The background is a colorful, stylized illustration of a fairground pavilion. At the top center is a large clock face with Roman numerals, surrounded by a circular banner that reads "THE PAVILION" at the top and "SHOPS • FOOD COURT • RESTAURANTS" at the bottom. The clock is flanked by red, wing-like structures. Below the clock, a large, arched entrance to the pavilion is visible, framed by red and blue curtains. Roller coaster tracks with white stars are visible on the sides. The overall style is reminiscent of mid-20th-century graphic design.

The Power of Visual Presentation

TONY HORTON • PORTFOLIO

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INTRODUCTION

If Tony Horton had been a baseball star instead of a designer, he would have earned his own special niche in the Hall of Fame: Tony would have been a hybrid – a combination of the reliable and consistent players with the superstars who could “step – up” and do whatever it took to win a game.

As a 25 - year shopping center and real estate professional, I have never known anyone who was such a consistent and reliable all-star in so many design areas as Tony Horton. Whether Tony was creating a new trade show – corporate identity design, a retail kiosk design program, or any aspect of the design program for a shopping center redevelopment/renovation, the results were always certain ...The final program would surely be creative, innovative, tasteful, and “dead – on target” as the right solution.

In thinking about Tony Horton in relation to this introduction, I always returned to one of the issues of Tony’s essence: “What was it about him that made him so wonderful at so many architectural, design, and related design areas?” The fundamental truth is that Tony Horton is an extraordinary and gifted artist. More often than not, Tony found solutions to visual challenges that were elegant and practical, at the same time.

I have known Tony Horton for over 15 years, having been introduced by a mutual friend and shopping center industry marketing icon, Cheri Morris. I was working in Chicago investor Sam Zell’s organization at that time. I was tasked with helping to build a great operating company to capitalize upon the retail assets that Zell was acquiring. As I began to focus on company identity, Tony was introduced to me as THE “corporate – identity/trade show guru.” After one meeting, I was fairly convinced that Tony was a trade show wizard. When I got the drawings, I knew that it was so.

In the years that followed, I had the privilege of working with Tony on further – ranging projects that included the first retail kiosks, or RMUs [Retail Merchandising Units], and several shopping center redevelopment/renovations. Tony Horton always exhibited his own special version of the type of competent and experienced design acumen that clients always seek from top architectural and graphics firms in the recreation of properties and projects. It is worth noting that regardless of the nature of the deadline or scope of the challenge, Tony always exhibited two further noteworthy traits: Tony Horton truly listened to his client’s perspective and he was always unflappable, in any situation.

From a very personal perspective, working with Tony Horton, and Sharon Polonia, an associate in Zell’s company, on the very first “RMU,” retail merchandising unit, represents the highlight of my career in the shopping center business. We had figured out, before involving Tony, that the shopping center industry needed a replacement for the ancient, wheeled pushcarts that were dominant since the Middle Ages. Tony proved himself to possess both “design vision” and the “soul of a merchant” in relation to the RMU project and many others, thereafter.

Tony always exhibited an advanced degree in what I will call *Retail Ergonomics*, or an ability to produce twin solutions that maximized visual impact upon consumers, while providing practical working solutions for merchants.

Often, when we chatted during those days, Tony would profess the desire to escape the limitations of the Trade Show business and to replace them with the more artistic large-scale renovation program projects. The whole scenario still causes me to smile because I always viewed Tony's capabilities as extraordinary in being able to create dazzling 3D advertising and identity art within the constraints of "booth sculpture" and budgets. Just as Sir Arthur Conan Doyle's public never allowed him to retire Sherlock Holmes when he wanted to move on, I always assumed that Tony's resounding and well known success in the Trade Show sector would never support an easy exit.

Over the history of the Shopping Center business, I know of no other designer who has had such dramatic impact upon the course of so many important areas of its evolution. Today, environmental graphics are a fundamental point of differentiation in the creation of most new or renovation shopping center projects. Tony Horton's first RMU has evolved into and created the dominant temporary kiosk format in the entire shopping center industry.

I have always viewed Tony as an artist, first. It certainly appears that, at last, Tony has the ability to focus all of his energy upon his artistic pursuits.

I am looking forward to the next phase of Tony's artistry.

Mark N. London

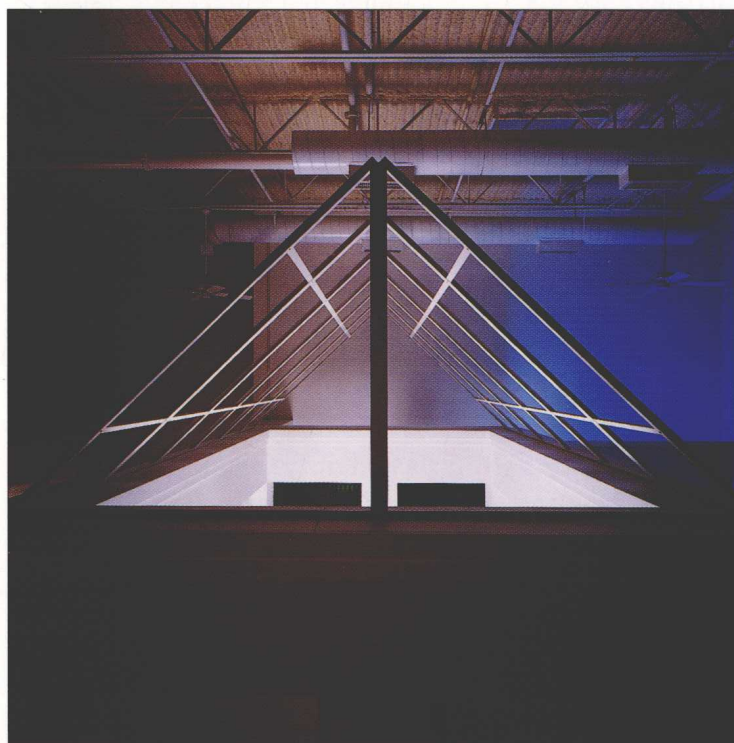
T L HORTON DESIGN, INC.

OFFICES

DALLAS, TX

Working within an open warehouse space, designer Tony Horton created this unique setting for his firm's offices and design studio. "Creating an environment that encourages creative minds and functions as a business can be very difficult. It is as important to provide visual stimuli to your employees as it is to impress your clients."

Since the firm would design and fabricate, the offices had to be located in an industrial warehouse district. The challenge was "to fabricate a free standing structure within the warehouse, providing areas for studios, offices, galleries and administrative spaces." The entire space was built in modules allowing for flexibility and expansion.





Semi-translucent
dividers provide
privacy for the
lower offices
without decreas-
ing light levels.





"Our environment was mostly open, creating interaction on both levels. Learning to work together is important and an open environment encourages verbal and visual interaction." Open stairways connect the levels and offices between floors. Skylights mounted in the warehouse ceiling illuminate the space with white light helping designers in selection of colors and materials. The gallery on the lower level is "capped" with a metal pediment fabricated from steel angle. The open framework allows light to penetrate the gallery space.

The interior space was painted a pure white, allowing any addition of color to stand out.



PREFACE

In approaching any design project, my objective is to create designs that bring success to my clients. In creating designs that work, I always consider how the design will impact its market. What materials and colors appeal to the audience? How does the architecture relate to the viewer? How does the architecture relate to its surroundings? Will it turn people away, or will it attract them? Will it complement the environment or will it visually stand out? With the knowledge of how the design effects its market and its surroundings, you can create a design that is truly successful.

For the past twenty-three years I have been very fortunate to work on a wide variety of projects. Focusing my design career primarily on work for the Shopping Center, Retail and Trade Show industries, I have designed everything from simple push carts to complete shopping center environments. My work has always focused on combining graphics, color, architecture and lighting.

Each audience responds differently to the use of colors and materials. It is important to understand the likes and dislikes of your market in creating any design that will work to its maximum potential. You can easily effect the motions and reactions of people with the use of lighting and materials. Although it is impossible to totally control the actions of your target audience, you can predict with fair success how they will react to certain visual stimuli.

We are all influenced subconsciously by our senses. Each of us, based on our backgrounds, are influenced by different colors, lighting and shapes. If we can see it, touch it or smell it, it can effect our judgement and our decision making. The power of visual presentation is a powerful tool, key to successful design.

Tony Horton

RETAIL STORE DESIGN

“Successful retail store design combines the usage of architecture, fixtures, color and graphics with the retailer’s image and product mix.

The objective for the designer is to create sales by designing an environment that encourages shoppers to develop a personal relationship with the store.

Understanding the client, and the client’s market is fundamental in creating an atmosphere that will be successful. Different markets respond differently to visual stimuli. It is important to modify your designs to fit the likes and dislikes of the specific market.”

B C SPORTS COLLECTABLES

BEAR, PA



With the public's greatest interest in sports, sports memorabilia and collectibles, the B C Sports Collectables store designed by Tony Horton combines sports and collectibles in a smart exciting retail environment. History is teamed with whimsy in this contemporary interior, where primary colors accentuate the black and white palette warmed by the maple laminate finishes.

Valuable collectible cards are protected and displayed in vertical cases located adjacent to each sport category.





The cash station is prominently marked by yellow "Goal Posts" that support the store's identification signage.

The crisp white 5000 sq. ft. interior showcases vintage black and white photo murals, historical collector's items, sports uniforms and comics. Every element was designed for the presentation of merchandise and also to integrate with the overall sports theme. All the major sports are repre-

sented and color coded to allow shoppers quick visual access to their sports interest.

