consumer

Participation

The final design solution involved a transportable series of guerilla retail modules units. The units allowed for quick and economic construction, made use of sustainable materials and were adaptable to multiple locations. The layout for the retail units is linear and thus provides a directed path for the consumer to travel. Through various elements in the retail store, including product and use of technology, information is transferred between producer and consumer. Participation is key to the retail environment. It is provided to the consumer in multiple ways, ranging from, handling product to making an imprint on the modules themselves. While the design solution met the above listed criteria, if the design was to move forward into a prototype phase a few elements would be reexamined.

In this guerilla retail model, the product available to sell determined the type of module display units that would be used. So in this case the product available determines the form, or the number of module units required.

If further investigation was involved in this practicum to bring it into a prototype stage, the form of the display units would be reexamined to respond to the product being sold. This could create a more cohesive retail display module in terms of both function and design concept.

Another area that could require further consideration would be the assembly time for the guerilla retail store. While the design solution in this practicum minimizes assembly time versus traditional retail store construction, there is still room for streamlining of this process. The guerilla retail store itself is open for a very short period of time and subsequently the time to assemble the guerilla retail store should be proportional to the duration of each store's existence. Therefore, further examination of the connection details leading to optimization of assembly time would benefit the design and existence of the store. Furthermore, the connection details themselves would be reexamined in terms of form and type to further align the details with the design concept.

Along with optimization of assembly, the material selections would be reconsidered. The final practicum solution uses materials that had sustainable qualities. However, a more thorough search of materials would take place to find materials that were lightweight for ease of assembly and transport. As well, budget would be considered to a greater extent searching for materials that would be more conducive to an affordable retail environment. Using less expensive materials would result in lower overhead costs and could subsequently provide more income to the fair trade producers .

## Unpredicted outcomes

Along with reconsideration of certain aspects of the design solution it is important to reflect on the unforeseen results. These findings provide an outlook for future projects as well as to the design process of an Interior Designer.

For an Interior Design project, this practicum has one key factor missing. This factor is a fixed site. Often in design one of the most important considerations is site, how the design responds to site or how it rejects the site. While this practicum does not have one particular site, it focuses on the possibility of



future sites. So the design process for this practicum had to be altered to explore concepts that did not involve a fixed site. The design process involved an exploration of logistics of travel as opposed to logistics of site. In this case travel is the constant and not site. It is known that travel is a fixed element in design, in that travel of the store is required for every location. The design process involved an exploration of travel and how the modules would be shipped from location to location. As well, the design involved aspects of what could happen during travel and how the modules could change from site to site. In the original design strategy for the guerilla retail model, the effect of travel on the constructed retail units had minimal importance. However, as the design progressed, it became evident of the importance of the period of travel and the potential effects that it would have on each retail location and subsequent locations.

The use of three sites in this practicum demonstrates the versatility of the guerilla retail model. These sites are examples of some possible uses of the guerilla retail modules, however there are many more options. Within the three project applications there is an interior location, a self enclosed outdoor location and an open outdoor location. While the three applications demonstrate different capabilities of the guerilla retail modules it is important to note that they all maintain a constant core. All applications provide a similar directed experience and all applications allow for multiple levels of participation. The unique character of each store develops out of the product being sold, the consumers and the location. When looking at the three locations examined in this study, while the module configurations are different, they maintain a similar visual language. In this practicum the design without a site involves an atypical consideration of materials and form. The materials selected were chosen under a number of criteria one of which being aesthetic adaptability. The wood based materials were chosen due to the universal application of wood

in construction. It is used in modern construction, but also in traditional methods. So as a material it can be recognized in the aesthetics of most countries. As well, the modern material and form of the octagonal double skin allows the guerilla retail model to become part of a more modern aesthetic, if the location suits it. The octagonal double skin also provides a definition of space where there might not be constructs to the site. It also provides a border to the interstitial space between the modules and surrounding environment. It defines the site, and creates a unique visual language no matter where the site is. This combination of modern and traditional materials is essential to ensure that the guerilla retail model will be able to both conform and maintain a unique visual language at each site.

The issue of privacy comes up with the use of postcards in the guerilla retail units. When consumers purchase a product their picture is taken, along with the product that they have purchased. This is then printed out on a postcard for them to affix on the modules and thus leave their trace. As the modules travel to new locations the postcards travel with them and are viewed by consumers in different communities around the world.

The issue of privacy was not originally considered in the design solution, but attention must be paid to this upon reflection of the design solution. With so much emphasis on protection of information and privacy, consumers may be concerned about having their image appear all over the world along with the product that they have purchased. However, for this design solution the importance of the postcard is to take away some of the anonymity of mass production and large scale chain retailers.

In chain retail stores, often consumers go in and can purchase anything in a very anonymous way. The consumers are naive to who produced the products that they are purchasing in the

same way that the retailer does not know every consumer who walks into their store.

This inclusion of the postcards does not threaten privacy or security but rather gives the consumer ownership of their purchase. It allows them to show that they support fair trade product and to become part of a movement that will affect other communities. By giving consumers a voice they can in turn give a voice to the artisans and craftspeople who have meticulously produced product for sale in order to make a better life for themselves. Therefore, while privacy may be an issue to some, the resultant dialogue and voice given to both consumers and producers must outweigh the societal precautions with security.

When designing a sightless design solution the electrical source becomes an issue. The guerilla retail model provides an income for fair trade retailers and an outlet to exchange information between producer and consumer. However, one outcome that was not predetermined was the ability of the guerilla retail store to create a means, beyond financial assistance, for artisans to produce more product.

Depending on the application of the guerilla retail stores the power source varies. In an Interior application the power source can simply be plugging the modules into the electrical outlets in the interior environment. While in an exterior application the power comes from the solar panels or photovoltaic cells in the outer double skin.

In this case, there is potential for the guerilla retail store to provide excess power, as the modules do not require a large amount of power to function. This excess power could be used to propel artisans to produce fair trade product while the store is open. In this sense, the guerilla retail store is not only selling product to the consumers but it is also generating excess power to provide more opportunities for artisans to create new pieces that in turn could be sold in different guerilla retail locations. This

provides a cyclical opportunity for artisans to fuel the production of new product.

Along with an electrical source for the module units, storage of product in the module units also had to be examined. In exterior applications of the guerilla retail model there was consideration of the storage of product when the store closes daily. The product would have to be stored in a secure offsite location to prevent theft. However the unpredicted outcome was that this then brings up the question of what happens outside of store hours when the product is gone?

There is opportunity for the surrounding community themselves to begin to take ownership of the guerilla retail modules while they are on location. The possibilities become endless. The modules could become a site for street performers or they could become covered with graffiti or even be the sleeping spot for the local homeless. Whatever traces are left behind, be it graffiti or scuffs and dents become part of the guerilla retail modules and remain as they travel to new locations.

The important aspect is that the modules become part of the community for the short time that they are there. If consumers, as well as the local community, can take ownership there will subsequently be more discussion about the guerilla retail model and thus about fair trade retail.

An interesting aspect of this guerilla retail model is that the modules from each store could potentially be delivered to a location on a different continent than where they were originally manufactured. An issue may arise if some of the hardware becomes missing. Often with flat pack furniture parts can go missing during assembly or are missing from the shipment. If this scenario were to occur on site when the guerilla retail modules arrive, there becomes opportunity for the local retailers to implement design solutions on site.

For example, if one piece of connection hardware goes missing and the site of the store does not

have any similar hardware available, the local retailers would have to remedy the missing piece in order to assemble to store. This opportunity, while to some might seem like a negative, provides the local community to make an imprint on the store itself and to leave their trace of the site. So when the store travels to its next location, the remedy provided from the missing pieces at the last location would remain and become a part of the guerilla retail module's history.

This remedy has information and a story to tell. It displays the type of construction method and materials from the previous locations. As well, it speaks of the continuous adaptations made at each new location and their relevance to the future locations of the guerilla retail model.

As an Interior Designer, when working in a typology that straddles boundaries of design, some sacrifice has to be made. With this particular design intervention the responsibility is on each particular retailer to layout the store following the guidelines set by the designer. However, because each store has a unique array of guerilla retail modules the designer must give up creative control in the final outcome of each location.

The modules have been designed, however the implementation of the design cannot be controlled.

This can be difficult for some designers not to be able to control the outcome of a design intervention.

The beauty of this is that the interpretations of the guerilla retail units on each site are a collaborative effort between designer and retailer. In this sense the concept behind this application of guerilla retail, giving importance to both producer and consumer, is mirrored in the construction of each store. Both designer and retailer can take ownership of the outcome of each store, with neither having greater importance.

A typical design process must be reevaluated when working towards a design solution that borders design disciplines. As a designer, it is important to adapt so that the design process is tailored to the project and does not become automated. This practicum and other projects the like, remind us as

designers to consider the importance of process to the outcome of the design solution. One must realize that control is not necessary for the best design solution and that sometimes it is ok to lose control.

The design solution resulted in a reflection of the design process, however the configuration of guerilla retail modules resulted in a reflection of the chosen sites and communities. Often in theatre, performances are a commentary on society. Typically this involves a commentary on society as a whole and not specifically the location of the performance. The guerilla retail model offers a commentary on society, specifically that of modern retail and offers a commentary on the community at large for each retail location. The size of each guerilla retail installation is reflective of the type of space available in the community. The manner in which the community embraces or even potentially rejects the store is a reflection of the community. The extent of participation of the consumer in the store is a reflection of acceptance or rejection of an outside retailer.

If there is graffiti on the retail modules, this is a reflection of the community and the socioeconomic status within it. So in essence the guerilla retail model is a small scale reflection of large scale community issues. This leads one to consider the idea that each guerilla retail module has the ability to create a mirror of the current issues and accomplishments of each of the surrounding communities.

### In Summary

The intended result for the guerilla retail practicum was to design a retail environment that would have an ease of construction, could be used in multiple sites, and the outcome at each site would involve



a greater connection between producer and consumer.

The integration of theory from theatre and performance was used as a starting point to guide the design process. In the end result the theory from theatre and performance provided the experience and participation necessary to create a successful guerilla retail store where information is transferred to the consumer.

In the early stages of design, the thought process was that each store was determinant and did not have significant impact on subsequent locations. However, through ideas from performance theory and theatre, the end result provided a richer experience for the consumer through transference of information about the store's history and previous locations. In this sense each guerilla store does not fade away upon closing but leaves its mark. This allows the guerilla retail store's history to be documented, creating a desire for consumers to become a part of the store's developing history.

This can be compared to a used bookstore, where the product that is available for purchase has a history and the purchase of a book is not necessarily the determinate end of the consumer cycle.

In the same way, the consumer, the product in the guerilla retail store, and subsequently the producer leave a trace on the guerilla retail module that does not disappear with the store. The consumer, product and producer all become part of the store.

The resultant guerilla retail store provides a means for fair trade retailers to survive in the midst of other retail giants. But it is through the physical design, guided experience, participation and performance that propels the longevity of the temporary guerilla retail model.

The examination of multiple locations displays the versatility of the guerilla retail model. Showing that an interior can be created in an exterior environment, existing interior environment, or undefined space. The locations explored in this practicum only begin to show the possibility of this guerilla retail model, and continues to push the boundary and definition of both retail and interior design.

While design involves the control of the built environment, within this practicum it was important to lose control. Beginning a design project with the knowledge that control over the end product would not be possible, allows an interior designer to question what it means to design, and to question the design typology. Constantly questioning the reason for design process in the subsequent outcome is essential to driving design forward and creating new typologies that respond to changes in society and time. Pushing boundaries is important for growth of the interior design profession ensuring that design does not become stagnant. Constant reexamination of design and its process will guarantee that it continues to evolve allowing designers to continue to straddle boundaries of design.

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# Appendix

# Interview Ethics Approval



Fort Garry Campus Research Ethics Boards  
 CTC Building, 208 - 194 Dafoe Road  
 Winnipeg, MB R3T 2N2  
 Phone: (204) 474-7122  
 Fax: (204) 269-7173

**APPROVAL CERTIFICATE**

Protocol # \_\_\_\_\_  
 (Assigned by HES Admin.)

16 May 2008

**TO:** **Andrea Sosa** (Advisor T. Roshko)  
 Principal Investigator

**FROM:** **Wayne Taylor, Chair**  
 Joint-Faculty Research Ethics Board (JFREB)

**Re:** **Protocol #J2008:052**  
**“Theatre as a Metaphor for Guerilla Retail: Using Retail to Educate and Empower”**

Please be advised that your above-referenced protocol has received human ethics approval by the **Joint-Faculty Research Ethics Board**, which is organized and operates according to the Tri-Council Policy Statement. This approval is valid for one year only.

Any significant changes of the protocol and/or informed consent form should be reported to the Human Ethics Secretariat in advance of implementation of such changes.

**Please note:**

- if you have funds pending human ethics approval, the auditor requires that you submit a copy of this Approval Certificate to Kathryn Bartmanovich, Research Grants & Contract Services (fax 261-0325), including the Sponsor name, before your account can be opened.
- if you have received multi-year funding for this research, responsibility lies with you to apply for and obtain Renewal Approval at the expiry of the initial one-year approval; otherwise the account will be locked.

**The Research Ethics Board requests a final report for your study** (available at: [http://umanitoba.ca/research/ors/ethics/ors\\_ethics\\_human\\_REB\\_forms\\_guidelines.html](http://umanitoba.ca/research/ors/ethics/ors_ethics_human_REB_forms_guidelines.html)) **in order to be in compliance with Tri-Council Guidelines.**

**FORT GARRY CAMPUS RESEARCH ETHICS BOARD  
 PROTOCOL SUBMISSION FORM**

Psychology/Sociology REB       Education/Nursing REB       Joint-Faculty REB

Check the appropriate REB for the Faculty or Department of the Principal Researcher. This form, attached research protocol, and all supporting documents, must be submitted **in quadruplicate** (original plus 3 copies), to the Office of Research Services, Human Ethics Coordinator, CTC Building, 208 - 194 Dafoe Road, 474-7122.

**Principal Researcher(s):** ANDREA SOSA (Student # 6768666)

Status of Principal Researcher(s): (please check): Faculty  Post-Doc  **Student:** Graduate  Undergraduate  WRHA Affiliate  Other   
 Specify: Masters Practicum research.

Address (to receive Approval Certificate): 4-300 RIVER AVENUE WINNIPEG, MANITOBA R3C 0B9

Phone: 204-284-2217 Fax: \_\_\_\_\_ Email: andrea01@shaw.ca

Project Title: Theatre as a metaphor for guerilla retail: Using retail to educate and empower

Start date May 1<sup>st</sup>, 2008 Planned period of research (if less than one year): May 1<sup>st</sup> to February 1<sup>st</sup> 2009

Type of research (Please check):

<b>Faculty Research</b>	<b>Administrative Research</b>	<b>Student Research</b>
Self-funded <input type="checkbox"/> Sponsored <input type="checkbox"/>	Central <input type="checkbox"/>	Thesis <input checked="" type="checkbox"/> Class Project <input type="checkbox"/>
(Agency) _____	Unit-based <input type="checkbox"/>	Course Number: _____

**Signature(s) of Principal Researcher(s):**

For student research: This project is approved by department/thesis committee. The advisor has reviewed and approved the protocol.

**Name of Thesis Advisor** Tijen Roshko      **Signature** \_\_\_\_\_  
 (Required if thesis research)

Name of Course Instructor: \_\_\_\_\_

Signature \_\_\_\_\_

(Required if class project)

Persons signing assure responsibility that all procedures performed under the protocol will be conducted by individuals responsibly entitled to do so, and that any deviation from the protocol will be submitted to the REB for its approval prior to implementation. Signature of the thesis advisor/course instructor indicates that student researchers have been instructed on the principles of ethics policy, on the importance of adherence to the ethical conduct of the research according to the submitted protocol (and of the necessity to report any deviations from the protocol to their advisor/instructor).

### Ethics Protocol Submission Form (Basic Questions about the Project)

The questions on this form are of a general nature, designed to collect pertinent information about potential problems of an ethical nature that could arise with the proposed research project. In addition to answering the questions below, the researcher is expected to append pages (and any other necessary documents) to a submission detailing the required information about the research protocol (see page 4).

1. Will the subjects in your study be **UNAWARE** that they are subjects? \_\_\_\_\_ Yes ✓ No
2. Will information about the subjects be obtained from sources other than the subjects themselves? \_\_\_\_\_ Yes ✓ No
3. Are you and/or members of your research team in a position of power vis-a-vis the subjects? If yes, clarify the position of power and how it will be addressed. \_\_\_\_\_ Yes ✓ No
4. Is any inducement or coercion used to obtain the subject's participation? \_\_\_\_\_ Yes ✓ No
5. Do subjects identify themselves by name directly, or by other means that allows you or anyone else to identify data with specific subjects? If yes, indicate how confidentiality will be maintained. What precautions are to be undertaken in storing data and in its eventual destruction/disposition. \_\_\_\_\_ Yes ✓ No
6. If subjects are identifiable by name, do you intend to recruit them for future studies? If yes, indicate why this is necessary and how you plan to recruit these subjects for future studies. \_\_\_\_\_ Yes ✓ No
7. Could dissemination of findings compromise confidentiality? \_\_\_\_\_ Yes ✓ No
8. Does the study involve physical or emotional stress, or the subject's expectation thereof, such as might result from conditions in the study design? \_\_\_\_\_ Yes ✓ No



9. Is there any threat to the personal safety of subjects? \_\_\_\_\_ Yes ✓ No
10. Does the study involve subjects who are not legally or practically able to give their valid consent to participate (e.g., children, or persons with mental health problems and/or cognitive impairment)?  
If yes, indicate how informed consent will be obtained from subjects and those authorized to speak for subjects. \_\_\_\_\_ Yes ✓ No
11. Is deception involved (i.e., will subjects be intentionally misled about the purpose of the study, their own performance, or other features of the study)? \_\_\_\_\_ Yes ✓ No
12. Is there a possibility that abuse of children or persons in care might be discovered in the course of the study?  
If yes, current laws require that certain offenses against children and persons in care be reported to legal authorities. Indicate the provisions that have been made for complying with the law. \_\_\_\_\_ Yes ✓ No
13. Does the study include the use of personal health information? The Manitoba Personal Health Information Act (PHIA) outlines responsibilities of researchers to ensure safeguards that will protect personal health information. If yes, indicate provisions that will be made to comply with this Act (see document for guidance - <http://www.gov.mb.ca/health/phia/index.html>). \_\_\_\_\_ Yes ✓ No

**Provide additional details pertaining to any of the questions above for which you responded "yes."** Attach additional pages, if necessary.

In my judgment this project involves:  minimal risk  
 more than minimal risk

(Policy #1406 defines “minimal risk” as follows: “. . . that the risks of harm anticipated in the proposed research are not greater nor more likely, considering probability and magnitude, than those ordinarily encountered in life, including those encountered during the performance of routine physical or psychological examinations or tests.”)

\_\_\_\_/\_\_\_\_/\_\_\_\_

dd mm yr

\_\_\_\_\_  
**Signature of Principal Researcher**

## Interview Results

## Peruvian Artisan Quotes (Translated from Spanish)

“It’s important to provide for yourself, because it’s difficult to get work right now.

Also, tourists like to buy handmade things.”

“I wish I could sell more to help my family, but sometimes it is difficult because there are many others selling things for lower prices”

“For my future, I hope to be able to sell more products, but for right now, this is just something that I love and if people want to buy, I’m happy.”

“To have my own store would be a dream”

“Art and handmade things are very important to our culture, and to remember our heritage”

“It’s important to provide for yourself, because it’s difficult to get work right now. Also, tourists like to buy handmade things.”

“It’s too much money for me to own a store, I sell at the market, and on the streets”

“we like the tourists here, because they like to shop. They like to buy our crafts and many things to bring home with them.”

“My uncle taught me how to make my own money, and someday I will teach my children”

“As a craftsperson, I am making my own future. My work will take me to a better life”

“It’s too much money for me to own a store, I sell at the market, and on the streets”



“think that maybe if my jewelry was in a different country it would make more money, I think I would have a profession in another country”

“I know the tourists like to buy lots of things here, because of our culture. I think it is also very cheap for them to buy it here.”

“What is fair trade? and who can make sure that this happens”

“Yes, I would like to get more money for my pottery. I work hard to help my family.”

“One day I want to be the president of my own company”

“I like to learn new ways to make better crafts, so that my crafts look better than my competition”

“My cousin taught me how to do my craftwork, and then I practiced, and now I can do it on my own”

“It is difficult to find a job because there are too many people and not enough work for all of the people in this country”

“The poor people, are very poor here, they sometimes do not have money to buy food for their family”

“I did not go to college, but I learned to make these plates, and cups from clay. I sell them to tourists, and to the people in the market.”

“I like to go to the market, because it is cheaper, and there are lots of things from different countries for cheaper...the name is contraband. We can buy movies for very little money”

“I like to buy movies from the United States, or music from other countries.”

“Gold is good from here, and other jewelry, because we have mines, and many people are specialists”.

“we like the tourists here, because they like to shop. They like to buy our crafts and many things to bring home with them.”

Subject 1

## **Artisan/ Craftsperson Questionnaire**

Subject No. 1

Date: May 5<sup>th</sup>, 2008

Location: Ilo, Peru

1. How many years do you consider yourself to be an artisan/crafts person?

-I've been creating art from the age of 8, when I was with my brothers and sisters  
-Art and handmade things are very important to our culture, and to remember our heritage

2. What type of crafts or products do you produce?

-Right now, I weave baskets and do some paintings of the landscape

3. Does selling your product provide you with your only source of income?

If not, is this your primary source of income or a source of additional income?

-I work as a secretary in the city, but I am trying to prepare my art during the weekend, when I am at home.

-It is important to have lots of dedication to your artwork, but it is difficult because there is lots of competition with other artists

4. In your opinion do you get a fair price for your product that is representative of the work and time that you spend to create it?

-It takes me many hours to make one piece, but I learn to be a little bit faster every time.



-I wish I was paid more money, but I sell my work for a similar price to other people in the city.

5. How you currently sell your products? (on the street, in a market, in a store, etc?)

-I sometimes sell my art in the market, I have a friend who sells clothing in the market on the weekend. Sometimes I go with her, and sell my art.

-It's nice, because I may only sell one piece but I can spend time talking with my friend.

6. Where is your product sold? I.e. What city, what town, country etc?

-I only sell in Ilo, Peru, and sometimes I go to the bigger city, Tacna, which is only one hour and thirty minutes by car. Maybe one day I will sell my art in Lima, where there are more tourists and also more money.

7. If you do not already, would you like to be able to sell your products to other communities around the world?

-I think that I would have to be very famous to sell my work in other countries, but I can have a dream to one day sell in other countries.

8. How important to you is it to have a permanent retail store?

-I have many dreams and I would like to have a store to sell my art, but for now, I will just go to the market. I can dream of my own gallery for my paintings in the new part of Lima.

9. Do you currently have a permanent retail store?

-no, as I've mentioned already, I just sell in the markets.

10. Do you own this store, or rent?

-I sell and don't have to pay rent at my friend's market stand.

11. How long have you been engaged in the retail market?

-I've been selling my art and baskets for about 5 years now.  
But, I've always bought things from the market in Ilo.

12. Do you produce your products for a particular consumer? If so, who is your main consumer group?

-I just make art and baskets that are traditional methods, some local people buy my work, but now there are more tourists here, and they like to buy traditional Peruvian things.

14. If you had/have a retail store, what types of items would you need to be able to present your products effectively? How much space would you need to present your product(s)? Do you require shelving, display cases, clothing racks, etc?

-To have my own store would be a dream. But if I had a store, I would want, lots of shelves for my work, maybe some nice lights for my art.

I also think that I would need a place to keep the money secure. It might be nice to have some seating, I like people to be relaxed and I like to talk to them about my art. I think people want to know how I made it, especially the tourists.

15. What are your needs for storage and mobility (how do you ship your products)?

Well, right now, when people buy something from me, I will give it to them in a plastic bag, but sometimes, the tourists need it wrapped up to bring home, So I'll use some cardboard.

Additional Comments:

For my future, I hope to be able to sell more products, but for right now, this is just something that I love and if people want to buy, I'm happy.

## Artisan/ Craftsperson Questionnaire

Subject No. 2

Date: May 8<sup>th</sup>, 2008

Location: Lima, Peru

1. How many years do you consider yourself to be an artisan/crafts person?

- I've been creating art from the age of 8, when I was with my brothers and sisters
- Art is very important to our culture, and to remember our heritage

2. What type of crafts or products do you produce?

- Right now, I weave baskets and do some paintings of the landscape

3. Does selling your product provide you with your only source of income?

If not, is this your primary source of income or a source of additional income?

- I work as a secretary in the city, but I am trying to prepare my art during the weekend, when I am at home.
- It is important to have lots of dedication to your artwork, but it is difficult because there is lots of competition with other artists

4. In your opinion do you get a fair price for your product that is representative of the work and time that you spend to create it?

- It takes me many hours to make one piece, but I learn to be a little bit faster every time.



-I wish I was paid more money, but I sell my work for a similar price to other people in the city.

5. How you currently sell your products? (on the street, in a market, in a store, etc?)

-I sometimes sell my art in the market, I have a friend who sells clothing in the market on the weekend. Sometimes I go with her, and sell my art.

-It's nice, because I may only sell one piece but I can spend time talking with my friend.

6. Where is your product sold? I.e. What city, what town, country etc?

-I only sell in Ilo, Peru, and sometimes I go to the bigger city, Tacna, which is only one hour and thirty minutes by car. Maybe one day I will sell my art in Lima, where there are more tourists and also more money.

7. If you do not already, would you like to be able to sell your products to other communities around the world?

-I think that I would have to be very famous to sell my work in other countries, but I can have a dream to one day sell in other countries.

8. How important to you is it to have a permanent retail store?

-I have many dreams and I would like to have a store to sell my art, but for now, I will just go to the market. I can dream of my own gallery for my paintings in the new part of Lima.

9. Do you currently have a permanent retail store?

-no, as I've mentioned already, I just sell in the markets.

10. Do you own this store, or rent?

-I sell and don't have to pay rent at my friend's market stand.

11. How long have you been engaged in the retail market?

-I've been selling my art and baskets for about 5 years now.  
But, I've always bought things from the market in Ilo.

12. Do you produce your products for a particular consumer? If so, who is your main consumer group?

-I just make art and baskets that are traditional methods, some local people buy my work, but now there are more tourists here, and they like to buy traditional Peruvian things.

14. If you had/have a retail store, what types of items would you need to be able to present your products effectively? How much space would you need to present your product(s)? Do you require shelving, display cases, clothing racks, etc?

-To have my own store would be a dream. But if I had a store, I would want, lots of shelves for my work, maybe some nice lights for my art.

I also think that I would need a place to keep the money secure. It might be nice to have some seating, I like people to be relaxed and I like to talk to them about my art. I think people want to know how I made it, especially the tourists.

15. What are your needs for storage and mobility (how do you ship your products)?

Well, right now, when people buy something from me, I will give it to them in a plastic bag, but sometimes, the tourists need it wrapped up to bring home, So I'll use some cardboard.

Additional Comments:

For my future, I hope to be able to sell more products, but for right now, this is just something that I love and if people want to buy, I'm happy.

## **Artisan/ Craftsperson Questionnaire**

Subject No. 3

Date: May 8<sup>th</sup>, 2008

Location: Lima, Peru

1. How many years do you consider yourself to be an artisan/crafts person?

I starting making jewelry two years ago.

2. What type of crafts or products do you produce?

I make lots of types of jewelry, including, necklaces, earrings, and bracelets.

3. Does selling your product provide you with your only source of income?

If not, is this your primary source of income or a source of additional income?

My husband works in the city during the week, and I stay with my children in our house.

I sell my jewelry to make some money on the weekend.

4. In your opinion do you get a fair price for your product that is representative of the work and time that you spend to create it?



Yes, here in the capital city {Lima}, people will pay more for jewelry, but in my home town, Arequipa, people want to pay less money. There are fewer jobs in the smaller towns so people don't have extra money to spend.

Tourists usually pay more for authentic Peruvian crafts.

5. How you currently sell your products? (on the street, in a market, in a store, etc?)

I often sell in the market on the weekend, and sometimes on a street corner that is close to a tourist destination.

6. Where is your product sold? I.e. What city, what town, country etc?

I mostly sell my products in Lima, Peru.

7. If you do not already, would you like to be able to sell your products to other communities around the world?

Maybe in other parts of South America. But sometimes people in South America don't want to buy things from other countries, they think of it as competition.

8. How important to you is it to have a permanent retail store?

For now, it is good for me to sell my products in the markets. Maybe one day, if I have more time to make more jewelry, I can sell it in larger stores.

9. Do you currently have a permanent retail store?

-no,.

10. Do you own this store, or rent?

n/a

11. How long have you been engaged in the retail market?

2 years

12. Do you produce your products for a particular consumer? If so, who is your main consumer group?

Tourists and young Peruvian teenagers.

14.If you had/have a retail store, what types of items would you need to be able to present your products effectively? How much space would you need to present your product(s)? Do you require shelving, display cases, clothing racks, etc?

Maybe some nice glass cases for the silver jewelry.

15. What are your needs for storage and mobility (how do you ship your products)? I don't ship anything right now.

Additional Comments:

Having a craft is very important, and I think the tourists like to buy things here because we still make things by hand. In North America, there are no true craftspeople. Soon in Europe, it will be the same.

## Ten Thousand Villages Interview Results

General 10,000 Villages Questions:

1. In your own words, what is the mission of Ten Thousand Villages? What are the main goals and purposes?

To assist artisans in developing countries by telling their stories and marketing their handicrafts

2. How is the organization structured?

We have Ten Thousand Villages Canada and TTV USA. Each has their own head office which includes buyers, marketing department, HO personnel and volunteer co-ordinators

How is it governed?

Our CEO leads the organization with vision and direction but with much input from not only HO personnel but also from Regional Manager, Store manager, staff and volunteers

Who decides the rules?

As we move forward with Fair Trade and the education of it, there is a lot of decision making based on ethics. Not only our own reputation as a program of Mennonite Central Committee is a factor but also the standards that IFAT sets with regards to Fair Trade

3. Who owns the organization?

We are not owned but are a volunteer-based, not-for-profit program of Mennonite Central Committee

4. Where are your stores located? (In general terms, i.e. North America, Canada, U.S., etc)

All our stores are in North America...50 in Canada and many more in the U.S.

5. How are Artisans and organizations selected for their products to be sold at Ten Thousand Villages?

Many groups we work with have been with us for many years. We began working with them based on the artisans need and we continue to be a support to them. As we have grown so too have the groups we work with. Our buyers ensure the standards of Fair Trade are being adhered to and that the groups are in need of our assistance. Products chosen are a blend of what they are able to make, and what we can market realistically

6. How is fair trade maintained? I.e. how does Ten Thousand villages ensure that everything follows fair trade guidelines?

Groups are visited by people within Ten Thousand Villages quite regularly as well as contact is continual between our buyers and the groups

7. Does each store control the shipments that come in? i.e. from what country and how much product?

We control what we bring into the store, generally, from our distribution centre in New Hamburg. Our buyers make the chosen product available to us and each manager purchases from the distribution centre for their own store.

If not, who controls this?

8. How do you liaison between artisan's? i.e. who contacts the artisans and pays them?

Ten Thousand Villages Canada sends payment

9. How many years have Ten Thousand villages stores been in business?

Ten Thousand Villages began in 1946 with a woman named Edna Ruth Byler

#### Questions Specific to Your Store

10. How do you sell your products?

In the store and at a variety of sales we call Festival Sales

Only in store?

No.

Other locations?

Yes

How often?



As requested with November and December being the most requested times by people wishing to support Fair Trade

11. When you sell off site, where have you sold your product in the past?

MCC Relief Sales, Universities, Schools, Church groups, businesses, seniors homes

12. What are your requirements for offsite sales?

Is there a minimum/Maximum size? No

How many people usually occupy the offsite sales? 1, 2 or more? At least 2

How much literature would you like to display? We display whatever we have that is appropriate to what we have brought to be sold

How do you travel to offsite sales? Via truck, car, etc? Vans, cars or trucks... as required

What items would you like to display/sell at the off sale locations? Handicrafts from the countries we work with as well as Fair Trade coffee, tea, chocolate, sugar.

Do you bring a wide variety of products, or a select few? Usually quite a variety is chosen How do you choose? Depending on how large the sale is. Do we have a tent or a table? Do we have a small group or a large one? Are the customers there for shopping or will they only see us in between sessions?

How are transactions made? Cash, visa, etc? Off-site is done by cash, cr. Card or sometimes a cheque. Where is the cash box typically stored? With us

How are prices typically advertised? Price tickets are on the merchandise

Is there anything that you would like for off site sales, but currently don't have? A debit machine. e. what improvements can be made to this?

13. Within your retail store location, how do you arrange merchandise?

By commodity

Is it divided by country, group, product type, etc?

By product type. Most people do not shop by country but like to see kitchen ware together, linens together, jewellery together... etc

14. How do you present literature about your products?

We have some with the product and more at the counter. We do not wish to look like a library but wish to have people know that the info is available

15. What are your main goals as a retailer?

To assist as many artisans as possible with our sales

16. Does your business provide other services than just selling a product?

We also provide education to groups about Fair Trade and how Ten Thousand Villages works with that

17. What are your clients looking for in a retail store?

A fair price and information about the product

Do they expect something different from the Ten Thousand Villages Shopping experience?

Yes. They expect that we are ethical and will know about the people we are working with. They also expect that we are adhering to and ensuring that the Fair Trade practices are being followed

18. Does your current location affect your business?

Our location defies all the rules of retail!! We are at a dead-end with lots of condominiums around us. A small strip mall is in front of us. Yet we are the leading income generating store in Canada with sales in excess of 1.2 million\$ a year So...I don't know!! ☺

19. Is your current space large enough for the amount of product that you have to sell?

Usually we are ok, however MCC has renovated and taken quite a chunk of our warehouse so we are feeling very tight

Is there a time when you have more stock than available display space?

YES!!!! October-December. However we have opened our warehouse to the public in years past to help alleviate this problem. Not too sure how it will work this year however.

20. How many years have you been at this location?

I have been here 5 years and the store has been here almost 20 years

21. What types of spaces do you provide for your employees in the store? I.e. staff room? Lunch space, locker space, training space, etc.

We share a kitchen area with MCC's material Resource area. It has a fridge, microwave, sink, dishes, toaster, cutlery. Training is done in many area as we often need to resort to the computer and product for info

22. Are all of your employees paid?

No

Or are some volunteers?

We are a volunteer-based organization. This store has a volunteer base of around

30. Because our sale are larger than most of our stores we are able to have a small group of paid staff that provide continuity .

23. What are your busiest periods? Busiest day, month , time of day, etc?

Busiest day-Saturday

Busiest month- December

24. What are the future goals for Ten Thousand Villages?

To continue with growth in Fair Trade and to have x amount of stores by a certain year.

For your specific store?

We look at sales just like other retailer. But our sales translate into how many families we have assisted...for every 3500\$ in retail sales a family (and their extended members) is looked after for a year. We aspire to more families every month, every year.

On a different level we would like to enjoy a more spacious area that has a less cramped warehouse.