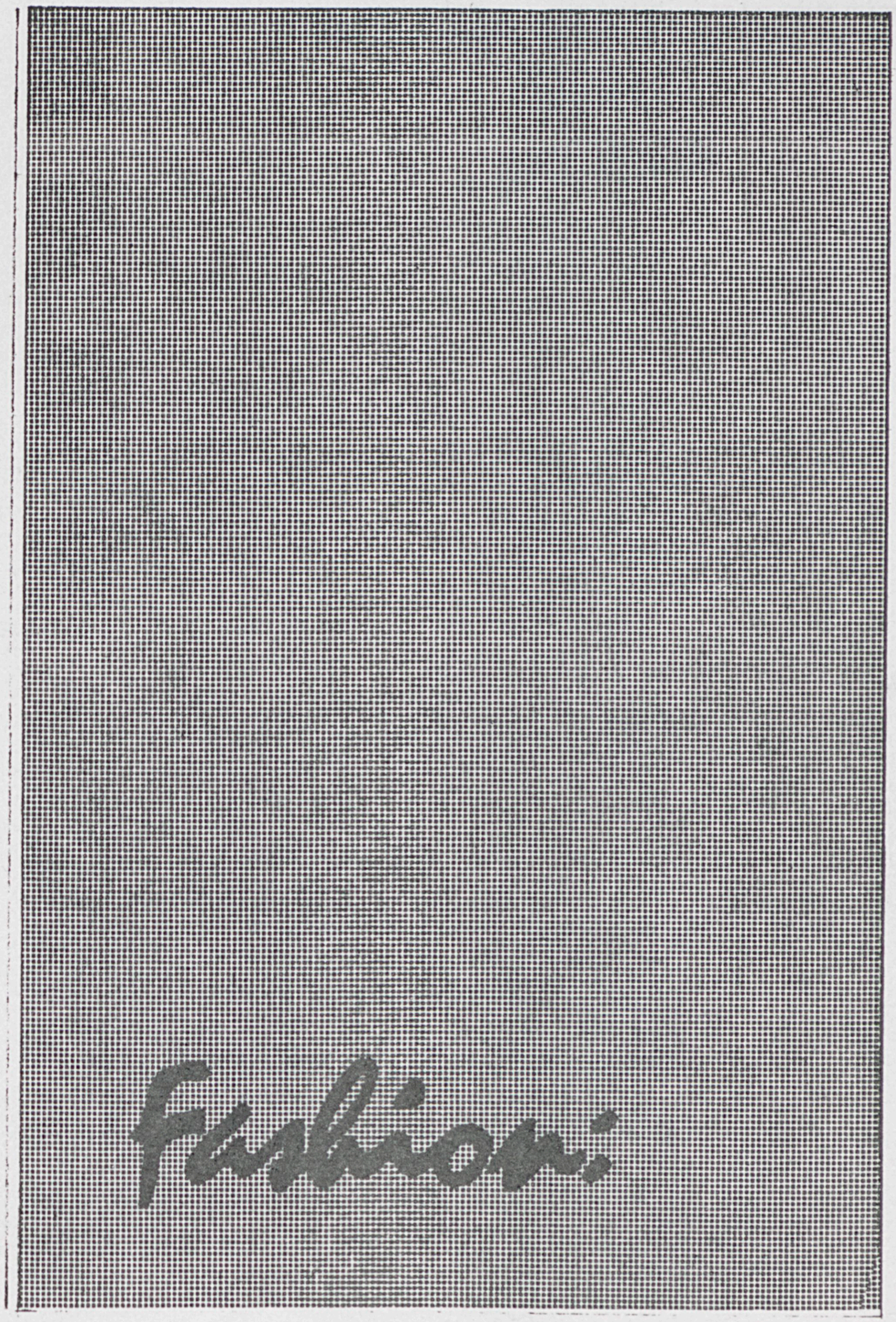

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STAPLETON: a new department store

by

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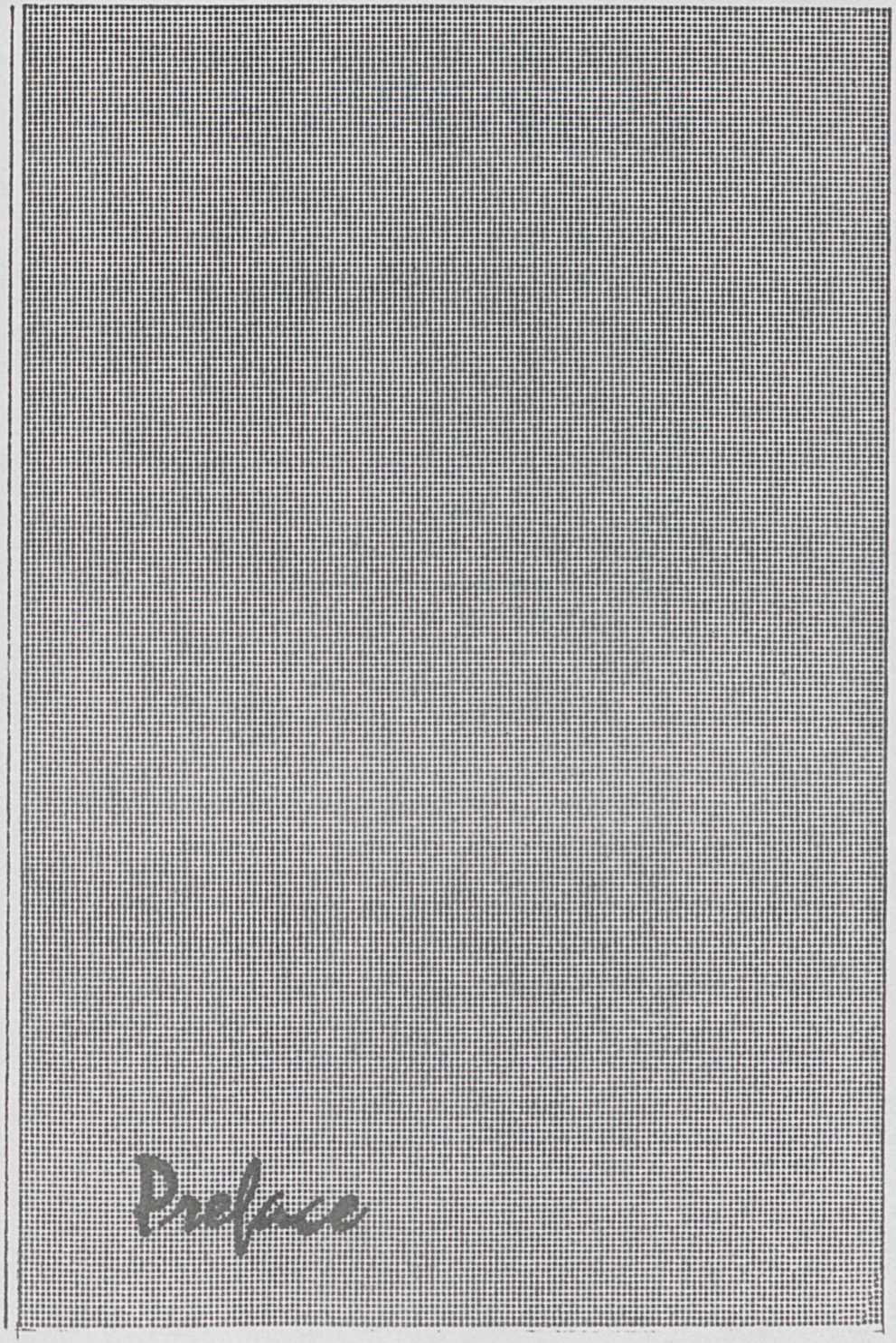
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STAPLETON: a new department store

Fashion is a great deal more than a way to dress. It ingests the tempo and character of the times and records itself in everything from architecture and home furnishings to automobiles and everyday products. As the world around us changes, the concept and understanding of fashion and that which is in fashion changes. This thesis is about designing for these changes.


Preface

When presented with the dilemma of developing a thesis project, I was determined to undertake a project that would not only allow me to illustrate for future employers my current interests in architecture but more importantly allow me to research and gain practical knowledge about a particular area of interest. In order to fulfill these requisites, I began a period of soul searching in hopes of finding a past project or experience that would stimulate my design interest for an entire two quarters. In order to be considered as a possibility, the project had to evoke questions in my mind to begin investigation and to lend itself to a physical solution in which the ideas synthesized during questioning could be displayed, explained and understood.

during my third spring quarter here, I recalled my par-

ticipation in a somewhat insignificant renovation project. At the time I possessed little interest in the restoration of an old run down building and could find no possible reason for its (restoration) national appeal. Perhaps most intriguing to me as I looked back was the multitude of questions that were left unanswered in my mind at the project's conclusion. Questions of the appropriateness of renovation, the adaptability of old buildings to new uses, the feasibility of restoration and the process involved in the renovation of and addition to old buildings were left unanswered even to this day.

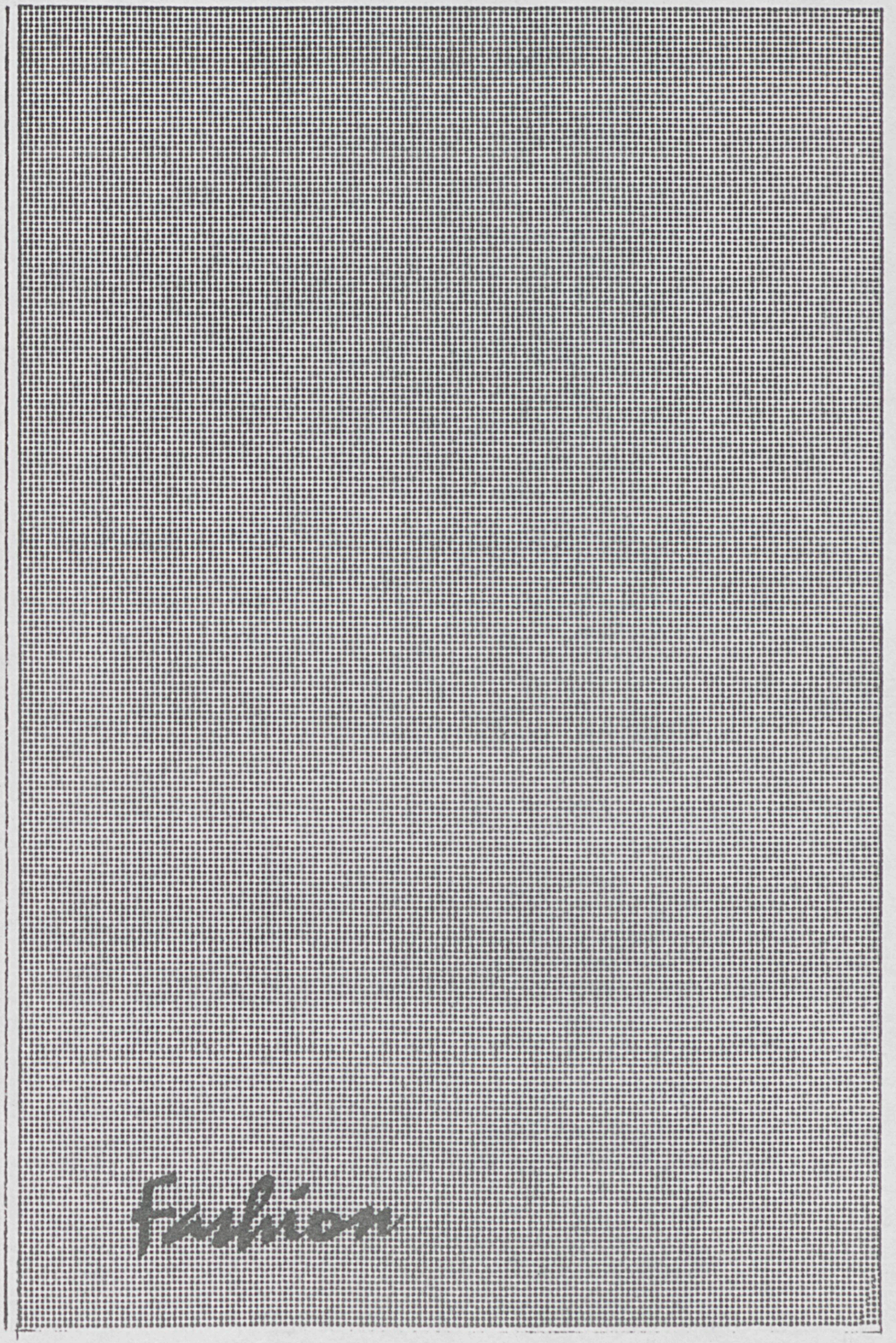
The want and need to understand the answers to these questions came to the surface during my search. Looking at drawings of old projects I noticed that in each of them, the exterior form had become such a major concern that the interior was all but neglected to last minute interior perspective sketches. At that point I realized that the only project in which the interior had been of major concern had been the renovation project of two years earlier. Interior materials, character, circulation, lighting and layout were all aspects of design that I had not put effort into understanding let alone designing so when the opportunity to choose a thesis

project arose, these became my major concerns. The choice of renovating an existing building provided a building shell in which I could consider and study the elements of the interior. The next step was to find a building whose possibilities for renovation matched my reasons for undertaking one.

The decision to utilize the Stapleton Building in Billings and my selection of a department store re-use program were made relatively quickly after taking a job with my dad during the summer. With the completion of three clothing boutiques in a matter of a few months (two of which were in old buildings) it became obvious that we had a corner on the retail design market in Billings. Having worked as a merchandise and display manager for a number of major department stores my father had developed a common knowledge of retailing, merchandising and display, prerequisite in the design and success of any retail business regardless of its size or location.

In choosing this retail design project my goals are threefold. First, to learn to synthesize a workable program from the study of existing stores. Secondly, to understand and thus to more ably design for the changing nature of fashion in hopes of more ably designing for the changing nature of architecture.

And third, to use the Stapleton building as a catalyst to help understand architectural renovation and interior space design.


Fashion

What is fashion? How does it affect us?

Webster's dictionary defines fashion this way.

> 1. the form of something or the way it is constructed 2. appearance or mode of construction 3. distinct or peculiar form, shape or cut 4. the act or process of making something 5. a short lived custom, usage or style 6. prevailing or accepted style or group of styles in dress or personal decoration established during a particular time or season.[1]

Fashion. The mere mention of the word evokes images of the "in people" those few lucky ones about whose"jet set" lives magazines are written. We tend to see fashion as an element of New York or Hollywood, wild nightclubs and lavish movies, images that are bigger than life to the outsider. Not surprisingly, fashion is all of that but it is also a

great deal more. In fact, fashion is all around us. It is in New York City and Billings, Montana. It is in large office buildings and it is on the farm. We wear it, we use it, we drive it, we read it and we listen to it. Indeed, fashion affects each and every one of us no matter who or where we are.

Fashion is more than simply a term denoting styles of clothing at a particular time, it is a multidimensional term with a multitude of broad psychological and socioeconomic ramifications. There is not a single successful manufacturer today that does not consider the fashion of its product before production and distribution is begun. And whether or not we care to admit it we all like to make a good and lasting impression on other people. In either case, the reasoning behind why we choose the products that we do requires not only a knowledge of retailing but an understanding of personal and group psychology.

A leading fashion magazine has stated that 95 percent of all women dress to please themselves and that only 5 percent dress to please men.[2] (somewhat surprisingly no opposite results for men were given) No matter who the object of one's approval, the fact is that we all seek approval whether it is

from a peer group or simply from oneself. What is it within each of us that creates this conscious or unconscious longing for approval and how does it manifest itself in our buying habits?

Abraham H. Maslow, noted psychologist gives an insight into personal behavior in his hierarchy of needs published in 1943. A need is a longing for, or lacking of something that we do not have. Maslow believes that we as human beings are in a perpetual state of "wanting" and our behavior is determined by our priority of needs. At the bottom of the hierarchical ladder is the need for physiological essentials; biological in nature these include food, water, sleep and sex. When the need for these essentials has been at least partially met the next step in the ladder, the need for safety, is reached. Here, Maslow suggests, is the need for physical safety and well being. Third comes a need for love. Included at this stage is the need to love and be loved, to give and receive affection and approval and the need to join some sort of group that shares common interests or conditions. The fourth step in the ladder is the need for self esteem and confidence. This stage also reveals a need for self respect and independence. The highest level of human needs according to Maslow is the need for self

actualization or personal fulfillment. At this level rests the creative aspects of achievement and the ability to say "I've made it". It is important to understand that each person has a different requirement for the satisfaction of these needs and may be working at satisfying more than one of these needs at any one time.[3]

It is important also to realize that a persons realization of satisfaction at each stage depends to a great extent on a person's cultural and economic condition. An African native, for example, will obviously satisfy his needs in a different way than a member of the New York social register. For the native, the need for self-actualization could be met with the donning of an ornamental headpiece to signify a place of honor in the tribe. To the socialite, on the other hand, that need might only be satisfied with the purchase of a Cadillac or a membership at the club. In his own way, each has satisfied the same basic need.

In the same manner, it is quite easy to make a connection between each of the levels of need and a certain type of fashion.

Besides the five basic needs, the choice of a person's clothing is also influenced by a multitude of other forces. Pride, modesty, individuality, and the need for constant change

and adventure are developed within the individual. Family and peer pressure along with conformity are factors that constantly bombard the individual from the exterior. Both interior and exterior forces are strong determinants of personal fashion.

There is a constant pull that exists between the forces of the individual and those of the group in society. Social forces are constantly attempting to influence the individual at every avenue of behavior including the selection of fashion. As an individual, each of us struggles to preserve our personal identity. Fashion is used by individuals as a way of declaring a distinct personality in order to stand out from the rest of society. It is also used by some to define status, or to emulate certain character ideals in order to create an identity for oneself.

Groups, on the other hand, use fashion as a way of maintaining a level of conformity within itself in order to differentiate its members from those of other groups. Occupational dress, for example, is very much geared to the identity of the group. Pilots, doctors, postal workers each have there own distinct uniform which has become recognizably their own. Words like "punk", "preppy" and "new wave" have gone beyond

meaningless character descriptions to envelope entire group fashion ideals.[5]

In his book The Economics of Fashion, Paul Nystrum presented another insight into the motives behind personal fashion. To a list very similar to that proposed by Maslow fifteen years later Nystrum added the human need for change and the need for adventure or motivation. In his work, Nystrum cited the tendency of human beings to become tired of sensations that become to constant and that changing ones clothing could definitely be linked to a change in ones personality.[6]

Nystrum also believed that an indevidual's curiosity was a key motivational factor in determining personal fashion. To him, the thrill of adventure, the separation from group or peer convention along with the excitement of doing things that are out of the ordinary (including dressing to evoke a shock response) are all related to curiosity and the need to seek new and satisfying sensations.[7]

With each of these separate and distinct forces trying to sway personal fashion decisions it is amazing that we wear clothing at all let alone decide what to buy and wear. In order for a store, or anything related to fashion, to be successful it must not only concentrate on satisfying the needs of the

public as a whole (group) but it must also create a link with each individual customer. The link that exists between the store and the individual is accomplished through the store's image which calls out to each passerby. The successful store is the one with which the paying customer feels he can identify.

How is a store's image developed?

The success of any retail operation is dependent on much more than simply the compatancy of the buyers and the selling ability of the sales people. The retail building itself must be designed for maximum selling potential. Such elements as department size and placement, fixture design and layout, lighting and circulation all play a major role in the success of a department store.

Perhaps the most significant element of a store's appeal or lack there of is its overall image. Because of the fact that many retail stores carry the same merchandise, the image of the store becomes more important to the customer than the merchandise being purchased.

Store image is the way a particular retailer is preceived

in the mind of the customer.[8] The major elements that contribute to a customer's view of a store are its:

location
size and newness
type of merchandise
sales people
type of display
type of fixture and their layout
general store atmosphere

An aggressive, broadly recognizable image is the best selling tool that a department store can have.

It is first important to recognize that the character that is preceived by one customer can and in all likelihoods will be quite different from that preceived by another. No store can possibly be all things to all people. Inevitably a certain type of customer will be attracted by a stores location, goods prices or sales people and become regular customers. The same features that attract one group can be used to alienate another.[9] K-mart for instance, attracts a certain customer because of its low "blue light special" prices, its informal atmosphere, and its convient and many times oversized parking lot. A frequenter of a designer or specialty shop, on the other hand, would be repelled by "popular" prices and styles and the lack

of personal services. Each store looks to and depends on a certain segment of the buying public for its sales. The extent to which the target market issue affects the formulation of store image depends on the image model that is adopted by the particular retailer.

There are currently three store image models that are used by retailers to develope an image for their store: The market based store image model (MBSIM), the internal based store image model (IBSIM) and the trade based store image model (TBSIM).[10] A store following the market based model begins and revolves around a target segment of the buying public. That group of consumers that the retailer wants to attract. Indepth poling and research of the target segment result in an up-to-date knowledge of their likes and dislikes at any time. The store's image as well as all of its merchandise is chosen around the customer and his constantly changing wants and needs.

The second store image model is derived from ideas that come from within the operation itself. The internal based store image model bases all image making and merchandise buying decisions on the ideas , traditions and knowledge of the single retail firm. A store developed around this model risks being to old fashion or out dated cut can,just as easily, be

the most unique, creative and fashionable as well.

The third model and perhaps the most dangerous to use in the developement of a new store is the trade based store image model. In this model, a store's image is assimilated from similar retailers in the area. The store utilizing this model is designed around the philosophy that if it worked before it can work again. This store risks being a boring duplicate of every other store around and is never known for setting any trends.

Of the three models, only the first is based directly on the wants and needs of the consumer. As the size and number of departments in a store grow, it would seem that the constant research involved in the MBSIM would be the only safe way of knowing what their ever changing desires were. In years past, when one person ran the only general store in a town, the knowledge of traditional selling techniques (used in the IBSIM) was the only way of running a store and all of them looked exactly the same from one town to the next. Today, with the seemingly limitless number of retail stores to choose from and the consecutively high level of competition between them, the most successful store is the one that is different, innovative and unique for the simple reason that it will capture the imagination of the market.

In his book entitled Contemporary Retailing, William Bolen calls the department store a package in which merchandise is contained. If that package does not attract, entice or at least interest the customer, he adds, the product will not sell. A retail store that lacks a sharp and unique character, that does not stand for something special to any segment of the public, he adds, will end up as an alternate place to shop. Like a dull person it will be avoided.[11]

How does the design of a store help define its image?

Once the proper image for the store is determined by the retailer, its affects can be seen throughout the entire store design from exterior materials to interior layout. A department store has two distinct faces, one interior and the other exterior.

The exterior of a store is the most important element of a department store's image because it is the first idea that the customer gets of the store and thus becomes his first means of judging it. Whether a perspective customer will enter the store or not is dependent on the preceived image of the exterior. Window displays and other architectural features have made their mark before a customer reaches the door. A run

down structure in need of a coat of paint; a well cared for establishment with clean display windows and sidewalks that are free of trash; both convey an image. The most important job of any store's exterior is to attract customers and by means of a unique image and imaginative window displays entice the customer to enter.

Window Display

Display windows have been the eyes of retail for many years and even today continue to provide a multitude of extremely valuable services. Windows provide an interesting link with the store's interior by providing potential customers with an idea of the quality of the store's merchandise and interior character. Windows not only dramatize the displayed merchandise but they also help to dramatize the entire facade.

Because of the nature of their location, the design of exterior display windows must impart an immediate impact on the passer-by. It is estimated that only 11 seconds are spent looking into a store window when passing by a storefront.[12] For this reason, window design has become a science of its own. By creating punctuated images, that fit together into a uniy-

fied sequence, the window designer can stimulate the curiosity of the customer and create the ultimate drawing and selling tool. Windows can act as advertising in order to suplement newspaper ads and double the impact of seasonal or sales merchandise. At certain times of the year; Christmas, Valentines Day etc., window displays, newspaper advertisements and interior displays can be synchronized to generate overwhelming seasonal extravaganzas that become part of a store's drawing power.[13] Many stores are visited by people, especially over holidays, who simply want to view its creative, sometimes animated displays. It is not a bit surprising to find out that these browsers spend a great deal of money while moving around the store also.

There are four types of display windows each with separate and distinct characteristics and advantages for display. The four include:

1. Straight front, closed: characterised by floor to ceiling glass on the street side and closed off from the interior of the store.

Advantages: This type of window allows a more dramatic use of display lighting. Because of its separation from the interior space and lighting system, a closed window provides a

enclosed space in which a multitude of lighting effects can be obtained.

2. Straight front, open: characterised by floor to ceiling glass on the street side and open to the interior of the interior of the store.

Advantages: This type of window allows the customer on the exterior of the store to see the character of the store's interior.

3. Shadow box: a small enclosed window at eye level that can be open or closed to the interior space.

Advantages: Used for the display of small items such as bath items, jewelry, gifts, etc. This window type is usually seen in circulation areas of the store such as in the entry or the elevator landings.

4. Corner: characterised by floor to ceiling glass on the street side and can be either open or closed to the interior. A window that is located at the intersection of two circulation paths.

Advantage: This type of window is especially advantageous to the display of clothing on mannikins because it allows a multitude of view points for the customer.[14]

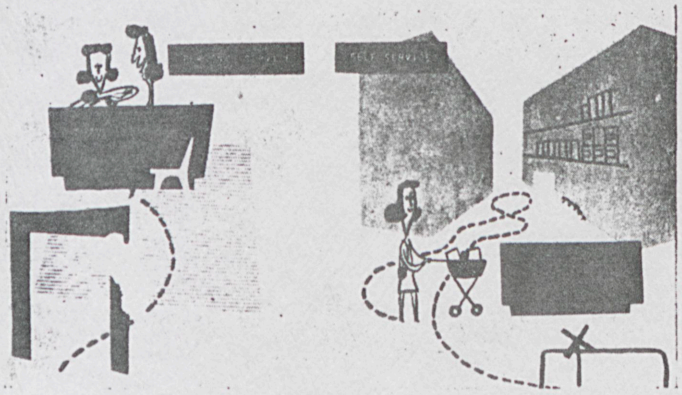
Once the potential customer has been sufficiently convinced to enter the store it becomes the job of the interior, the store's second face, to keep him inside and spending money. Of major importance here is the fact that the interior image created by such elements as fixture layout and type, color scheme, merchandise and a battery of sensory impressions be a continuation of the image introduced on the exterior. Today, the creative retail designer is assisted in his seemingly impossible task by an endless list of possibilities for the store's interior. More than 50 finishes may be selected for the flooring material alone, ranging from wood to rubber to marble. The choice of patterns, textures and colors of carpet are even more numerous. Ceiling types, lighting types, colors and wall materails combine to complete the image of the department store.

The way that a customer preceives the interior of a store is influenced to a great extent by sensory preception. Visual density of such element s as fixtures, merchandise and store employees, audible sound densities and olfactory odors all need to be understood in terms of their satisfactory or unsatisfactory presence.[15]

The density of employees refers to the number of sales

clerks that there are working in a specified are. It would seem that the determination of employee density in a department store is an unpredictable and not easily solved dilemma. The most commonly heard expressions in any retail store today are "There's never a clerk around when you need one" and "No, I'm just looking" give an insight into the customer's preception of low and high employee density, both of which can be a source of customer frustration and anger. The number of employees that are needed to adequately cover a specified area in the store varies from department to department as the type of merchandise and service change. The three types of service include:

1. Personal: Usually seen in boutiques and specialty shops, personal service occurs where a limited line of merchandise is shown to a very small number of clientele. This type of service usually requires a low employee density because of the limited clientele. But these customers do expect the best treatment.
2. Assisted: Assisted service is the kind of service most commonly used in today's department stores. It is characterised by the dispersal of cash registers and wrapping stations throughout a department. Clerks, manning each of the stations provide assistance in finding sizes and styles



of merchandise that is in their area. Assisted service is also used in shoe stores where the style of a particular shoe is chosen by the customer from a display. The clerk then returns to the stock room to retrieve the necessary size. Assisted service requires a high employee density in order to cover the floor at all times with sales people. Important to this type of service is the understanding of peak business hours in order to economically use employees.

3. Self-service: This type of service can be seen at work in our modern day grocery store. The customer circulates around the store picking required items from displays along the way. When all of the desired items have been selected the customer ends up at the check out area which is located near the exit. In a self-service type operation a medium employee density is split into two distinct categories, Part of which is responsible for stocking the displays the other for checking items at the check out station.[16]

The density of merchandise that a retailer displays is a significant determinant of the preceived image of a retail store. Merchandise density is a result of the size and layout of the store or department as well as the amount of merchandise that

the retailer wants to move. The extremes of high and low merchandise density evoke images that we are all familiar with. At the dense end exists the "K-mart" concept of merchandising. The trick here is to cram as much merchandise as possible onto rows and rows of racks and shelves. This method, though highly successful for K-mart and other mass merchandisers is undesirable in a department store where the preferred customer wants to feel set apart from the mass of society. The overcrowding of merchandise can also be quite unsettling, confusing and disorienting to the customer, all of which need to be avoided in the developement of an image.

At the other extreme of merchandise density is the "going out of business" image. Here, the number of fixtures and the amount of merchandise on display in a store present the appearance that it is constantly in the process of going out of business. Preceived as transitory by the buying public, stores with a low merchandise density are not trusted by customers who are sold on service after a sale. For department stores whose success depends on the sale of items that may require servicing, longevity and permanence become a major aspect of store image developement.

The fixtures that are chosen to display the merchandise

can influence the preceived density of the merchandise being displayed. Innovations in retail equipement and fixtures continually alter the nature, practice and flexibility of visual merchandising.

Another element that must be considered in the preception of a stores visual image is the use of color. Because of its ability to create a particular mood and to focus attention, the study of color and its subliminal affects on the emotions is important to the developement of a store character. Studies have shown that certain colors are linked with definite psychological feelings.

1. Warm colors: red, orange, yellow; colors on the warm side of the color scale can be used to evoke a feeling of intimacy and closeness, commonly used in restaurants and lounge in which a warm, friendly atmosphere is desired.
2. Cool colors: blue, green, violet; these colors are used by designers to open up closed spaces and to create a clean, light feeling. Public lavatories are usually finished in cool colors in order to create the impression that they are more spacious and neat. Light blue and violet are looked upon as royal colors and present an elegant appearance. For this reason, these colors are desirable exclusive bou-

tiques.

3. Earth tones: brown gold; Earth tones or other natural colors are easily blended together in create a safe, down to earth, comfortable feeling. shops that want to exhibit a tie to nature , craft or the country such as sporting good, western, or kitchen shops are usually finished in these tones.[17]

Careful consideration of color choices in a department store is a necessity in satisfying the need for a desirable store image.

The presence of sounds and smells can add to the entire selling character of a retail store. The low background sound of selling is important in the process of influencing new sales but a definite distinction needs to be drawn between beneficial sound and annoying noise. Beneficial sounds are those that originate within the store and are the product of customer purchases and interaction. Traffic noises and the sound of construction that originate on the street and make their way into the store are extremely bothersom and annoying to most shoppers. A commonly used method of combatting the infiltration and preception of exterior noise is the introduction of pink noise into a store. Often called "elevator music" pink

noise is a low level, wide frequency spectrum noise that is introduced to act as a masking to cover other more annoying noise. A retailer must be careful in the selection of background music for it as well becomes a part of the overall character of the store. Loretta Lynn, for example, might be quite acceptable in a western shop but may be unacceptable in a posh fur salon.

Smells can be analyzed in a manner similar to that used to analyze sounds. The attractive odor of leather or the smell of women's perfume can be used to draw customers to their area of the store. The aroma of food being served in a restaurant is one of the best ways of drawing hungry customers. A restaurant that is part of a department store must be carefully located so as not to emit odors that will overpower store smells. The smell of onions is not likely to aid in the sales of perfumes in a cosmetic department. Undesirable smells can also set into the clothing and ruin its selling appeal.

Lighting

The lighting system that is used in a store can be every bit as important to its ability to sell merchandise as the fixturing system. Major objectives for the design of a lighting system for a store include:

1. to designate circulation
2. to create points of interest throughout the store in order to draw customers to all areas
3. to show the merchandise clearly
4. to employ color that suits and compliments the merchandise
5. to be flexible enough to accomodate display and layout changes[18]

Historically, stores were lit entirely from the ceiling or suspended light fixtures that created bright spots at an interval equal to the spacing of the fixtures but created a

somewhat dim character everywhere else. Large expanses of floor to ceiling glass were encorporated into the store front in order to suppliment the interior light with as much natural light as possible. (the beginning of store display windows) With the advent of fluorescent lighting about thirty years ago, using plenty of light became possible and retailers adopted the approach of brightly lighting every thing in the store. Since then, however, it has been realized that flooding everything in intense light prevents distinctiveness because nothing is given any more emphasis than anything else. In recent years the trend in lighting has shifted to a more sophisticated approach incorporating a low level of fluorescents for general illumination while highlighting featured merchandise and displays with brighter spot lighting.

Today, lighting a department store is almost as exciting and technical as designing the lighting for a stage set. In fact, the analogy between store and stage lighting is very much a true one as store lighting must be constantly changing as the display of merchandise changes. The lighting system must be able to create different moods in a single area in order to accommodate different merchandise and characters of display.

Present lighting philosophy includes the recognition of

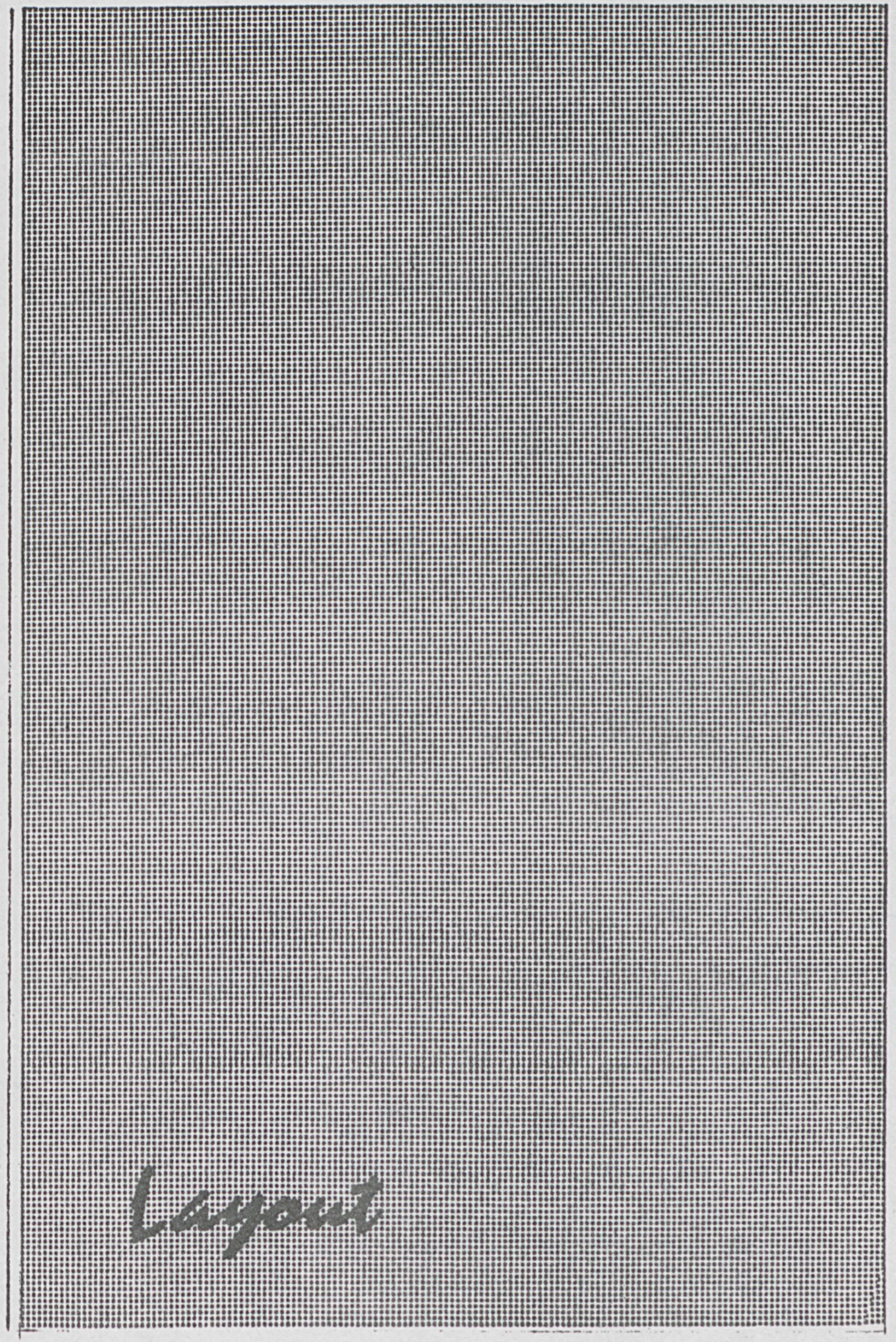
two definite zones of lighting. One, extending from eye level to ceiling should be lit just bright enough to illuminate circulation, general merchandise areas and other architectural design features. The general lighting in this zone is usually camouflaged from the customer's direct view in a multitude of ways. Recessed can lighting can be used in stores with low ceilings to give the appearance of a taller space. More frequently seen today is the use of lowered ceilings of louvers, egg crate or grid pattern the allow greater diffusion of the light and also provide the ability to hide unsightly mechanical chases and fire systems from view. The most important assets of these systems is that they provide a uniform light in which to creat dramatic display effects.[19]

Below the zone of general lighting is the zone of display lighting. This zone, from eye level down, requires a much more dynamic use of lighting than the upper zone. By far the most common source of merchandise display lighting in this zone is a well designed spot lighting system. Plugged into a lighting track, a spot light can can be positioned at any location and swivelled to any angle or direction. Reflective baffles are incorporated into many spot designs that allow a designer even more control over the amount and direction of light that the

spot generates.

Lighting standards for in-store use include:

1. Circulation areas: 20 footcandles; this includes elevator landings, circulation paths, entrances and other areas where merchandise is not viewed by the customer.
2. Merchandise areas: 60 footcandles; these are areas where customers view merchandise.
3. Fixture display: 100 footcandles; this includes showcases, shelves, counters and wall cases and displays.
4. Major displays: 200 footcandles; areas of the most impact, mannikins and other major displays.[20]


Layout

A store's layout refers to its arrangement of circulation, merchandise, fixtures, displays, selling and non-selling areas and is probably the single most important factor in the success or failure of a retail store. Layout affects the adjacency of departments and the distance and path that a customer must take to get to a specific department. It determines how non-selling ares such as stock rooms and fitting rooms are integrated with selling areas to maximise and expedite selling. Layout affects the workings of the entire store.

The layout of a store is important because:

1. It can guide the flow of customers throughout the entire store to maximize the amount of merchandise exposure.
2. It can provide stopping power for impulse or unplanned buying.
3. It permits economic maximization of selling space versus

non-selling space.

4. It aids the customer in finding and comparing merchandise.
5. Departments must be located and emphasized according to their sales potential.[21]

Planning the layout of a department store involves three important steps.

1. Determination of the space available.
2. Determination of space needs for selling and non-selling areas.
3. Fitting space needs to the available space in order to achieve the most advantageous traffic flow pattern for maximizing merchandise visibility.

Step one can be handled in one of two ways depending on the circumstances involved in the design. If a store is to be designed for a specific site, the determination of available space is a subtractive process. Accommodation of parking, servicing, and landscape subtract pieces from the available space. In the case of an existing building, the task is as easy as measuring the building dimensions.

The two remaining steps in the layout process are more

difficult and time consuming.

Program formulation

Without the aid of a pre specified program of department requirements, the second stage in the developement of a store's layout is the synthesis of a workable program. I chose three department stores

1. Neiman Marcus: Washington; 180,000 square feet
2. Hart-Albin: Billings; 66,450 square feet
3. Bullocks: Newport Beach; 57,000 square feet

of various sizes and locations in order to begin a survey for the purpose of determining any similarities in department size and or location within the store. Also used in the survey were yearly publications put out by the National Retail Merchants Association of retail store department sales results for the years 1980 and 1983.

I began the survey by dividing each of the three stores into catagories of merchandise as specified in the 1983 Department Store and Specialty Store Merchandising and Operating Results (MOR) publication.

1000 - Adult Female Apparel

2000 - Adult Female Accessories and Intimate Apparel

3000 - Adult Male Apparel and Furnishings

4000 - Infants, Boy's and Girl's Clothing and Accessories

5000 - Personal Needs and Smallwares

6000 - Hobby and Recreation

7000 - Home Furnishings: Furniture and Decorative Accessories

Next, I calculated the square footage of each department and the total square footage devoted to each of the seven categories. The square footage of each category was then compared with the total square footage of its respective store in order to determine what percentage was devoted to each of the categories. In turn, the square footage of each department was compared to the total square footage of its parent category in order to determine what percentage was devoted to each department.

Category percentages were then compared with those of the other stores in order to synthesize workable category percentages for my program. A strong influence at this stage were the category selling performance results that appeared in the 1983 MOR publication. Upon determination of the square footages of each of the seven categories, I began work on the synthesis of individual department square footages.

Department percentagesof the three stores were compared with department percentages and performance results of both the 1080 and the 1983 MOR publi cations. The results of each stage of this comparison are documented in the program formulation tables later in the book.

The third step of fitting the selling and non-selling areas into the availabe space involves compromise in most situations. Often, a retailer does not have enough space available and must reduce the size of non-selling space in order to accommodate the desired amount of selling space. Less often, a retailer has more space available to him than he needs and can enlarge his non-selling square footage. In any case, the negative image conveyed by a store with to much or to little selling are (similar to the image of merchandise density extremes) must be avoided.

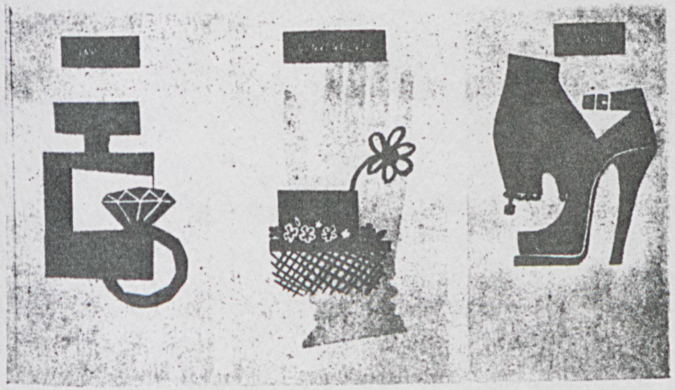
A key factor in the apportioning of square footage to each department is its sales potential which is compared with those of other departments in the store. The greater the sales potential of a department, the more square footage is devoted to it. For example: a store would not devote as much space for

a bath shop as it would devote to its women's Apparel for the simple reason that the women's department does a bigger percentage of the store's total sales (a higher sales potential). Further more, it is not likely that an increase in the size of the bath shop would increase its sales.

Other factors also influence space allocation. The size and type of merchandise carried as well as a department's servicing requirements can affect the size and placement of a department. Some departments simply need more space because of the merchandise that they handle. The furniture department requires a great deal of space for proper display of arrangements. Toy and gift shops must have the ability to expand in size at peak times of the year. And hosiery , despite the fact that it is usually a high-volume department, can be sold in a relatively small sales area.

Some departments convey the fashion image of the store more than others. Typically the women's and misses dresses, coats and sportswear are such image expressing departments. For this reason, these departments are given more display area than other departments.

The type of merchandise that is sold in a department whether demand, semi-demand or impulse has a definite affect on its lo-



cation in the overall store layout.

1. Demand: A demand good is one for which a customer visits a store. Also called "draw" merchandise: men's suits, coats, women's apparel, demand goods are located in areas of the store furthest from the entrance in order to draw customers past other merchandise.
2. Semi-Demand: Semi-demand goods include men's shirts and other accessories, women's bags and other items that do not draw customers in necessarily but become additional purchases to complete a fashion ensemble. Semi-demand goods are position-between demand and impulse goods.
3. Impulse: Impulse goods are cheap, small items that are usually "spur of the moment" or after thought buys. Impulse merchandise includes such items as men's ties and underwear, socks, women's hosiery, foundations and are always lacated at a prominant place in the store. Since maximum visibility is paramount to impulse sales, departments with this type of merchandise are placed near the entrance to the store or along major circulation paths within the store.[22]

The placement of departments with respect to their type of merchandise is extremely important to the visibility of the mer-

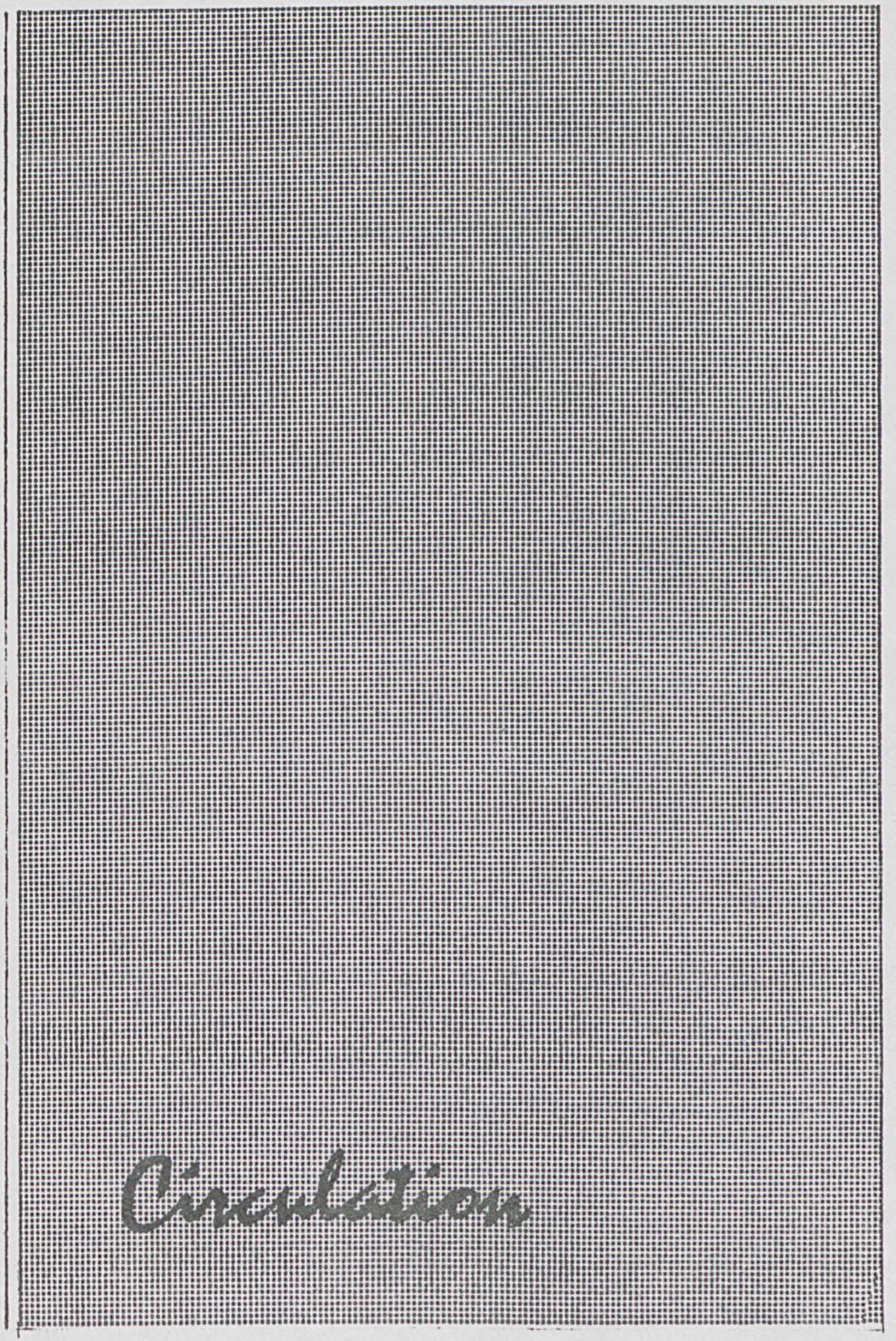
chandise. Certain departments need customer traffic since they carry impulse and low priced merchandise. Goods that customers will not plan a shopping trip around such as hosiery, cosmetics and jewelry must be located near the entrance to the store so that the customer is given two chances to think of little things that they need and buy them on their way by.

Other goods are generators. Merchandise such as furniture and women's clothing create traffic flow as customers move through the store in oreder to get to them. These are goods that customers plan shopping trips around and it is assumed that they will seek them out no matter where their location within the store.

Not all areas of a store are of equal desirability in terms of sales potential either. In a store of more than one level, it is inevitable that the upper floors will have less customer traffic than the lowest level. Studies have shown that as much as 1/3 of the total volume of merchandise sold and 1/2 of all transactions conducted in a store occur on the first level in 15 - 20% of the total store selling area.[23] In downtown areas where the lunch time rush is a major factor in sales, the first floor must be designed for maximum sales because this may be

the farthest into the store that a rushed customer will venture..

Upper floors must be devoted to departments that will draw customers. Home furnishings and women's apparel can usually be found above the first or second level. The top level is usually reserved for the restaurant. In stores that have atrium circulation spaces the restaurant is positioned to allow an overall view of the store. As discussed earlier, smells that emanate from the restaurant can have both good and bad affects and must be considered in the placement of the restaurant. If they are part of the program, ticket and travel offices are usually located near the restaurant.


Circulation

There are currently three types of traffic flow patterns that are used to move customers through the store. They consist of the traditional grid form, the free form and the newest trend in traffic flow the boutique form.[24]

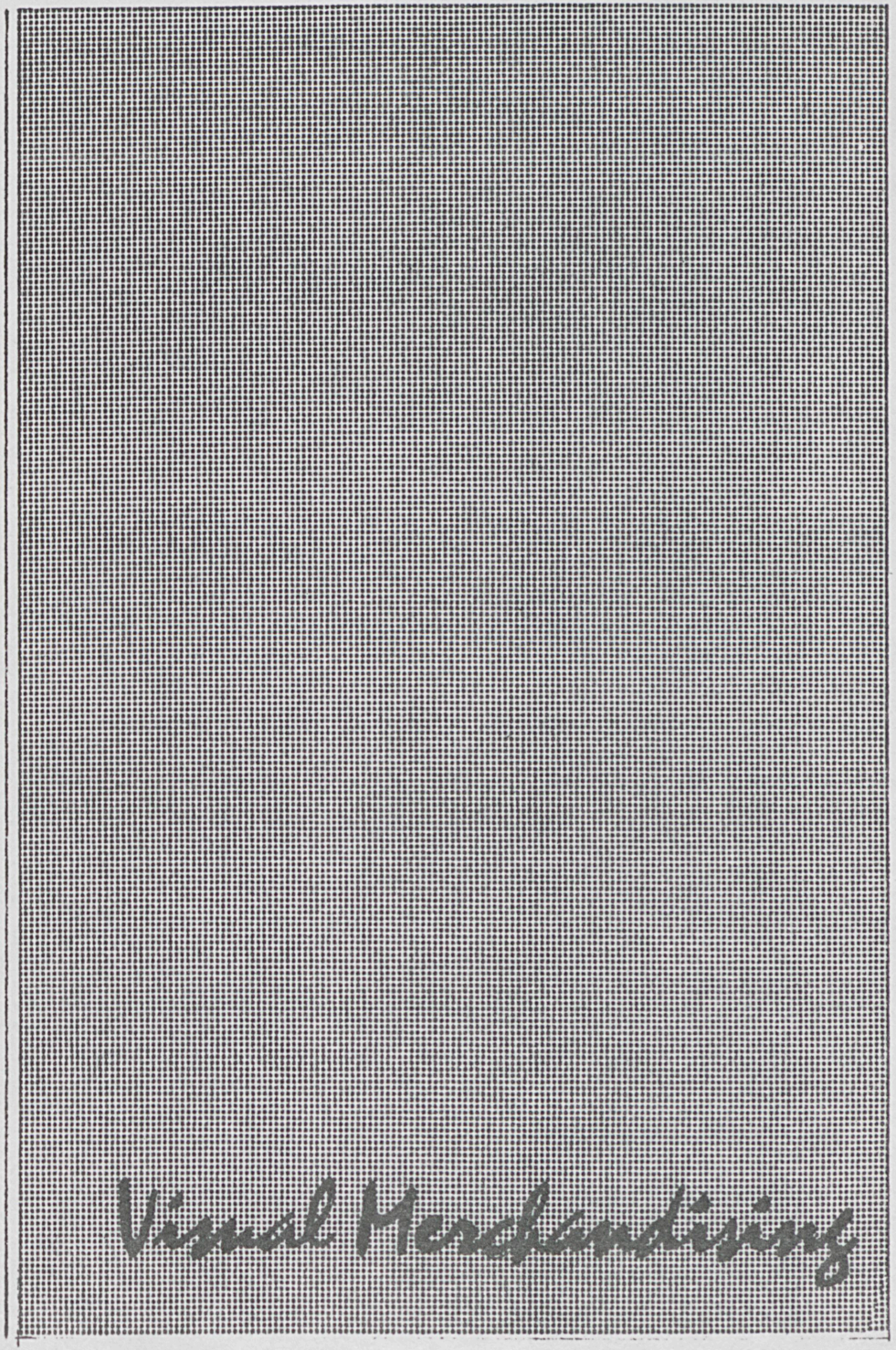
1. The Grid: The most traditional way to lay out circulation paths in a department store is very much like a city's system of streets. The grid system has main arterials, secondary and tertiary arteries that are used to distribute customers to all areas of the store. The main aisle usually connects the main entrance with the means of vertical circulation or another entrance. Secondary aisles run perpendicular to and connect the main aisle with the individual selling stations. Tertiary aisles distribute customers within each department.
2. The Free Form: The free form pattern of circulation saw

a surge of use during the 30's and 40's . In the free form layout, customer traffic is drawn through the store along more indirect routes which vary in shape and direction according to the needs of each successive sales area. In view of the fact that the first floor is stocked mostly with impulse goods, the free form layout is more advantageous to sales than the grid form in which traffic is not widely dispersed along minor shopping aisles. Curved fixtures provide a less structured, more interesting variety of paths through the store. Customers feel more comfortable stopping and browsing in a free form layout because the worry of blocking an aisle is reduced.

3. Boutique: The boutique layout of traffic flow lines departments up along a central aisle. The newest of the flow patterns, the boutique pattern fronts each department of the store on the major central circulation path thereby providing the customer with a view of each while remaining on a single path.

In a grid pattern, displays are limited in number and their is little flexibility in their location and the amount of space that they can use. At the other extreme, the free form pat-

tern allows the most flexibility of display. Dresses and sports-wear benefit a great deal from this layout because both are enhanced by frequent display changes.


Visual Merchandising

Visual merchandising has not always enjoyed the status that it does today. Historically, goods were stocked in piles on tables with no apparent thought given to visual presentation. Today, the use of visual stimulation to encourage sales is everywhere. Displays are thought provoking works of art and window shopping has become a new diversionary activity for many downtowners. As stated earlier, the goal of visual merchandising is to present the merchandise to its best selling potential and maximum customer exposure.

Visual merchandising combines the design of aisle and island displays, perimeter displays, showcases and counter displays as well as exterior window displays into an overall design strategy in order to increase sales and provide a continuity throughout the entire store.[25]

If first impressions are indeed lasting it would seem

that the windows or immediate interior displays are what the customer will see first and use as a basis to judge the store. For new or potential customers both types of display must immediately capture and demand attention. Exterior display window, discussed earlier in the book, use dramatic lighting and provacative images to lure the customer to the entrance.

From here, interior displays which can take on many forms must continue the set up outside. Interior visual merchandising includes all aspects of display from the use of traditional T-stand fixtures for the display of merchandise to complex arrangements of life-like mannikins in a setting with props and intensly vivid lighting. The three most commonly used interior disply types are aisle and island, perimeter display and showcase or counter display.

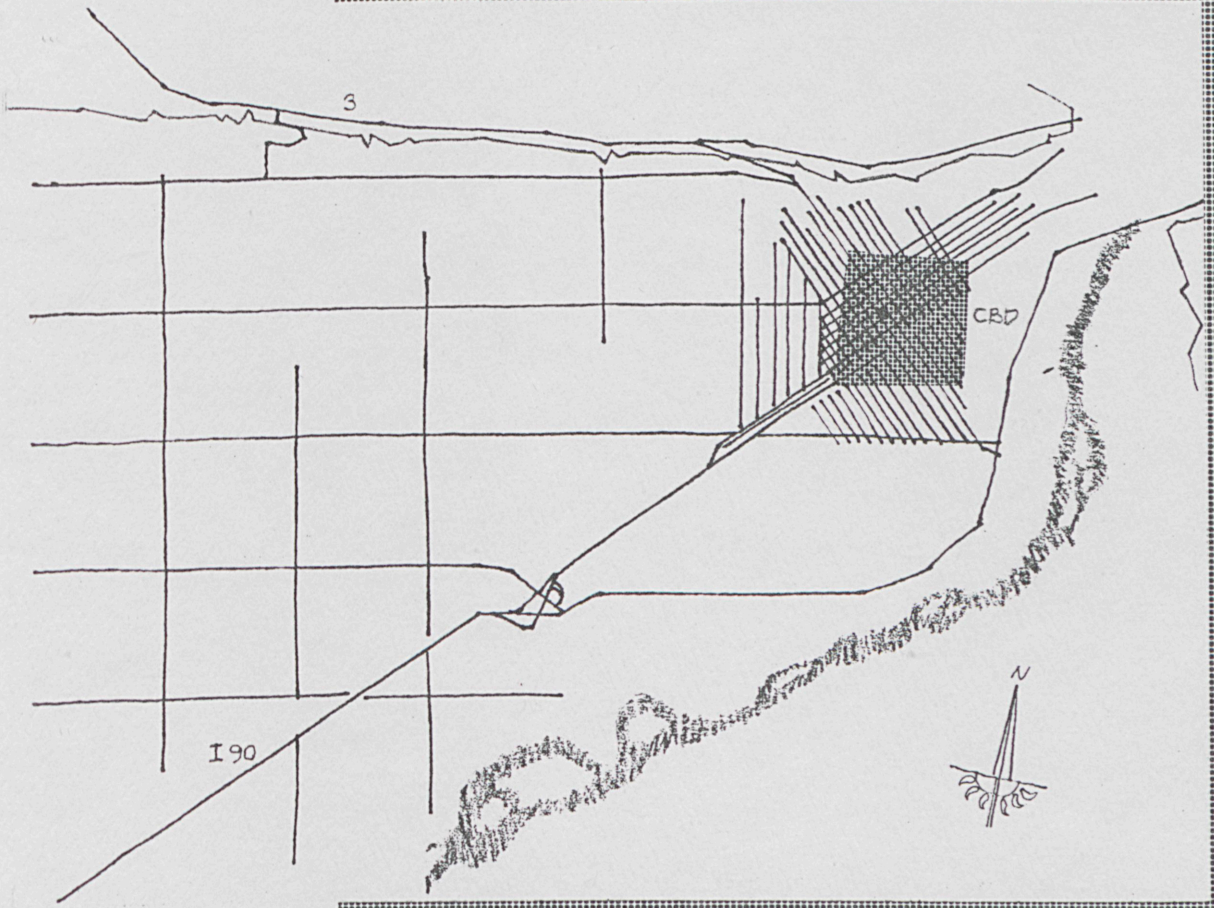
1. Aisle and island displays: This type of display incorporates low, free standing platforms that function as stages in the round and allow viewing from all sides. A major contributer to sales, these displays usually contain a mannikin whose entire ensemble might be purchased at one time by someone who does not like to mix and match their own outfits.
2. Perimeter displays: The walls that boarder and divide de-

partments can be used to their maximum potential by using to display merchandise. With the incorporation of revolutionary new wall systems, the walls can flexibly accommodate shelves, hang rod or waterfall type displays.

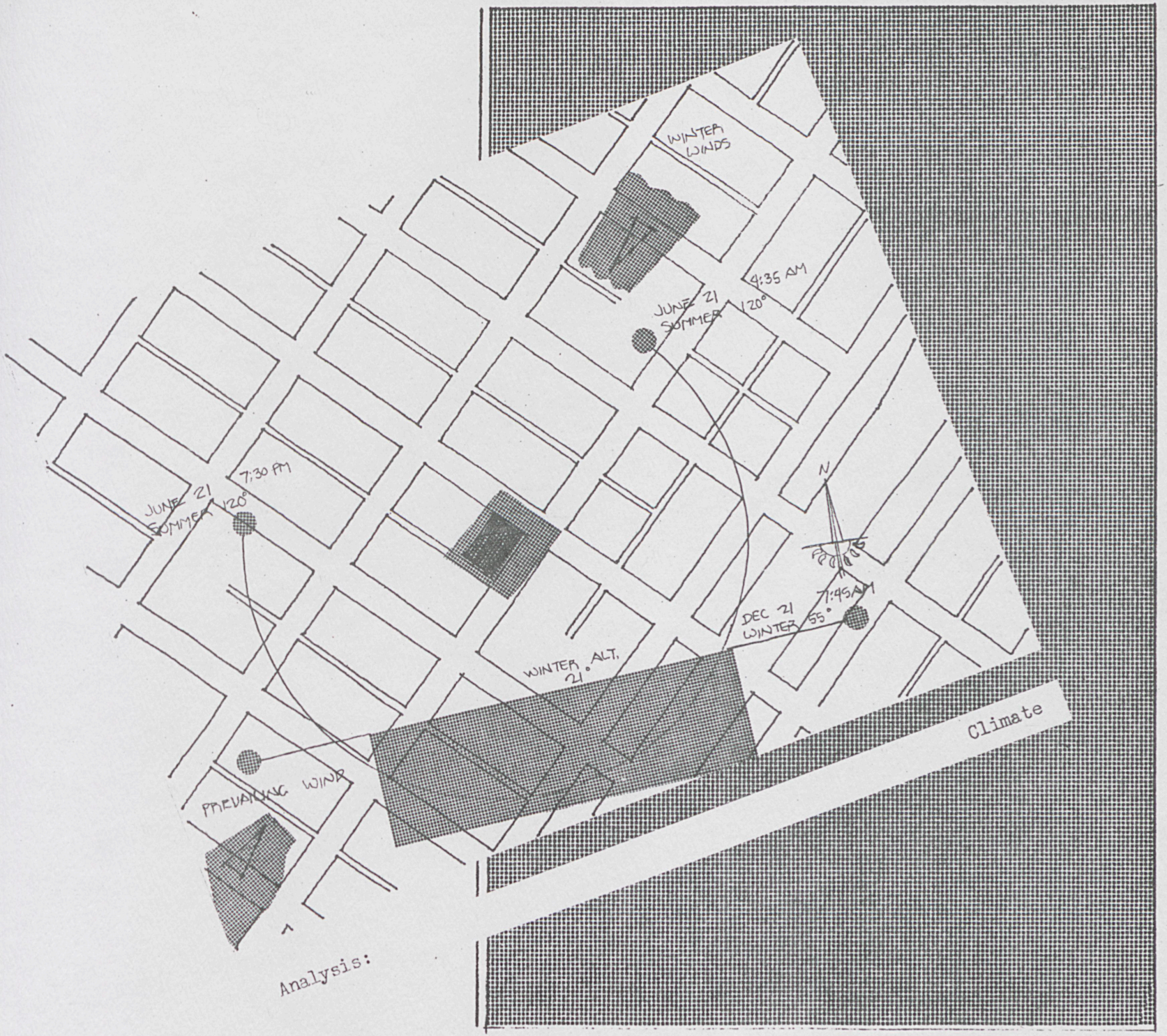
3. Showcase and counter display: Counters with glass tops and drawers in the lower section can oblige the double duties of display and storage allowing more reserve stock to be stored directly on the floor to speed the selling process. Larger merchandise can also be displayed on the glass top of the fixture for customer handling, sampling and comparison.[26]

The use of fixtures for displaying merchandise has passed the strictly utilitarian phase of its beginning. Waterfall racks display merchandise in a dramatic sweeping fashion and 4-way fixtures provide a maximum amount of merchandise to be displayed in a small area without losing any visibility. Today, modular, easily moved fixture units that provide the ultimate in interior flexibility have taken the place of fixed, traditional display fixtures. Flexibility and economy are the two key words in the design of any store fixture.

Audrey



Located in the heart of downtown Billings at the corner of North Broadway and 1st Avenue North the Stapleton Building is directly across the street from the newly remodeled Northern Hotel and only one block from the new Sheraton Hotel. Also within a one block radius are the renovated Grand Building, the Norwest Bank Building and the Hart-Albin Department Store. Within a three block area are the City Hall, the County Courthouse and the Federal Building, as well as many other retail activities and services. 20 restaurants including the well-known Golden Belle in the Northern Hotel, Jakes and the Lucky Diamond at the top of the Sheraton Hotel are located within a short walking distance.


WINTER WINDS
9:35 AM
JUNE 21 SUMMER 120°
7:30 PM
JUNE 21 SUMMER 120°
N
7:45 AM
DEC 21 WINTER 55°
WINTER ALT. 21°
PREVAILING WINR
Climate

Analysis:

Analysis:

TYPE OF CONSTRUCTION

Existing Condition:

The Stap leton building falls into the III "non-rated" category of construction according to chapter 20 of the Uniform Building Code.

Codes:

There are five types of construction describing different building materials and building techniques. Types I and II designate the use of Non-combustible materials with different degrees of restriction depending on the type of construction that is employed. types III, IV and V designate the use of combustible materials again with different degrees of restriction depending on exterior materials and type of construction. The Stapleton building with its wood frame construction and brick exterior falls into type III specifying the use of non-combustible materials such as masonry for the exterior walls. The "non-rated" condition is attributed to the fact that existing interior wall partitions, columns and joists do not meet the required one-hour fire rating standard for a "rated" condition.

OCCUPANCY

Existing Condition:

Throughout its lifespan, the Stapleton building has been occupied by various percentages of retail tenant space and professional office space. Constructed to house new office space for the expanding downtown area of the early 1900's the first level became the new home for a growing Hart-Albin Company store and other retail shops.

Codes:

Group B occupancy- Chapter 7 of UBC
Division 2- Wholesale and retail stores, office buildings etc.

Re-use Condition:

No change in occupancy division.

1st floor occupancy-	460
2nd floor occupancy-	280
upper floors	280

EXITS

Existing Condition:
One continuous open stairwell of 10'-0" width connects all four levels of the building.

Two exterior fire escapes are located at the rear of the building and allow escape access from the west end of both interior corridors.

Codes:
Section 3302(a) of the UBC requires a minimum of two (2) approved means of egress from all levels above the first. Some levels depending on their occupancy load will require more.

Re-use Condition:
The number of exits from each level is determined by calculating the exiting load of each level.

Exiting load= floor occupancy load
+ 50% of the occupancy load of the next higher level.
+ 25% of the occupancy load of the next adjacent level
+ 50% of the occupancy load of the next adjacent level below the story below exits through the level in consideration.

ALLOWABLE SQUARE FOOTAGE

Existing Condition:

4 levels @ 14,000 square feet
Total of 56,000 square feet

Codes:

The Uniform Building Code has strict regulations as to the allowable floor area for each category of construction. Table 5-c on page 59 of the UBC limits the allowable square footage in a type III "non-rated" building of one level to 12,000 square feet.

Re-use Condition:

The allowable square footage must be increased from 12,000 to 56,000 square feet.

A primary step in the rehabilitation of the Stapleton building will be to bring the entire structure to a "rated" condition. In meeting the one-hour fire code requirements, the allowable square footage is increased to 18,000 for a one story building. Section 505(b) on page 50 of the UBC permits a doubling of the allowable square footage for a building of more than one level. Section 506(a)-1 permits further increases in square footage in relation to the buildings accessibility to fire fighting equipement. Where public spaces, streets or yards more than 20 feet in widthextend along and adjoin two sides of the building, floor area may be increased at a rate of 1/4 percent for each foot by which the minimum width exceeds 20 feet, not exceeding 50 percent.

MAXIMUM HEIGTH

Existing Condition:

3 levels of 12 feet floor to floor
Main level of 14 feet floor to floor
Total of 50 feet with 8 foot parapet

Codes:

Maximum allowable building heigths and number of stories shall be determined by the buildings occupancy and type of construction and shall not exceed the limits of table 5-d on page 60 of the UBC. With respect to a III "non-rated" building of occupancy division B-2 the code specifies a maximum heigth of two (2) levels.

Re-use Condition:

The allowable heigth must be increased from 2 to 4 levels

As in the case of allowable square footages, the Uniform Building Code also has strict rules affecting the allowable building heigth. As stated above, the UBC permits a heigth not exceeding two (2) stories for a type III "non-rated" structure of B-2 occupancy. An increase of two (2) levels is gained by providing a "rated" condition. Section 507 permits the further addition of a level if the building is equiped with an approved automatic sprinkler system.

HEATING SYSTEM

Existing Condition:
The Stapleton buildingis heated by three Kewanee boilers from the early 1900's. Evaluated as poor in the 1980 feasibility study, the exterior brick and insulation surrounding the boilers is badly deteriorated causing the outdated system to be extremely inefficient. Steam is distributed as it was in 1905 by a main steam loop with risers to the upper levels.

Re-use Condition:
The entire system should be replaced under any but the most minimal renovation effort.

PLUMBING SYSTEM

Existing Condition:
The condition of the plumbing system that is present in the Stapleton building was described in the feasibility study of 1980 as "A patchwork of old and new." Most of the original supply system has been replaced, patched and repaired in happhazzard fashion. The cast iron of the original drainage system is so badly deteriorated that many of the plumbing fixtures in the building can not be used.

The existing lavatories are extremely inadequate in terms of size, fixtures and accessibility to the handicapped.

Re-use Condition:
The entire plumbing system should be rebuilt. New lavatories designed to meet present codes of size and access must be incorporated into any renovation project.

ELECTRICAL SYSTEM

Existing Condition:

As a broad overview of the electrical analysis undertaken in the 1980 study the existing condition of elements of the electrical system are as follows.

Service line-	Antiquated and unserviceable	poor
Main distribution-equipment	Adequate but outdated	fair/poor
Sub-distribution-equipment	Original fused switchboards are a possible hazzard	poor
Branch wiring-	Deteriorated to hazzardous condition	poor
Circuitry-	installed after the fact	poor
lighting-	Outdated and ineffective	poor
telephone-	Post construction, surface routed	poor
Exit and Egress-lighting	No emergency service	poor
recepticles-	2 prong ungrounded recepticles	poor

Re-use Condition:

The existing electrical system is excessively outdated and unsafe with respect to today's standards and electrical codes. Any renovation effort should include the replacement of the entire electrical system in order to conform to article 110 "Requirements For Electrical Installations" of the National Electrical Code.

Programming

	Neiman-Marcus		Hart-Albin Co.		Bullocks		1983 MOR	% Sales of Last Year	$/ Sq Ft	Stapleton	
	Sq Ft	%	SQ Ft	%	Sq Ft	%				Sq Ft	%
Adult Female Apparel	25400	14	11700	17	18600	32.6		1.8	105	8600	16
1101 W,M Coats & Suits	2540	10	1350	11.5	1500	8	13.1	1.2	105	1200	14.1
1110 W,M Tailored Coats	460	1.9	1125	9.6	1122	6	6.2	-2.7	126	550	6.5
1411 Fur Salon	300	2.0	150	1.3	280	1.5	1.4			150	2
1512 W,M After 5	3000	11.8	1400	12	2250	12.1	11	-1.8	86	860	10
1601 W,M Sportswear	7200	28.3	2975	25.4	5040	27.1	22	4.9	125	2150	25
1711 W,M Dresses	3250	12.8	1700	14.5	1700	9.1	15	8.1	86	1200	14
1801 Jr Dresses	2350	9.3	900	7.7	1200	6.5	8	-2.8	71	600	7
1901 Jr Sportswear	4850	19	1800	15.4	4480	24.1	17.9	-4.4	85	1550	18
1911 Active Sportswear	1250	4.9	300	2.6	1000	5.4	4.3			300	3.4

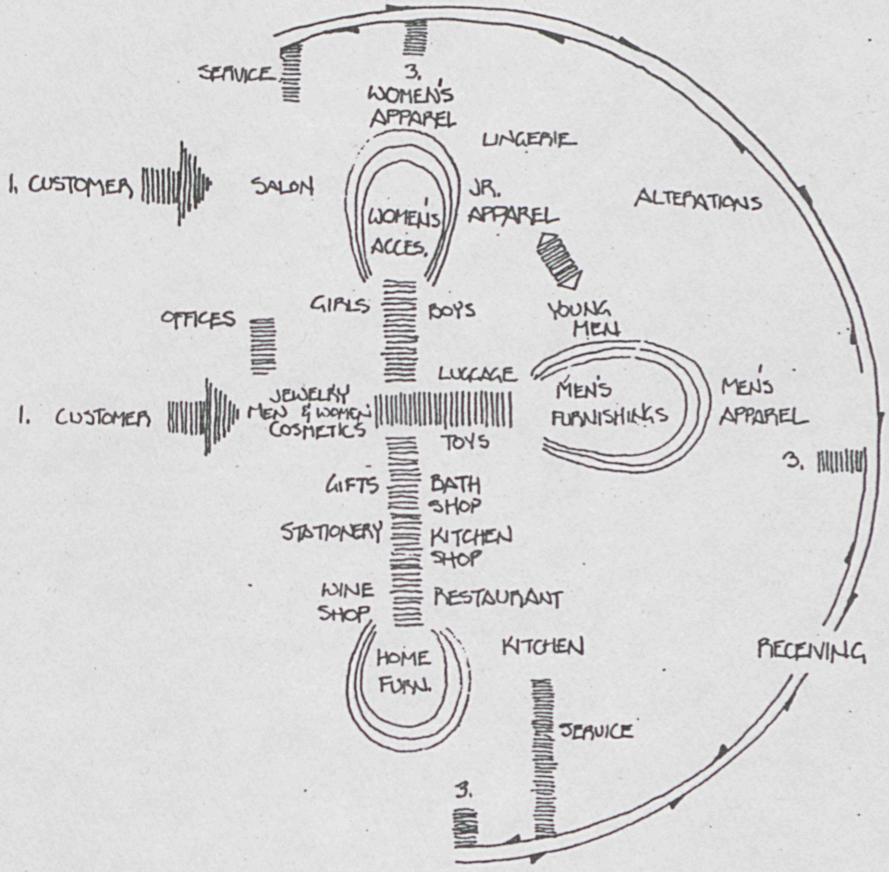
Adult Female Accessories	13200	7.3	4925	7.1	8250	14		3.6	133	4050	7.5
2001 Foundations	1850	13.9	1125	22	900	10.9	13.5	3.7	120	650	16
2101 Lingerie	3550	26.6	750	14.9	1500	18.2	24.6	5.6	114	1000	25
2500 Jewelry & Watches	850	6.4	225	7	1800	21.8	8.2	-4.9	246	280	7
2601 Hosiery, Gloves, etc.	1200	9	520	10.3	600	7.3	11.5	12.8	109	525	13
2710 Handbags	1400	10.5	650	13	1150	14	11	2.7	132	450	11
2811 Scarves, Belts	950	7.1	400	8	650	7.8	6.5	4.9	108	200	5
2912 Shoes	3400	25.5	1245	24.8	1650	20	26.6			930	23
Adult Male Apparel	9240	5.1	1800	2.6	6150	10.8		11.4	114	3750	5
3200 Men's Clothing	1380	15	450	25	2000	32.5	17	11.3	76	560	15

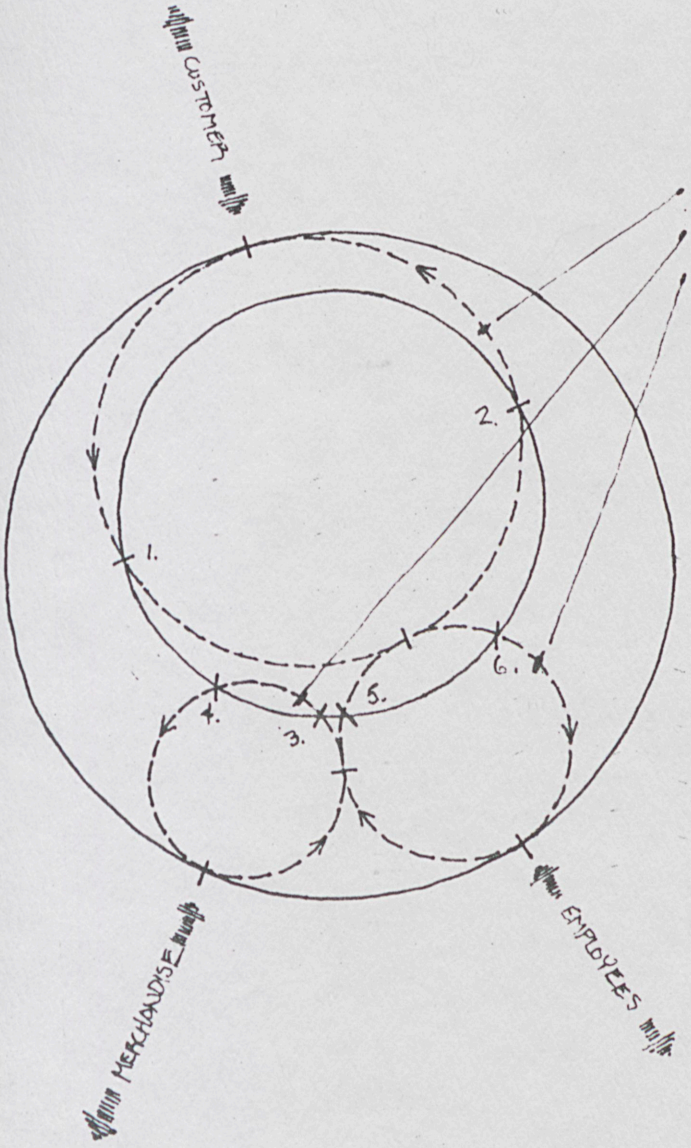
3500 Men's Furnishings	5175	5.6	900	50	2150	35	50	13	129	2040	54.5
3811 Sportswear	1740	18.8	450	25	1500	24.4	20.8	11.3	76	700	18.5
3911 Shoes	940	10.2			500	8	11.8			450	12
Children's Apparel	8950	5	5150	7.5	3580	6.3		.7	60	2700	5
4110 Infant & Toddler	2320	26	1325	25.7	800	27.3	28.8	4.8	83	700	26
4200 Girl's	2150	24	1350	26.2	1080	30.2	29.6	-2.0	60	700	26
4500 Boy's	1230	12.8	1025	19.9	1400	39.1	14	.7	66	550	20
4570 Young Men	1800	20	1000	19.5			19.1	3.2	65	550	20
4911 Shoes	1450	16.2	450	8.7	300	8.4	8.5			200	8

Personal Needs	4500	2.5	2975	4.3	2320	4.1		.7	118	2150	4
5310 Stationery	625	13.0	200	10.1	320	13.8	13.9	-5.1		230	11
5900 Cosmetics	3875	86.1	2675	89.9	2000	86.2	86.1		16.4	1920	89
Hobbies, Recreation	3225	1.8	1450	2.1	170	.3		1.3	78	800	1.5
6300 Toys	1650	51.2	250	10.2			59	-6.7	38	320	40
6600 Luggage	1575	48.8	1200	89.8	170	100	41	6.6	52	480	60

Home Furnishings	33700	18.7	11210	16.3	2020	3.5		-3.7	40	5400	10
7100 Bedding	17950	53.2	5300	47.3	920	45.5	55.2	-2.2	38	2880	53.3
7600 China & Glassware	5150	15.3	2820	25.2	850	42	18.3	7.6	55	1350	25.2
7700 Silverware	2350	7	400	3.6	250	12.4	3.2	-5.8	64	170	3.1
7800 Lamps & Fixtures	490	14.6	1740	15.5			10.5	-4.7		550	10.2
7910 Gift Shop	3350	9.9	950	8.5			8.4	7.1	40	450	8.3
Miscellaneous	9000	5	6360	9.1	660	1.2				2150	4
Bath Shop	1875	20.8	2000	31.9				-0.1	45	550	25
Wine Shop	1800	20	1400	22.4						320	15
Kitchen Shop	2358	26.2	1600	23.6						450	21

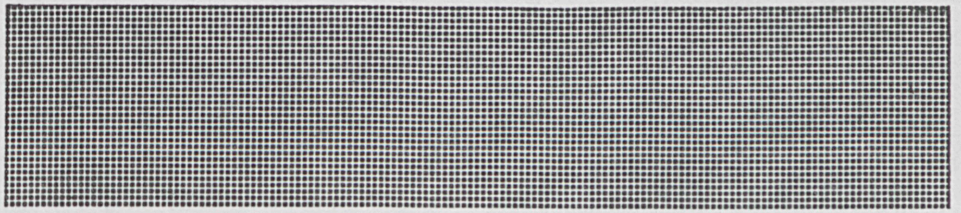
Beauty Salon	3000	33		610	9.7	660	1.2		800	15
Receiving	18800	11		5100	7.4	3750	6.6		5090	
General Offices	3000	1.6		3300	4.2	2000	3.5		2000	4
Mechanical	9000	5		2000	2.9	1710	3		2500	
Restaurant/ Kitchen	7429	4.1		850	1.2				2000	
Alterations	1350	.75		600	.9				650	1
Circulation	27000	15		12000	17.4				16000	30


SERVICE
3.
WOMEN'S APPAREL
LINGERIE
1. CUSTOMER
SALON
WOMEN'S ACCES.
JR. APPAREL
ALTERATIONS
GIRLS
BOYS
YOUNG MEN
OFFICES
LUGGAGE
MEN'S FURNISHINGS
MEN'S APPAREL
1. CUSTOMER
JEWELRY MEN & WOMEN COSMETICS
TOYS
3.
GIFTS
BATH SHOP
STATIONERY
KITCHEN SHOP
WINE SHOP
RESTAURANT
HOME FURN.
KITCHEN
RECEIVING
SERVICE
3.



CUSTOMER TRAFFIC LINE
MERCHANDISE " "
EMPLOYEE " "

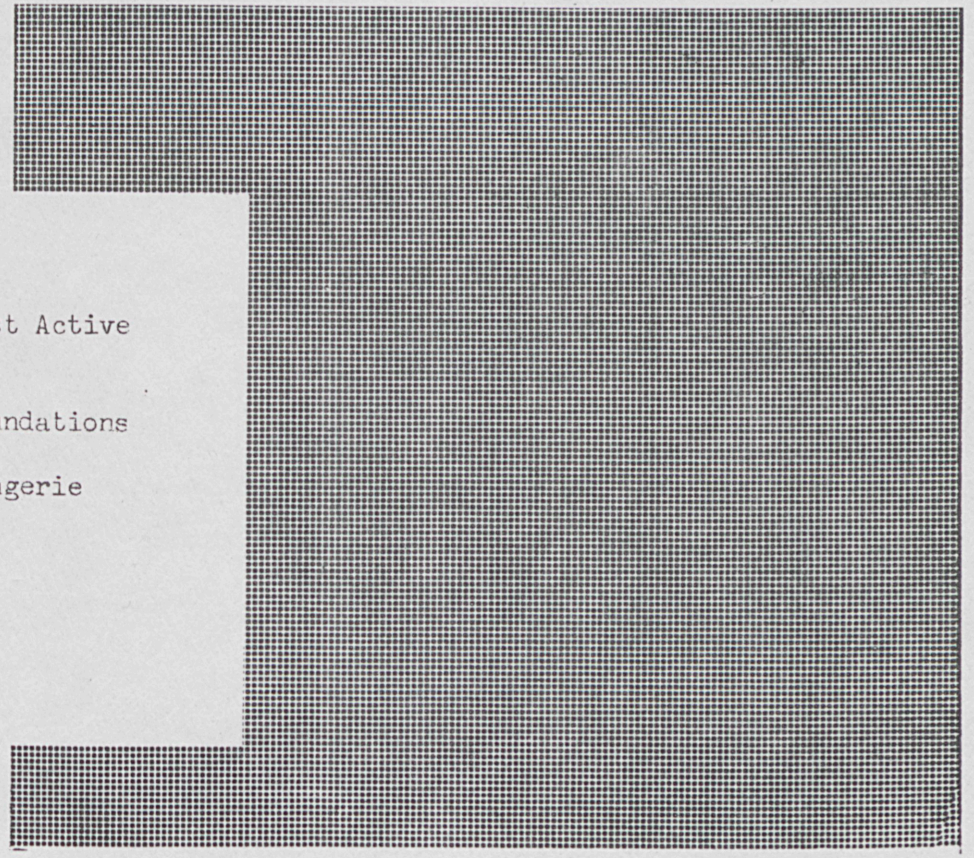
1. ENT. OF CUST. INTO SALES ROOM.
2 EXIT " " FROM " "
3. ENT. OF MERCH. INTO SALES ROOM.
4. EXIT " " FROM " "
5. ENT. OF EMPLOYEES INTO SALES ROOM:
6. EXIT " " FROM " "



WOMEN

Most Active ..... Least Active

Circulation	Jr Sportswear	Jr Dresses	W & M Dresses	W & M Suits	Furs
	Active Sportswear	W & M Sportswear		Tailored Coats	After 5



ACCESSORIES

Most Active ..... Least Active

Circulation	Hosiery	Jewelry	Foundations
	Gloves	Watches	Lingerie
	Handbags		
	Scarves		
	Shoes		

1101 - WOMEN'S & MISSES COATS, SUITS & SWEATERS,

Description:
- THE TURNOVER OF MERCHANDISE & STYLES IS MUCH QUICKER IN WOMEN'S APPAREL THAN IN MEN'S.
- TRADITIONAL ATTITUDE
- MERCHANDISE INCLUDES TRADITIONAL COAT & SUIT STYLES AS WELL AS DESIGNER SUIT ENSEMBLES.
- OUTDOOR ACCESSORIES SUCH AS SCARVES, UMBRELLAS & GLOVES.

Square footage	Selling space	1000 SQ FT
	Non-selling space	700 SQ FT
	WORK AREA	
	STORAGE	

Customer	WOMEN	
Type of service	ASSISTED	# OF FITTING RMS.
Type of good	DEMAND	
Type of display	HANGING - COATS, SUITS 7 4-WAYS	28 LIN FT ON WALL 28 LIN FT
	BINNING - SWEATERS - MANNEKINS.	50 LIN FT.
Adjacent areas	CAN BE SEPARATED FROM OTHER WOMENS APPAREL DEPARTMENTS.	
Department location	LEVEL 2, 3	
Lighting	LOW GENERAL LIGHTING FOR DRAMATIC DISPLAY EMPHASIS.	
Materials		

1110 W,M TAILORED COATS

Description:
- DESIGNER COATS
- LOW ACTIVITY LEVEL - NO DISTRACTIONS,
- VOGUE ATTITUDE & CHARACTER - IN COATS.

Square footage	Selling space	500 SQ FT
	Non-selling space	50 SQ FT
	STORAGE	

Customer	WOMEN	
Type of service	ASSISTED	
Type of good	DEMAND	
Type of display	HANGING - COATS	WALL - 30 LN FT.
	4-WAYS - 8	28 LN FT.
	BINNING FOR ACCESSORY SCARVES ETC.	
Adjacent areas	MAY BE LOCATED	
Department location	LEVEL 2,3	
Lighting	SPOTS TO EMPHASIZE DISPLAYS - LOWER GENERAL LEVEL	
Materials		

1411 FUR SALON

Description:
- SLOW TURNOVER OF MERCHANDISE SO THERE IS NO RESERVE STOCK.
- COMFORTABLE CHAIRS FOR CUSTOMER SEATING WHILE MAKING PURCHASE.
- INDIVIDUAL BOUTIQUE ATMOSPHERE -
- FOR A WOMAN TO SPEND A GREAT DEAL OF MONEY IT WOULD SEEM THAT SHE WOULD WANT MUCH MORE OF AN EXPERIENCE THAN WALKING INTO AN AVERAGE DEPARTMENT.

Square footage
Selling space 100 SQ FT
Non-selling space 50 SQ FT
WORK/OFFICE AREA

Customer	WOMEN
Type of service	PERSONAL SERVICE
Type of good	DRAW
Type of display	COATS MUST BE HUNG - AND EACH MUST BE SEEN IN FULL. APPROX, 10" SPACING ON ROD. MANNIKINS. 1 MAJOR DISPLAY TABLE VS COUNTER. MORE LUXURIOUS.
Adjacent areas	ADJACENT TO OTHER WOMEN'S APPAREL DEPARTMENTS.
Department location	LEVEL 2 OR 3
Lighting	LOW OVERALL QUALITY OF LIGHTING W/ DRAMATIC EFFECTS ON DISPLAYS,
Materials	LUSH - BLACK MARBLE, WOODS, REFLECTIVE MATERIALS,

1512 FASHION EVENING WEAR, W, M OVER 5

Description:
- DESIGNER EVENING WEAR INCLUDES DRESSES OF ALL LENGTHS, PANT SUIT OUTFITS, JUMPSUITS.
- THIS DEPARTMENT HAS A RELATIVELY SLOW MERCHANDISE TURN OVER TIME & FOR THIS REASON

Square footage
Selling space 800 SQ FT
Non-selling space 60 SQ FT

Customer	WOMEN
Type of service	PERSONAL
Type of good	SEMI-DEMAND/DRAW
Type of display	DISPLAY IS MOSTLY HANGING ON HANGERS. MANNIKINS - 1 MAJOR
Adjacent areas	OTHER WOMENS CLOTHING, SHOES & ACCESSORIES TO SPUR SALES.
Department location	LEVEL 2 OR 3
Lighting	LOWER GENERAL LIGHTING TO EMPHASIZE THE MERCHANDISE & DISPLAYS,
Materials	

1601 W/M SPORTSWEAR

Description:
- MUST BE DESIGNED W/ THE ACTIVE WOMAN IN MIND.
- 20 YR & UP - MORE INVOLVED W/ WORK & OTHER ACTIVITIES OUTSIDE THE HOUSE.
- MANY MIDDLE AGED WOMEN - DIVORCED. MORE RETURNING TO SCHOOL OR WORKING.
- WANT CLOTHES SUITABLE FOR SCHOOL WORK & THE GYM - FITNESS KICK.
- SPORTY SOPHISTICATION

Square footage
Selling space 1900 SQ FT
Non-selling space 250 SQ FT

Customer	MIDDLE AGE WOMEN
Type of service	ASSISTED
Type of good	DEMAND
Type of display	MOSTLY HANGING - WALL & FIXTURES BINNING FOR FOLDED ARTICLES
Adjacent areas	
Department location	3RD
Lighting	
Materials	NEUTRAL COLORS TO SUPPORT SKIN TONES OF WOMEN

1711 WOMENS MISSES DRESSES

Description:
- BEGINS TO PICK UP ON WOMENS MORE SOPHISTICATED SIDE.
- DRESSES - RETURNED AS OFFICE NORM.
- W/ THE INCREASING NUMBER OF PROF. WOMEN THIS DEPARTMENT IS A CONSTANT SOURCE OF SALES.
- GO FROM WORK TO DINNER & DANCING
- INFORMED, SELF CONFIDENT CUSTOMER

Square footage
Selling space 1000 SQ FT
Non-selling space 200 SQ FT

Customer	WOMEN - 21 & OLDER
Type of service	ASSISTED
Type of good	DEMAND
Type of display	HANGING - FIXTURES - MOSTLY WALL.
Adjacent areas	WOMENS DEPTS
Department location	3RD - DRAW
Lighting	SOFT LIGHTING & MUSIC W/ LESS DISTRACTIONS IN DEPT. WHERE WOMEN
Materials	ARE SEEKING SOPHISTICATION & REFINED GOOD TASTE IN CLOTHING.

1801 JR DRESSES

Description:
- YOUNG WOMEN (12 - 20) LOOKING FOR CLOTHES TO TAKE THEM FROM SCHOOL TO WORK, HOME TO OFFICE.
- SUBJECT TO TRENDS
- MUST CAPTURE IMAGINATION & SELF CONFIDENCE OF YOUNG WOMEN
- PLACE WHERE IDEAS OF FASHION & STYLE ARE DEVELOPED..

Square footage
Selling space 500 SQ FT
Non-selling space 100 SQ FT

Customer	YOUNG WOMEN SOMETIMES W/ PARENT
Type of service	ASSISTED
Type of good	DEMAND
Type of display	MOSTLY HANGING
Adjacent areas	OTHER YOUNG WOMENS DEPT.
Department location	3RD
Lighting	
Materials	

1901 JR SPORTSWEAR

Description:
- CREATED TOWARDS YOUNG WOMENS MARKET
- WOMEN LOOKING FOR NEW & INNOVATIVE STYLES THAT ALSO FIT W/ THEIR CHANGING LIFESTYLES. SCHOOL & JOB.
- MORE INFORMED ABOUT STYLES THAN IN THE PAST
- MORE TREND ORIENTED - ACTIVE
- EACH IS STRIVING TO FIND HER OWN IDENTITY.
- GOOD PLACE TO INTRODUCE OR PRODUCE ACTIVITY.

Square footage
Selling space 1300 SQ FT
Non-selling space 250 SQ FT

Customer	YOUNG ACTIVE WOMEN
Type of service	ASSISTED
Type of good	DEMAND
Typeeof display	MOSTLY HANGING
Adjacent areas	YOUNG MENS AREA FOR INTERACTION OTHER YOUNG WOMENS AREAS
Department location	3RD FLOOR
Lighting	BRIGHT, VIBRANT
Materials	GLOSSY APPEARANCE, VITALITY OF CLOTHES REFLECTED IN GLASS.

2001 FOUNDATIONS

Description:
- PRIVATE NATURE OF MERCHANDISE SOLD HERE REQUIRES THAT THIS DEPARTMENT BE OUT OF MAJOR ACTIVITY AREAS.
- BECAUSE OF IMPULSE CHARACTER OF MERCHANDISE DEPT. MUST BE SITUATED ON THE WAY TO A DEMAND DEPARTMENT.

Square footage	Selling space	600 SQ FT
	Non-selling space	60 SQ FT

Customer	WOMEN - ALL AGES
Type of service	SELF
Type of good	IMPULSE
Type of display	BINNING FOR SIZE DISPLAY - OF UNBOXED FOUNDATIONS.
Adjacent areas	
Department location	ON THE WAY TO WOMENS DEMAND DEPT.
Lighting	WELL LIGHTED - FOR EASE OF SELECTION
Materials	

2101 LINGERIE

Description:
- ELEGANT ACCESSORY THAT IS USUALLY PURCHASED BY NON-URS.
- DELICATE SOPHISTICATED DETAILS
- PRIVATE CHARACTER OF MERCHANDISE

Square footage	Selling space	850 SQ FT
	Non-selling space	150 SQ FT

Customer	WOMEN
Type of service	SELF - ASSISTED
Type of good	IMPULSE
Type of display	HANGING - 4 WAY FIXTURES
Adjacent areas	OTHER WOMENS DEPTS.
Department location	3RD - ON THE WAY TO DEMAND DEPT.
Lighting	
Materials	MARBLE - NEUTRAL TONES

2600 JEWELERY & WATCHES

Description:
- WATCHES, RINGS, BRACELETS, PERSONAL JEWELERY. IMPULSE - LIGHTERS, TIE PINS.
- CUSTOMERS ARE PREDOMINANTLY FEMALE.
- TRADITIONALLY COUNTERS ENCIRCLE SELLING FLOOR,
- LUXURIOUS, SOPHISTICATED & ULTRA COMFORTABLE.
- SAFE MUST BE PROVIDED FOR VALUABLE MERCHANDISE.
- CHAIRS OR STOOLS THAT ALLOW SITTING WHILE VIEWING JEWELERY ARE AN ADDED LUXURY.

Square footage
Selling space 200 SQ FT
Non-selling space 80 SQ FT.
WORK AREA

Customer	MEN & WOMEN
Type of service	PERSONAL
Type of good	DEMAND/IMPULSE
Type of display	PERSONAL GOODS DISPLAYED ON GLASS COUNTER TOPS. GLASS TOP CABINETS W/ REAR ACCESS.
Adjacent areas	LOCATED ON MAJOR CIRCULATION PATH. TO MAXIMISE CUSTOMERS.
Department location	LEVEL 1 OR 2
Lighting	COMBINATION OF FLUORESCENT & LOW VOLTAGE INCANDESCENT. (GOOD FOR PRECIOUS STONES) EXTRA CONSIDERATION TO LIGHTING COUNTERS SHOWCASES ETC.
Materials	PLAIN WALL COLOR & TEXTURE SO AS NOT TO DETRACT FROM MERCHANDISE, GOOD COLORS - DOVE GRAY, DARK BLUE OR GREEN, OR DEEP CRIMSON.

2601, 2710, 2811 HOSIERY, GLOVES, HANDBAGS, SCARVES, ETC.

Description:
- ALL ACCESSORY AREAS MUST BE DESIGNED TO APPEAL TO ALL PREVIOUSLY MENTIONED CUSTOMERS.
- DEPT MUST POSSESS CHARACTERISTIC ELEMENTS UNDERSTOOD & RELATED TO BY EACH GROUP,
- GREATEST $/SQ FT OF ANY DEPT. A GREAT DEAL OF ACTIVITY IS PRESENT.

Square footage
Selling space 1125 SQ FT
Non-selling space 175 SQ FT

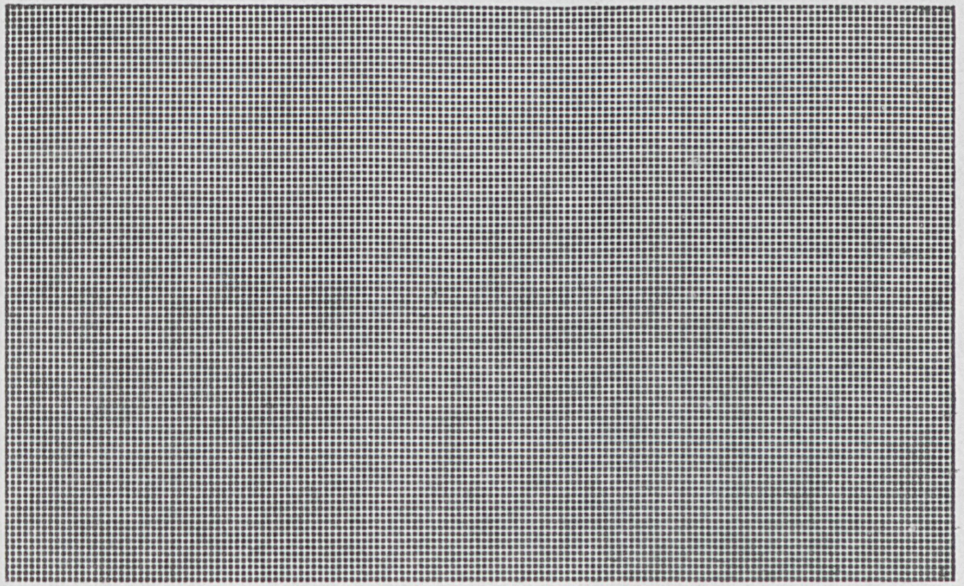
Customer	WOMEN. ALL AGES
Type of service	SELF
Type of good	IMPULSE
Type of display	HANGING - BELTS, BAGS, HOSIERY SLOT FIXTURES - HOSIERY COUNTERS - GLOVES RUNNING - FOLDED SCARVES, BAGS
Adjacent areas	
Department location	1ST
Lighting	
Materials	

2912 WOMENS SHOES

Description:

Square footage
- Selling space 4180 SQ FT
- Non-selling space 4180 SQ FT
- STOCK AREA

Customer	WOMEN - ALL AGES
Type of service	SELF - ASSISTED
Type of good	IMPULSE
Type of display	BINNING WALL DISPLAYS SHELVES
Adjacent areas	
Department location	
Lighting	
Materials	

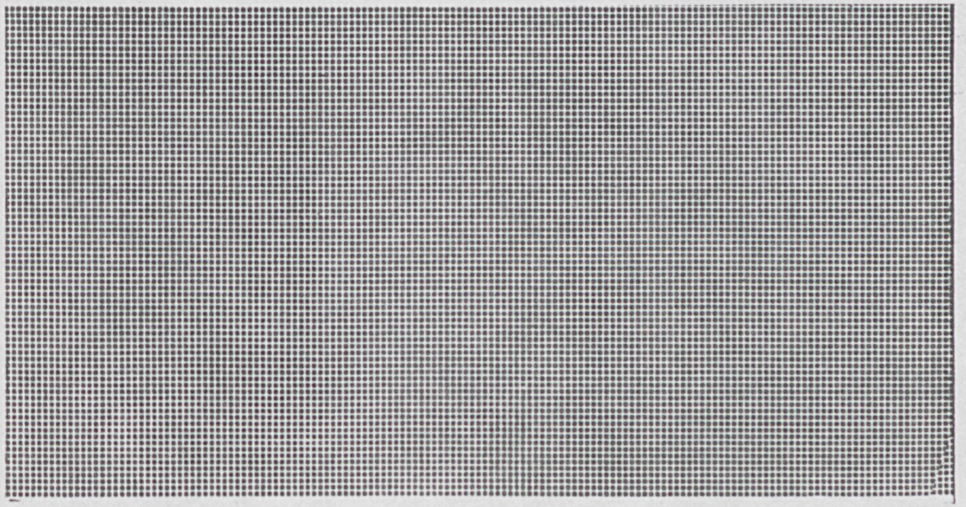


MEN

Most Active ..... Least Active

Circulation Men's Furnishings Sportswear Men's Clothing

Shoes



3200 - MEN'S CLOTHES

Description:

- TRADITIONAL ATMOSPHERE
- WOMEN ARE LARGE MAJORITY OF PURCHASERS OF MEN'S CLOTHING.
- INTRODUCTION OF DESIGNER LINES TO BILLINGS. FOR YOUNGER & OLDER MEN.
- SLOWER TURNOVER OF MERCHANDISE IN MEN'S WEAR.
- STYLES DON'T CHANGE AS QUICKLY.

Square footage

Selling space : 500 SQ FT
Non-selling space 60 SQ FT

Customer	MEN & WOMEN
Type of service	ASSISTED # OF FITTING RMS
Type of good	DEMAND
Type of display	HANGING - SUITS, SPORT COATS, COATS - 108 LIN FT BINNING - SWEATERS, PANTS, JEANS, 18 " " 40' ON WALL COUNTER - 12 LN FT. 100 LN FT MANNIKINS - 1 - MAJOR 2 MINOR
Adjacent areas	OTHER MENS APPAREL DEPARTMENTS
Department location	LEVEL 2 OR 3
Lighting	SUBDUED GENERAL LIGHTING WITH SPOT EMPHASIS ON FIXTURES & DISPLAYS,
Materials	NATURAL - WOODS, CARPET - PLUSH, NUTRAL (WARM SHADE SUBDUED TONES OF FIXTURES, & WALL COLORINGS

3500 MEN'S FURNISHINGS

Description:

- SHIRTS ARRIVE FOLDED & PINNED & ARE EASILY STOCKED IN FIXTURE DRAWERS.
- SHIRTS - SIZES -
  19½ - 17½ NECK
  32, 33, 34, 35 LENGTHS
- FURNISHINGS - LEATHER GOODS UMBRELLAS, JEWELRY, MEN'S TOILETRIES,

Square footage

Selling space 1800 SQ FT
Non-selling space 240
RESERVE STOCK IN FIXTURES
1 OFFICE
WORK ROOM
STORAGE

Customer	MEN & WOMEN
Type of service	ASSISTED & SELF SERVICE
Type of good	SEMI - DEMAND
Type of display	SHIRTS - FOLDED IN BINS 6'6 LN FT, HANGING - 3 " " 10.5 LN FT. FURNISHINGS - ON & IN COUNTER COUNTER - 12'
Adjacent areas	MUST BE ADJACENT TO MENS CLOTHING IN ORDER TO INFLUENCE BUYING. NEAR SUITS
Department location	LEVEL 2 OR 3
Lighting	SPOTS ON FIXTURES FOR EASE IN COLOR SELECTION.
Materials	FIXTURES - WOOD OR GLASS BINNING

MEN'S ACCESSORIES

Description:
- ACCESSORIES - TIES, BELTS, SOCKS, UNDERWEAR, HANDKERCHIEFS.
- LOCATED AT ENTRANCE TO MEN'S APPAREL AREA.
- MEN'S DEPARTMENTS CALL FOR A CONTINUITY OF CHARACTER AS THEY ARE ALL ADJACENT TO ONE ANOTHER UNLIKE WOMEN'S DEPARTMENTS

Square footage
Selling space
Non-selling space
RESERVE STOCK IN FIXTURES

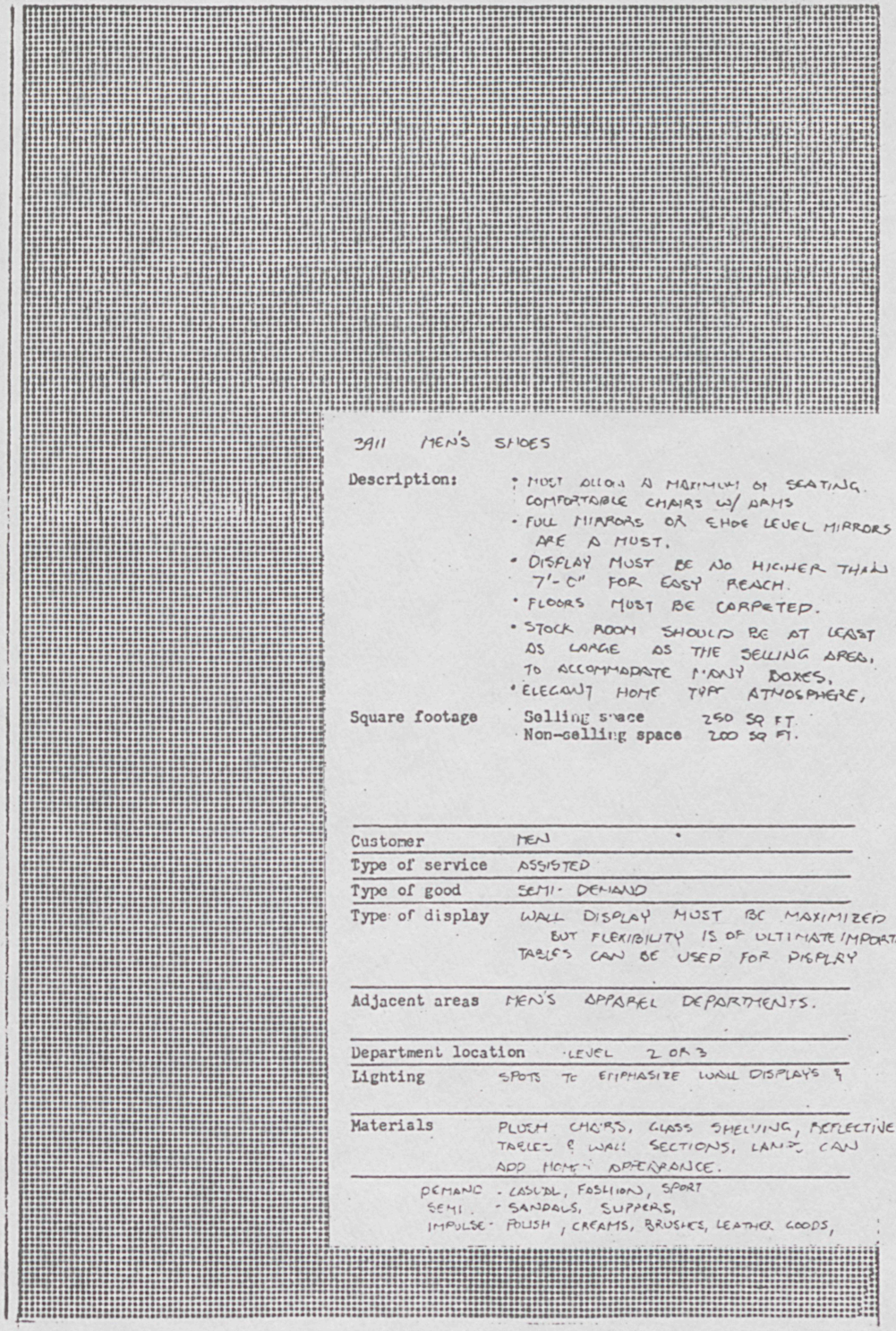
Customer	MEN & WOMEN
Type of service	SELF & ASSISTED SERVICE.
Type of good	IMPULSE
Type of display	SOCKS & UNDERWEAR - SLOTTED FIXTURES, TIES, BELTS - HUNG ON RACKS. COUNTER - 10' TO DISPLAY HANDERCHIEFS ETC.
Adjacent areas	MUST BE ADJACENT TO
Department location	LEVEL 2 OR 3
Lighting	MAJOR LIGHTING IN FIXTURES TO EMPHASIZE MERCHANDISE.
Materials	SAME AS OTHER MENS DEPARTMENTS

3811 MEN'S SPORTSWEAR

Description:
- CONSISTS OF WARM-UPS, CASUAL CLOTHING, ACTIVE WEAR - SHIRTS - T SHIRTS,
- EXCEPTION TO ADJACENCY RULE - SPORTSWEAR SHOULD HAVE AN ACTIVE CHARACTER & CAN BE SEPARATED FROM OTHER MEN'S APPAREL DEPARTMENTS.
- SOME STRETCHABLE MERCH MAY NEED TO BE BINNED BECAUSE OF STRETCHING THAT CAN OCCUR ON HANGERS.

Square footage
Selling space 600 SQ FT
Non-selling space 100 SQ FT
RESERVE STOCK ROOM
WORK AREA

Customer	MEN & WOMEN
Type of service	ASSISTED # OF FITTING RMS.
Type of good	SEMI-DEMAND
Type of display	HANGING - SHIRTS, SHORTS, LIGHT JACKETS SWIM WEAR, 30 LN on WALLS & 4-WAYS 21 IN FT, MANNIKINS 1 MAJOR, 1 MINOR BINNING - COUNTER
Adjacent areas	POSSIBLE ADJACENCY TO MEN'S APPAREL OR TO WOMEN'S SPORTSWEAR.
Department location	LEVEL 2 OR 3
Lighting	BRIGHTER OVERALL CHARACTER
Materials	BRIGHT COLORED FIXTURES, MIRRORS, ACTIVE PATTERNING ON FLOOR W/ TILES.



3A11 MEN'S SHOES

Description:

- MUST ALLOW A MAXIMUM OF SEATING. COMFORTABLE CHAIRS W/ ARMS
- FULL MIRRORS OR SHOE LEVEL MIRRORS ARE A MUST.
- DISPLAY MUST BE NO HIGHER THAN 7'-0" FOR EASY REACH.
- FLOORS MUST BE CARPETED.
- STOCK ROOM SHOULD BE AT LEAST AS LARGE AS THE SELLING AREA, TO ACCOMMODATE MANY BOXES.
- ELEGANT HOME TYPE ATMOSPHERE.

Square footage

Selling space	250 SQ FT.
Non-selling space	200 SQ FT.

Customer	MEN
Type of service	ASSISTED
Type of good	SEMI- DEMAND
Type of display	WALL DISPLAY MUST BE MAXIMIZED BUT FLEXIBILITY IS OF ULTIMATE IMPORTANCE, TABLES CAN BE USED FOR DISPLAY
Adjacent areas	MEN'S APPAREL DEPARTMENTS.
Department location	LEVEL 2 OR 3
Lighting	SPOTS TO EMPHASIZE WALL DISPLAYS &
Materials	PLUSH CHAIRS, GLASS SHELVING, REFLECTIVE TABLES & WALL SECTIONS, LAMPS CAN ADD HOME APPEARANCE.

DEMAND - CASUAL, FASHION, SPORT
SEMI - SANDALS, SLIPPERS,
IMPULSE - POLISH, CREAMS, BRUSHES, LEATHER GOODS,

4110 INFANT WEAR

Description:
- SLEEP WEAR, BLANKETS, INFANT CLOTHING, INFANT TOYS, SHOES,
- CAN BE POSITIONED AT A DISTANCE FROM THE ENTRANCE BECAUSE CUSTOMERS WILL SEEK IT OUT.
- PROBLEM OF IMAGERY.

Square footage
Selling space	650	SQ FT
Non-selling space	50	SQ FT

Customer	WOMEN
Type of service	ASSISTED
Type of good	SEMI-DEMAND
Type of display	HANGING - 30 LINEAR ON WALLS 10 4-WAYS - 35 LINEAR FT. MANNIKIN DISPLAY - 2 MINOR. COUNTER - 15'
Adjacent areas	USUALLY ADJACENT TO BOYS & GIRLS WEAR.
Department location	LEVEL 3
Lighting	CHILDRENS DEPARTMENTS TRADITIONALLY POSSESS A WELL LIT CHARACTER.
Materials	LIGHT COLORS & SOFT TEXTURES

4700 GIRLS APPAREL

Description:
- TRADITIONALLY CHARACTERIZED BY IMAGES OF A CHILDS ROOM, DOLL HOUSE
- AREA OF DRAMATIC PROMOTIONS THROUGHOUT YEAR, "BACK TO SCHOOL" ETC.
- MAJOR MERCHANDISE TURNOVER AREA AT BUSY TIMES.
- POSSIBLE CREATION OF UNIQUE IMAGES AS FIXTURES. ANIMALS, CREATURES, POPULAR CHARACTERS.
- * PLACE FOR ADULTS TO SIT & VIEW CHILDS "STYLE SHOW".

Square footage
Selling space	650	SQ FT
Non-selling space	50	SQ FT

Customer	GIRLS W/ ADULTS
Type of service	ASSISTED & CR FITTING RMS.
Type of good	SEMI-DEMAND
Type of display	HANGING - DRESSES, PANTS, SHIRTS. 40 LINEAR ON WALLS 10 4-WAYS FLOOR. MANNIKINS - COUNTER - 15' FOR
Adjacent areas	ADJACENT TO OTHER CHILDRENS APPAREL DEPARTMENTS.
Department location	LEVEL 3
Lighting	GENERALLY WELL LIT. OVERALL.
Materials	USE OF FEMINE COLORS &

4600 BOYS WEAR

Description:

- SNAKES & SNAILS & PUPPY DOG TAILS THATS WHAT LITTLE BOYS ARE MADE OF.
- TRADITIONALLY CHARACTERIZED BY IMAGES OF FOOTBALL, BASKETBALL, ASTRONAUTS & OTHER HERO TYPES.
- ATHLETE ENDORSEMENT IS ALL IMPORTANT.
- EATING AREA FOR ADULTS, IS A MUST.
-

Square footage

Selling space	600	SQ FT
Non-selling space	50	SQ FT

RESERVE STOCK AREA
WORK AREA

Customer	BOYS USUALLY ACCOMPANIED BY ADULTS
Type of service	ASSISTED # OF FITTING RM'S
Type of good	SEMI-DEMAND
Type of display	HANGING BINNING MANNIKINS COUNTER-
Adjacent areas	OTHER CHILDRENS APPAREL DEPARTMENTS
Department location	LEVEL 3
Lighting	
Materials	WOOD, METAL & OTHER TACTILE MATERIALS.

4670 YOUNG MEN

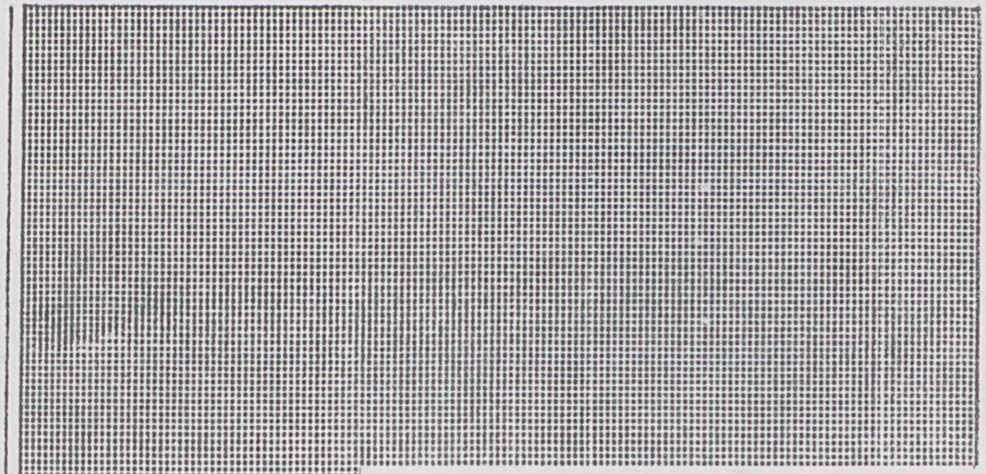
Description:

- SIMILAR CUSTOMER ATTITUDE AS JR. WOMENS CLOTHING.
- FINDING & BUILDING ONES IDENTITY DEVELOPING ONES TASTES.
- TRENDS ARE IMPORTANT.
- MORE INFORMED ABOUT STYLES TODAY.

Square footage

Selling space	600	SQ FT
Non-selling space	50	SQ FT

Customer	MEN - 15 & UP
Type of service	ASSISTED
Type of good	DEMAND
Type of display	HANGING BINNING - JEANS - PANTS
Adjacent areas	JR. WOMENS FOR CUST. INTERACTION. NEAR MENS DEPTS.
Department location	2ND
Lighting	
Materials	WOODS & OTHER TACTILE MATERIALS



9911 CHILDREN'S SHOES.

Description:

- CHILDREN'S SHOES ARE TRADITIONALLY GROUPED W/ WOMEN'S SHOES BECAUSE WOMEN DO MOST OF THE BUYING.
- USE OF CHILDHOOD IMAGES - SCHOOL BUSSES, HEROES.
-

Square footage

Selling space	100 SQ FT
Non-selling space	100 SQ FT
WORK AREA	
RESERVE STOCK AREA	
STORAGE	

Customer	BOYS & GIRLS ACCOMPANIED BY ADULTS.
Type of service	ASSISTED
Type of good	SEMI-DEMAND
Type of display	MAJOR DISPLAY ON WALL SHELVES INCLINED AT 5°. SO STYLES TO BE DISPLAYED.
Adjacent areas	CHILDRENS APPAREL SHOPS.
Department location	LEVEL 2
Lighting	
Materials	

5210 STATIONERY & PAPER GOODS

Description:
- LAYOUT SHOULD BE SIMPLE & AISLES SHOULD BE WIDE TO ALLOW FOR CIRCULATION & BROWSING.
- TALL UNITS ALONG PERIMETER. W/ LOW FIXTURES DIVIDING CENTRAL AREA.

Square footage
Selling space 230 SQ FT.
Non-selling space
RESERVE STOCK IN FIXTURES.

Customer	MEN & WOMEN
Type of service	SELF SERVICE
Type of good	IMPULSE
Type of display	STANDARD SHELVING UNITS W/ STOCK DRAWERS. LOW CABINETS, TABLES, STANDS & BINNING CAN ALSO BE USED.
Adjacent areas	SHOULD BE ON A MAJOR CIRCULATION AREA.
Department location	LEVEL 1 OR 2 OR BASEMENT
Lighting	GOOD GENERAL LIGHTING IS ESSENTIAL TO SELECTION. ALL MERCHANDISE IS ON DISPLAY.
Materials	SIMPLE FIXTURES IN SUBDUED COLORS SO AS NOT TO TAKE AWAY FROM MERCHANDISE.

5900 COSMETICS

Description:
- MAJOR MONEY MAKING DEPARTMENT OF A DEPARTMENT STORE.
- RAPID TURNOVER OF SMALL PRICED MERCHANDISE. MEANS FIXTURES MUST ACCOMODATE RESERVE STOCK.
- CHAIRS OR STOOLS THAT ALLOW SITTING WHILE VIEWING MERCHANDISE OR HAVING A FACIAL ARE A NECCESSITY.

Square footage
Selling space 1700 SQ FT
Non-selling space 220 SQ FT.
1 OFFICE @ 80
RESERVE STOCK AREA

Customer	WOMEN
Type of service	ASSISTED/ SELF SERVICE
Type of good	SEMI-DEMAND/ IMPULSE
Type of display	MERCHANDISE IS DISPLAY IN & ON TOP OF GLASS TOPPED COUNTERS W/ REAR ACCESS. RESERVE STOCK IN DRAWERS OF FIXTURES. COUNTER- 300 LINEAR FT.
Adjacent areas	TRADITIONALLY PLACED NEAR ENTRANCE OR NEAR VERTICAL CIRCULATION ON UPPER LEVELS.
Department location	LEVEL 1
Lighting	TRADITIONALLY WELL LIT FOR BROWSING PURPOSES, & READING OF BOXES LIGHTING IN FIXTURES FOR EMPHASIS.
Materials	SMOOTH FIXTURES OF SUBDUED COLORS TO EMPHASIZE MERCHANDISE.

6300 TOYS (ADULT EMPHASIS)

Description:
- MERCHANDISE INCLUDES STUFFED ANIMALS & CHARACTERS, SMALL NOVELTY ITEMS.
- THIS DEPARTMENT SHOULD BE ABLE TO EXPAND FOR CERTAIN TIMES OF YEAR.
- SOPHISTICATED CHARACTER. AS OPPOSED TO DOLL HOUSE CHARACTER OF CHILD'S DEPART.

Square footage
Selling space 280 SQ FT
Non-selling space 40 SQ FT.
STORAGE FOR BOXES
SMALL PERCENTAGE OF RESERVE STOCK

Customer	PARENTS
Type of service	SELF SERVICE
Type of good	IMPULSE
Type of display	WALL SHELVING OF STUFFED ANIMALS BINNING CAN BE USED TO CREATE INTERESTING DISPLAYS. TABLES ALL W/ DRAWERS. COUNTERS.
Adjacent areas	ON MAJOR CIRCULATION PATH - TO INCREASE VISIBILITY.
Department location	LEVEL 1 OR 2
Lighting	DRAMATIC WALL DISPLAY LIGHTING - HIGH LEVEL W/ OVERALL LOWER LEVEL.
Materials	GLASS SHELVING. REFLECTIVE PANELS TO INCREASE THE PERCEIVED STOCK.

6600 LUGGAGE

Description:
- THIS DEPARTMENT IS CALLED A DRAW BECAUSE CUSTOMERS WANTING TO PURCHASE LUGGAGE WILL SEARCH OUT THIS DEPARTMENT. IF IT IS LOCATED AT A DISTANCE FROM THE ENTRANCE THE LUGGAGE DEPARTMENT CAN DRAW CUSTOMERS PAST IMPULSE & SEMI-DEMAND GOOD SPURRING ADDITIONAL PURCHASING.
- MERCHANDISE INCLUDES ALL SIZES OF LUGGAGE HANGING BAGS, BRIEF CASES ETC.

Square footage
Selling space 400 SQ FT
Non-selling space 80 SQ FT
MUST ACCOMODATE MANY BOXES.

Customer	MEN & WOMEN
Type of service	ASSISTED
Type of good	DEMAND / SEMI-DEMAND
Type of display	LUGGAGE DISPLAYED IN SETS ON LOW PEDESTALS. HANGING - TRAVEL BAGS - 10 LIN. FT. 8 SETS. SINGLE LUGGAGE PIECES ON SHELVES BRIEF CASES ON SHELVES
Adjacent areas	MANY TIMES THE LUGGAGE DEPARTMENT IS PLACED NEAR RESTAURANT OR TRAVEL DEPARTMENT.
Department location	LEVEL 3, 4 OR BASEMENT.
Lighting	LIGHTING EMPHASIS ON PEDESTAL DISPLAYS. FIXTURE LIGHTING
Materials	

7100 BEDDING

Description:

- MERCHANDISE INCLUDES FOAM CHAIRS & SOFAS, END & COFFEE TABLES, TUBULAR CONSTRUCTION FURNITURE, ASSEMBLED FURNITURE, DIVIDERS,
- COMBINE HOME FURNISHING DEPARTMENTS TO CREATE FULL DISPLAYS.
- CHANGES IN FLOOR LEVELS TO CREATE INTEREST.
- WIDE TRAFFIC AISLES

Square footage	Selling space 2500 SQ FT Non-selling space 380 SQ FT RESERVE STOCK AREA ASSEMBLY AREA · W/ TOOL AREA STORAGE FOR BOXES.
Customer	COUPLES · MAJORITY
Type of service	ASSISTED / PERSONAL
Type of good	DEMAND / DRAW
Type of display	GROUPINGS OF FURNITURE · TO SPUR EXTRA PURCHASES, OPEN DISPLAYS TO ENCOURAGE CUSTOMERS TO WALK AROUND THEM.
Adjacent areas	OTHER HOME FURNISHING DEPARTMENTS. NEAR VERTICAL ACCESS.
Department location	LEVEL 3,4 OR BASEMENT
Lighting	SPOTS TO EMPHASIZE ARRANGEMENTS OF FURNITURE.
Materials	NEUTRAL TONE WALLS & CARPET TO LEND ITSELF TO ALL TYPES & COLORS OF FURNITURE. HARD WEARING MATERIALS EASILY MAINTAINED.

BED & TABLE LINEN

Description:

Square footage	Selling space Non-selling space RESERVE STOCK AREA STORAGE.
Customer	MEN & WOMEN
Type of service	ASSISTED / SELF SERVICE
Type of good	DEMAND / DRAW
Type of display	SHEETS · PACKAGED & IN BINS OR SLOTTED FIXTURES. 5 SIZES & WAFFIRED. QUILTS · HUNG & DISPLAYED ON PARTIAL BEDS BLANKETS · PACKAGED & ON SHELVES. TABLE LINEN · PACKAGED & IN BINNING.
Adjacent areas	OTHER HOME FURNISHING DEPARTMENTS.
Department location	LEVEL 3,4 OR BASEMENT
Lighting	NATURAL LIGHTING WILL ENHANCE MERCHANDISE.
Materials	NEUTRAL TONE WALLS & CARPET TO LEND ITSELF TO ALL COLORS & DESIGNS.

7600 CHINA & GLASSWARE

Description:
- MERCHANDISE INCLUDES 8 & 10 PIECE CHINA SETTINGS BOXED & DISPLAYED SEPARATELY. PLATES, CUPS, SAUCERS, BOWLS, - ETC.
- GLASSWARE - GOBLETS,

Square footage
Selling space 1000 SQ FT
Non-selling space 360 SQ FT
RESERVE STOCK AREA
STORAGE

Customer	MOSTLY WOMEN
Type of service	SELF SERVICE
Type of good	DEMAND / DRAW
Type of display	CHINA & GLASSWARE ARE DISPLAYED ON GLASS SHELVING ON WALLS OR IN FREE STANDING DISPLAY FIXTURES W/ RESERVE STOCK DRAWERS.
Adjacent areas	TABLE LINEN AREA & OTHER HOME FURNISHING DEPARTMENTS
Department location	LEVEL 3, 4 OR BASEMENT.
Lighting	SPOTS TO HIGHLIGHT WALL SHELVES & FIXTURE LIGHTS GIVE LUSTRE TO CHINA.
Materials	NEUTRAL TONE WALLS BEHIND DISPLAYS WILL EMPHASIZE CHINA PATTERN & CRYSTAL.

7700 SILVERWARE

Description:
- MANY TIMES THE NON-SELLING AREAS OF THE CHINA & GLASSWARE DEPARTMENT & THAT OF SILVER ARE IN THE SAME LOCATION.

Square footage
Selling space 120 SQ FT
Non-selling space
RESERVE STOCK IN FIXTURES

Customer	MOSTLY WOMEN
Type of service	ASSISTED & SELF SERVICE
Type of good	DEMAND / DRAW
Type of display	SILVER HAS TRADITIONALLY BE DISPLAYED IN GLASS TOPPED COUNTERS (W REAR ACCESS. (LOCKABLE),
Adjacent areas	CHINA, GLASSWARE & TABLE LINEN AREAS,
Department location	
Lighting	LIGHTING FROM INSIDE FIXTURE OR FROM ABOVE FIXTURE CAN WORK, VISIBILITY W/OUT GLARE.
Materials	REFLECTIVE MATERIALS ADD TO LUXURY OF DEPARTMENT.

7800 LAMPS & LIGHTING FIXTURES

Description:
- LAMPS ARE DELIVERED TO DEPARTMENT STILL IN BOXES SO STORAGE SPACE FOR EMPTY BOXES UNTIL THE ITEM IS SOLD.

Square footage
Selling space 500 SQ FT
Non-selling space 50 SQ FT.
RESERVE STOCK AREA
BOX STORAGE.

Customer	MEN & WOMEN
Type of service	ASSISTED / SELF SERVICE
Type of good	DEMAND / DRAW
Type of display	LAMPS CAN BE USED IN DISPLAYS W/ OTHER HOME FURNISHINGS TO ADD TO SALES APPEAL. LIGHTING IS DISPLAYED ON SHELVES FOR COMPARISON.
Adjacent areas	OTHER HOME FURNISHING AREAS.
Department location	LEVEL 3,4 OR BASEMENT.
Lighting	
Materials	

7910 GIFT DEPARTMENT

Description:
- RAPID TURNOVER OF MERCHANDISE MEANS FIXTURES MUST HAVE DRAWERS. FOR RESERVE STOCK TO KEEP SHELVES STOCKED AT ALL TIMES.
- AMPLE GROWING SPACE AROUND THIS DEPARTMENT IS APPRECIATED AT TIMES OF THE YEAR.
- MERCHANDISE INCLUDES CANDLES & HOLDERS, SILK FLOWERS, VASES,

Square footage
Selling space 400 SQ FT
Non-selling space 50 SQ FT.
RESERVE STOCK AREA
BOX STORAGE

Customer	WIDE VARIETY
Type of service	SELF SERVICE
Type of good	IMPULSE
Type of display	MERCHANDISE IS MOSTLY DISPLAYED ON SHELVES ON THE WALLS & IN FIXTURES.
Adjacent areas	ON A MAJOR CIRCULATION PATH. TRADITIONALLY ADJACENT TO HOME FURNISHINGS OR RESTAURANT.
Department location	LEVEL 3,4
Lighting	BRIGHT OVERALL CHARACTER IS BEST FOR SELECTION PROCESS & CAN REDUCE SHOPLIFTING POSSIBILITY.
Materials	

WINE SHOP -

Description:
- RAPID TURNOVER OF MERCHANDISE AT CERTAIN TIMES OF DAY. THE END OF THE WORK DAY SIGNALS BUSIEST TIME.
- CLIMATE CONTROL AS WELL AS LIGHTING CONTROL ARE IMPORTANT.

Square footage
Selling space 320 SQ FT
Non-selling space 50 FT

Customer	MEN & WOMEN
Type of service	SELF- SERVICE
Type of good	IMPULSE / DRAW
Type of display	A CRISS-CROSS FIXTURE IS GENERALLY USED TO STORE & DISPLAY WINE BOTTLES. VERTICAL ROWS ARE A WAY OF PRESENTING A GREAT QUANTITY OF WINE IN A SMALL AREA.
Adjacent areas	KITCHEN ACCESSORIES NEAR RESTAURANT
Department location	LEVEL 4, BASEMENT
Lighting	MUST BE CONTROLLED OR IT CAN HAVE AN ADVERSE EFFECT ON THE WINE.
Materials	WOOD

BATH SHOP

Description:
- MERCHANDSE INCLUDES BATH TOWELS, SHOWER CURTAINS, WICKER ACCESSORIES, CERAMIC ACCESSORIES, SOAPS.

Square footage
Selling space 500 SQ FT
Non-selling space 50 SQ FT
RESERVE STOCK IN FIXTURES
STORAGE

Customer	WOMEN
Type of service	SELF SERVICE
Type of good	SEMI-DEMAND
Type of display	MOST BATH MERCHANDISE IS DISPLAYED ON SHELVES LIT FROM CEILING SPOTS. TOWELS 150 FT
Adjacent areas	OTHER HOME FURNISHING DEPARTMENTS
Department location	LEVEL 3, 4 OR BASEMENT
Lighting	
Materials	CARPET

KITCHEN ACCESSORIES

Description:
- MERCHANDISE INCLUDES KITCHEN UTENSILS, TOOLS, DECORATING IDEAS, CUPS, MUGS, EVERYDAY DISHWARE & SILVER (PLASTIC), APRONS.
- AISLES MUST BE WIDE ENOUGH TO ALLOW BROWSING & CIRCULATING.
- SHOULD BE LOCATED BY MAJOR CIRCULATION PATH.
- USE OF KITCHEN TYPE MATERIALS TO

Square footage
Selling space 4100 SQ FT
Non-selling space 60 SQ FT.
MOST RESERVE STOCK CAN BE ON THE FLOOR IN THE FIXTURES.

Customer	MEN & WOMEN
Type of service	SELF SERVICE
Type of good	SEMI-DEMAND
Type of display	SHELVING ON WALLS & IN FIXTURES CAN BE USED TO DISPLAY DISHWARE & OTHER MERCHANDISE. BINNING - DISPLAY OF UTENSILS COUNTER.
Adjacent areas	ADJACENT TO WINE SHOP OR CAN BECOME A PART OF THE HOME FURNISHINGS AREA.
Department location	LEVEL 4, BASEMENT
Lighting	SPOTS TO LIGHT WALLS & FIXTURES
Materials	KITCHEN MATERIALS: LONG WEARING TILE (CERAMIC, VINYL) WOOD CABINETRY,

RECEIVING

Description:
- HERE IN RECEIVING GOODS ARE CHECKED, UNPACKED, MARKETED & FROM HERE MERCHANDISE IS DISTRIBUTED TO OTHER DEPARTMENTS.

Square footage
Selling space N/A
Non-selling space 5200 SQ FT

Customer	N/A
Type of service	N/A
Type of good	MUST HANDLE ALL TYPES OF GOODS.
Type of display	N/A
Adjacent areas	LOADING DOCK, REFUSE AREA, VERTICAL MERCH. CIRCULATION, STORAGE.
Department location	REAR OF LEVEL 1 OR BASEMENT.
Lighting	GENERAL & TASK LIGHTING - NATURAL LIGHT IF POSSIBLE - SKYLIGHTS.
Materials	DURABLE, EASILY CLEANED MATERIALS.

ALTERATIONS

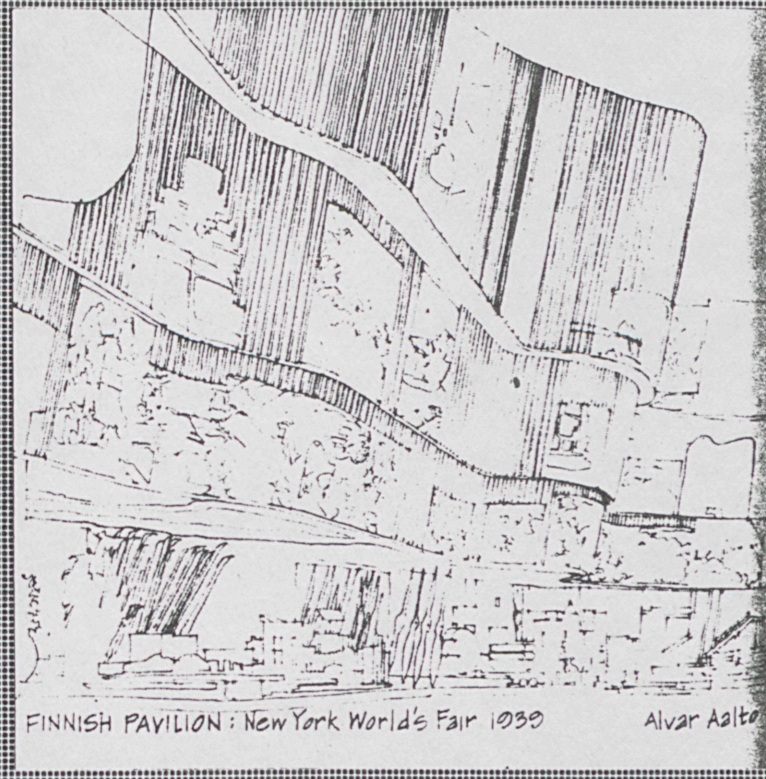
Description:

- OFFERED FREE OF CHARGE FOR ROUTINE HEMMING & OTHER MINOR CHANGES TO CLOTHING PURCHASED IN THE STORE.
- 4 WORK STATIONS - CONSISTING OF:
  - A SEWING MACHINE, THREAD
  - WORK COUNTER - 9' x 5'
  - TASK LIGHTING.
- HANGING AREA FOR WORK TO BE DONE & ANOTHER FOR WORK THAT IS DONE.

Square footage

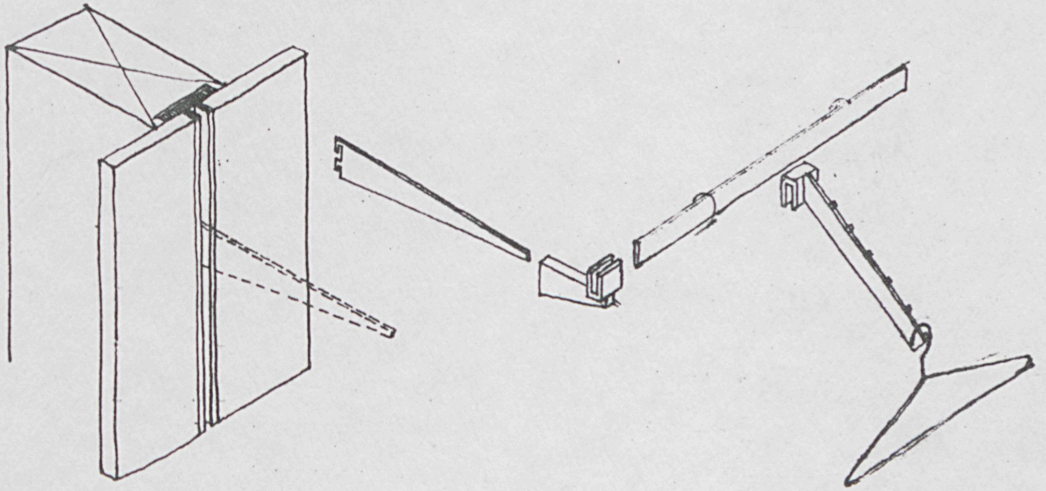
Selling space N/A
Non-selling space 300 SQ FT.

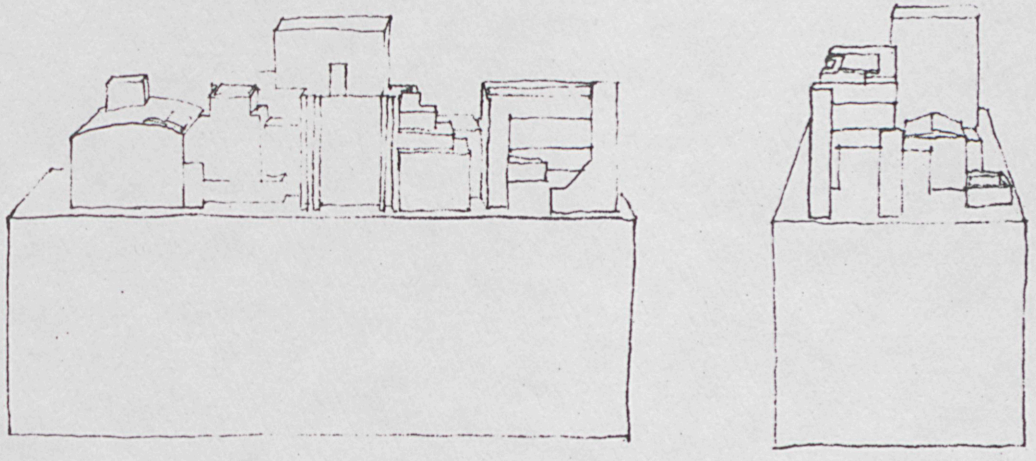
Customer	EMPLOYEES
Type of service	N/A
Type of good	N/A
Type of display	N/A
Adjacent areas	CENTRALIZED LOCATION BY GENERAL OFFICES.
Department location	LEVEL 1, 2, 3 BASEMENT
Lighting	NATURAL LIGHT WOULD BE A NICE ADDITION TO THIS WORK AREA. GENERAL & TASK LIGHTING.
Materials	DURABLE MATERIALS W/ LITTLE MAINTENANCE - SMOOTH SURFACES ARE EASIER TO CLEAN.



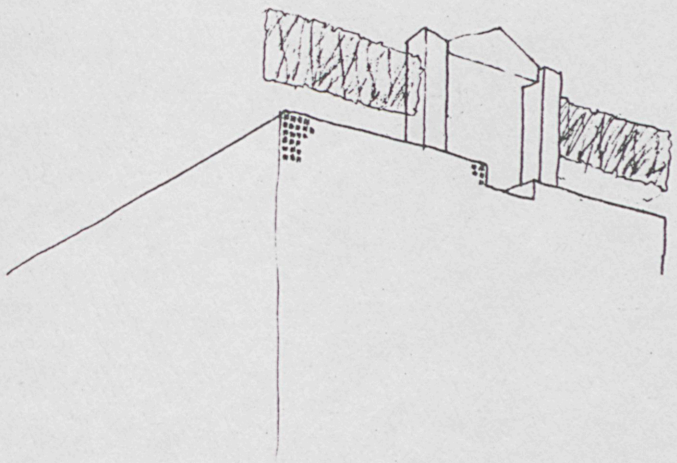
As a design element, a wall plane can merge with the floor or ceiling plane, or be articulated as an isolated plane. It can be a neutral backdrop for other elements in the space, or it can be a visually active element within it.

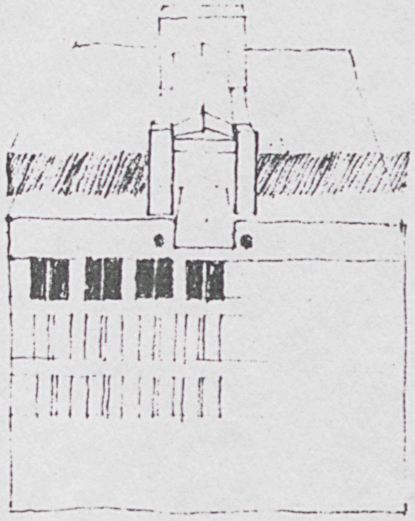
Fixturing

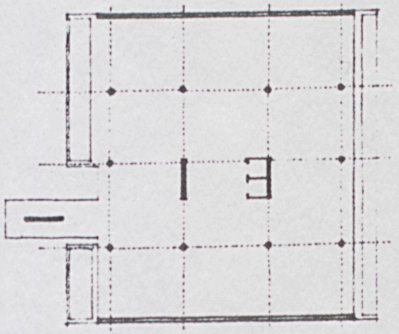




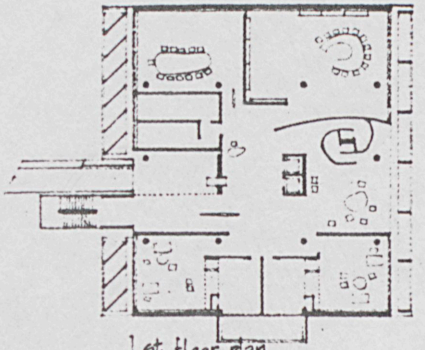
Roof seen from other taller buildings is a place for sculptural happening



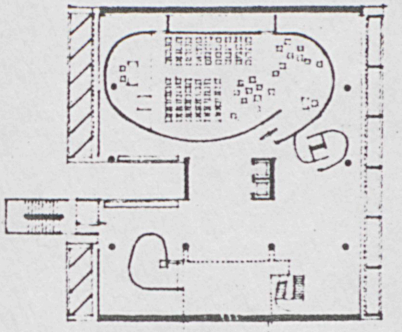




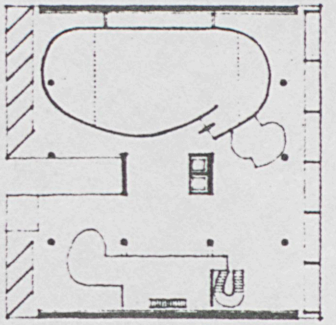
Column-grid pattern



1st floor plan

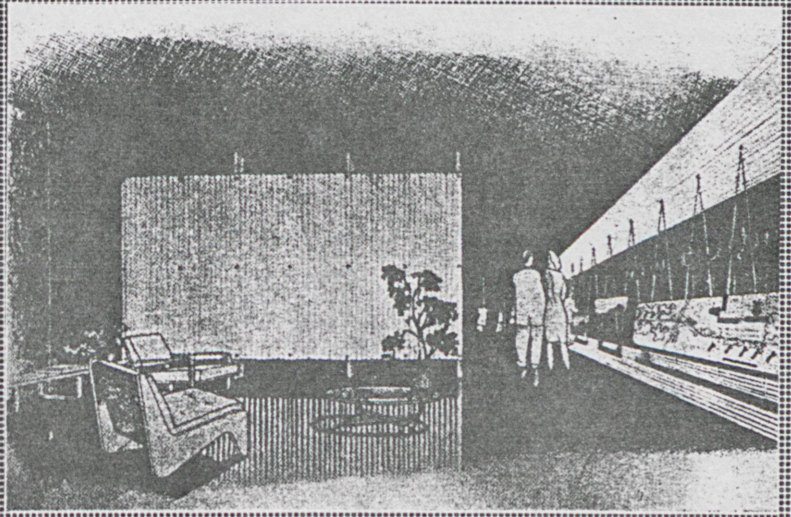


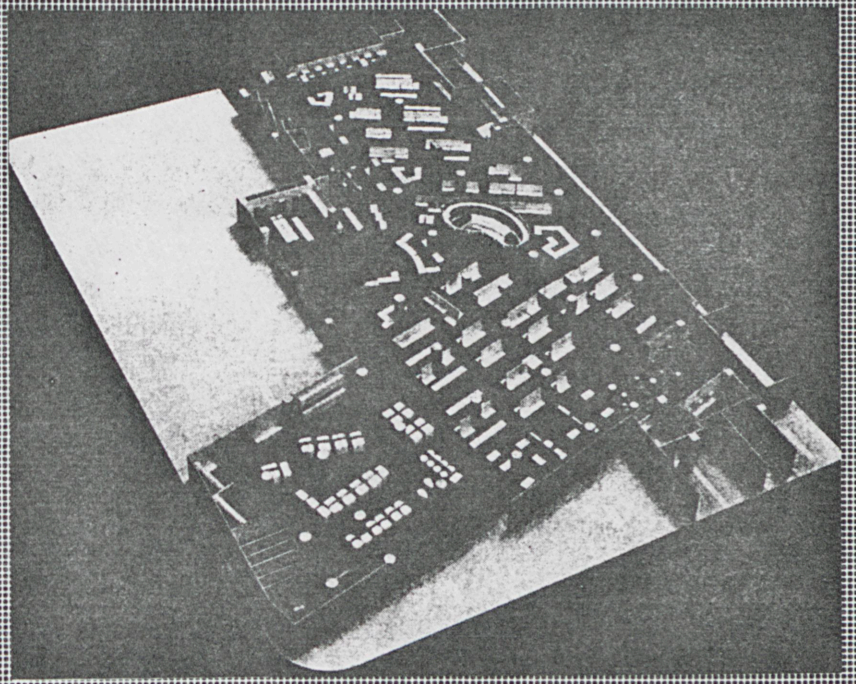
2nd floor plan



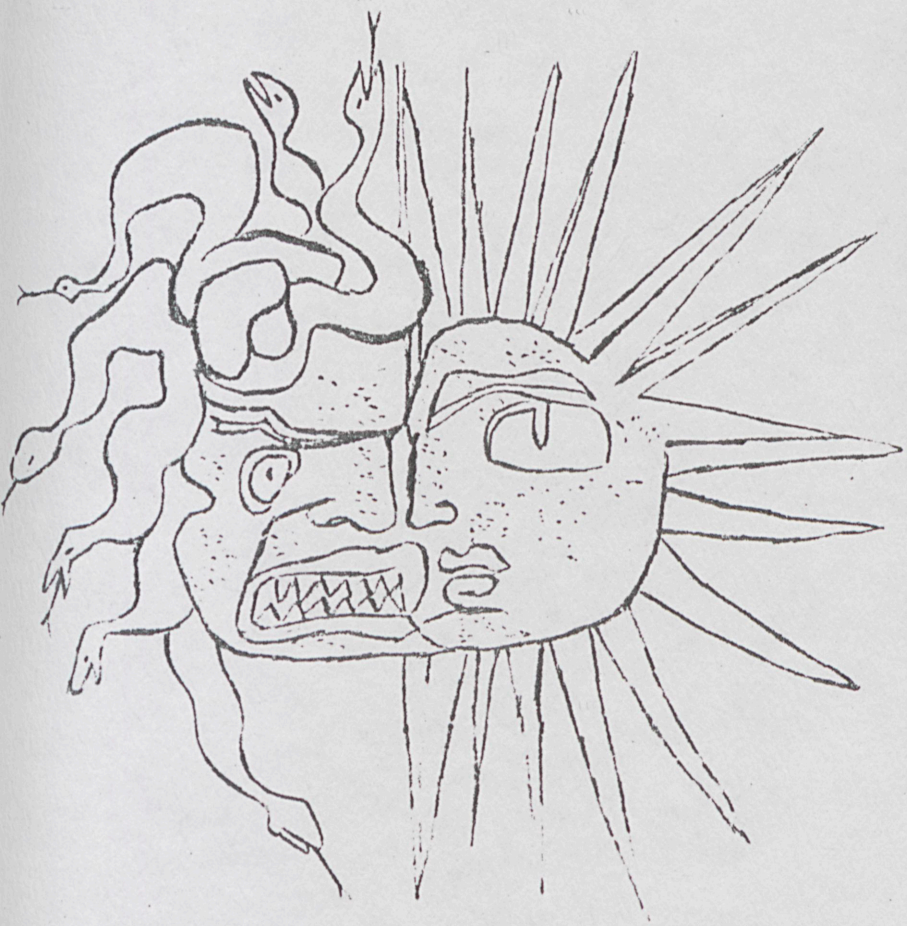
3rd floor plan

1. MILLOWNERS' ASSOCIATION: Ahmedabad, India. 1954 Le Corbusier





Model of housewares department, basement floor Macy's San Francisco, Calif. A working model used in the developement of the floor plan.



"But suppose that walls rise toward heaven in such a way that I am moved. I perceive your intentions. Your mood has been gentle, brutal, charming, or noble. The stones you have erected tell me so. You fix me to the place and my eyes regard it. They behold something which expresses a thought. A thought which reveals itself without word or sound, but solely by means of shapes which stand in a certain relationship to one another. These shapes are such that they are clearly revealed in light. The relationships between them have not necessarily any reference to what is practical or descriptive. They are a mathematical creation of your mind. They are the language of Architecture. By the use of raw materials and starting from conditions more or less utilitarian, you have established certain relationships which have aroused my emotions. This is Architecture."

Le Corbusier

FOOTNOTES

[1]Websters New World Dictionary, rev. ed. (1980), s.v. "Fashion".

[2]Dorothy S. Rogers, Linda R. Camons, Fashion (New York: Holt, Rinehard and Winston, 1983), p. 30.

[3]Abraham H. Maslow, "A Theory of Human Motivation," Psychological Review vol. 4 (July 1943): pp 370-396.

[4]Rogers, Fashion, p. 37.

[5]Ibid.

[6]Paul Nystrum, Economics of Fashion (New York: Ronald Press Co., 1928), p.55.

[7]Ibid.

[8]Robert F. Hartley, Retailing: Challenge and Opportunity 2nd. ed. (Boston: Houghton, Mifflin Co., 1980), p. 107.

[9]Ibid.

[10]William R. Darden, Retailing and Patron Behavior (New York: North-Holland, 1983), p. 142.

[11]William Bolen, Contemporary Retailing (New York: Citizen Press, 1980), p. 125.

[12]Rogers, Fashion, p. 259.

[13]Louis Parnes, Planning Stores That Pay (New York: F.W. Dodge Co., 1948), p. 159.

[14]Rogers, Fashion, p.259.

[15]Robert F. Lusch, Management of Retail Enterprises (Boston: Kent Publishing Co., 1982), p. 465.

[16]David Mun, Shops, A Manual of Planning and Design (London: The Architectural Press LTD., 1982), p. 65.

[17]Ibid. p. 71.

[18]Parnes, Planning Stores, p. 119.

[19]Ibid. p. 232.

[20]Ibid.

[21]Hartley, Retailing, p. 165.

[22]Mun, Shops, p. 70.

[23]Parnes, Planning Stores, p. 35.

[24]Hartley, Retailing, p.171.

[25]Rogers, Fashion, p. 257.

[26]Ibid. p. 259.

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