

CHEZ NOUS

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CHEZ NOUS

Men's and Women's Retail Clothing

Located in
Lord Byron Square
Minneapolis, Minnesota

by

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Montana State University
Bozeman, Montana

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Programming Analysis submitted in partial fulfillment
of the requirements for the degree

of

Bachelor of Arts

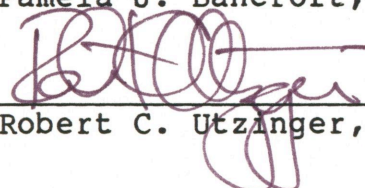
in

Interior Design

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This project is dedicated to my father,

Rodney Byron Carlson

[7/24/36 - 10/9/85]

INTRODUCTION

INTRODUCTION

The purpose of this project is to design the interior of a men's and women's retail clothing store to be located in the new Lord Byron Square Complex in downtown Minneapolis, Minnesota. The name of the store will be **Chez Nous**, which means "our place."

Lord Byron Square is a 400,000 square foot development project to take place in the existing Washburn Mill complex. Downtown Minneapolis is rapidly growing but does not have much space for expansion, with the possible exception of the riverfront area which has not been capitalized on in recent years. There are several vacant historical buildings along the river, and the first phase of revitalizing this area is currently taking place through the development of a luxury European style hotel and office complex, near Lord Byron Square.

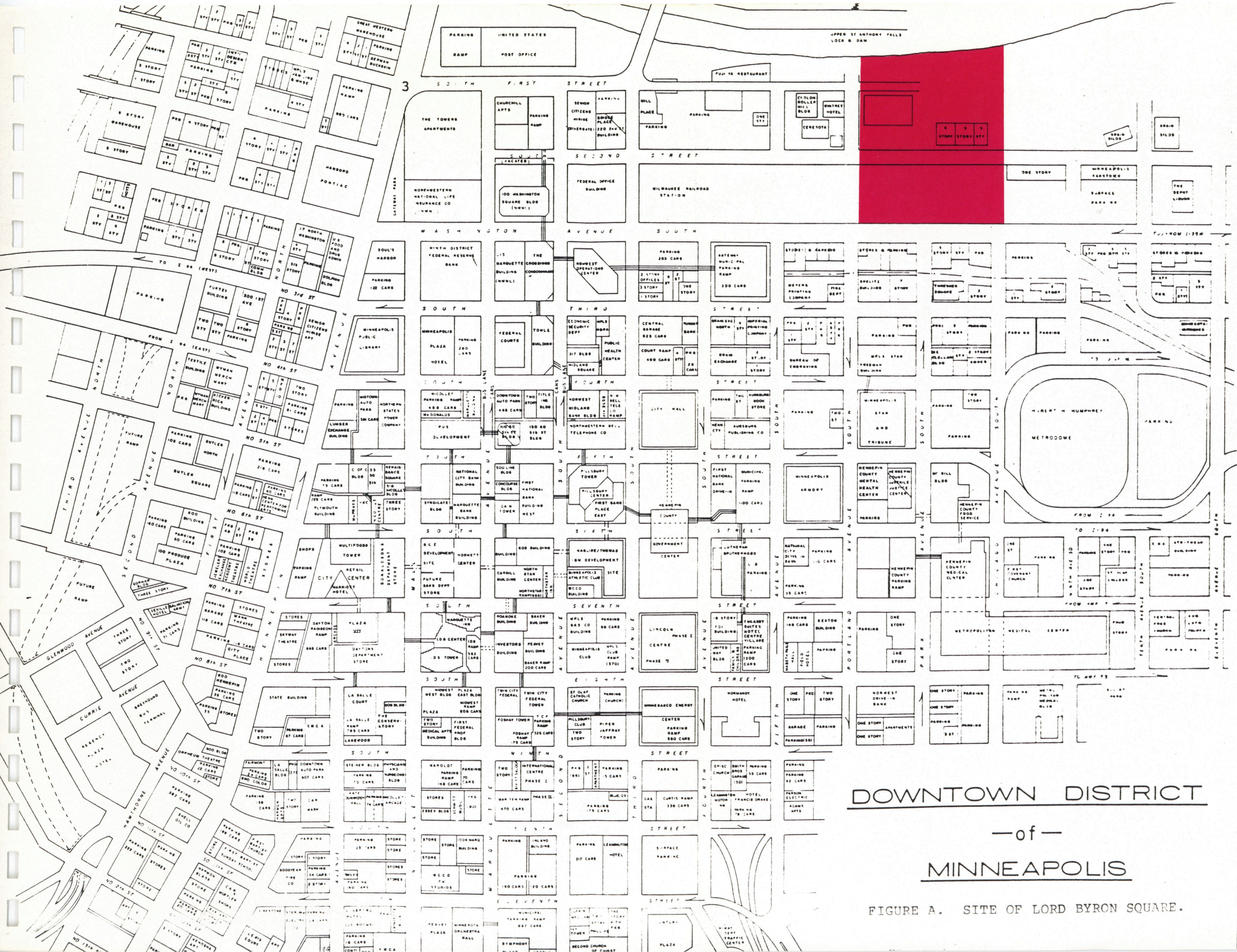
The Square is to be a high-quality retail and office complex. The first four floors will house the retail area, and the offices will occupy the remaining upper floors. The complex will later contain adjoining luxury housing (refer to Figure A).

Chez Nous will occupy 20,000 square feet -- 10,000 square feet on the third floor and 10,000 on the fourth floor. The two floors will be connected by elevators and stairs.

The primary entrance to **Chez Nous** will be located at the third floor adjacent to the parking area, which is at ground level. This floor will also have a secondary entry at its mall entrance. The fourth floor, as well, will have a secondary entrance at this mall entrance.

The space is currently vacant and all structural elements are exposed, making the integration of new systems less complicated. Particular attention will be given to the layout and organization of the required spaces, including lighting specialties. Mechanical and energy systems will be acknowledged, although they will not be specifically addressed because of the limited scope of this project.

Chez Nous will be aimed at attracting a clientele of high class professionals. The goal of the store is to provide service and quality. The final design should reflect this goal while also providing a functional and unique environment.



DOWNTOWN DISTRICT

-of-
MINNEAPOLIS

FIGURE A. SITE OF LORD BYRON SQUARE.

EXISTING FACILITY

EXISTING FACILITY

Exterior Description

The Washburn Mill is unique in that it has many different characteristics. It is as if the building has two different identities from one side to the other. The reason for this identity crisis is because of the many different stages of adding on to and updating the building that have taken place over the years. The largest part of the structure dates from 1876.

The west side is primarily constructed of a light tan brick with the use of heavy stone on some of the lower parts of the building. The covered walkway across the front also helps to unify the additions. The building provides interest from the extensive use of brick detailing throughout. The statuary on the tallest part of the building adds a distinct curiosity.

From the west side of the building, one has a direct view of downtown and Washington Street, which is a main traffic artery that passes one block away, directly in front of the building. The block immediately in front is vacant and is also part of the development project.

The west side, which has several doorways, enters on the third level. The windows have many different shapes from very traditional to the large warehouse variety.

The building's east side is constructed of heavy stone. There is a heavy stone arch which serves as the main entrance to this side. Entry is one level one. Above the entry is an engraved stone containing a short history of the building and site (refer to photos in Appendix A).

The rail tracks used to run through the center of the building; part of the tracks that extend outside the building are covered by a rusty metal shed.

To the south lies the grain elevator, which boasts a sign on its top that carries the name "Gold Medal."

The building is in fairly good condition except for needed cleaning and replacement or repair of existing windows.

Interior Description

The interior of the building has been fairly well cleaned out. All the equipment that was used in the milling process has been removed.

The building's inside, like the outside, has many different flavors and characteristics. The older parts of the building have heavy timber columns with wood joists and planking. Some of the newer parts are concrete and steel. The general condition of the interior would need some updating. The stairways and elevator shafts would probably have to be redone. The flooring is either concrete or wood decking covered with hardwood which is in poor condition.

The columns are laid out on a grid, as are the windows. The spacing of the columns varies from one part of the building to another. The range is from 13 to 20 feet.

The building's interior has been basically gutted of any features that may have been worthy of reuse. This allows a freedom to make changes without damaging or destroying the integrity of the building's interior.

The average ceiling height is 14'0", with 10'0" being the lowest and 18'0" the highest. This will facilitate the dropping of ceilings for mechanical ducts.

The building would need an updated mechanical system as well as other mechanical additions as required by Code considerations.

The section where **Chez Nous** is to be housed is the third and fourth floors in the center west building. This section of the building is one of the newest sections, primarily constructed of steel and concrete. The ceiling height is 13'0" on both floors of the space.

**HISTORY OF
WASHBURN CROSBY MILL**

**BRIEF HISTORY OF
WASHBURN-CROSBY COMPANY MILL**

The Washburn flour mill began operations in 1866. In 1928, this mill was to become known as General Mills.

On May 2, 1878, the "Great Minneapolis Mill Disaster" took place. The first explosion occurred in the Washburn "A" mill. Eighteen men were killed and six other mills were leveled in an explosion.

In the year 1879, the new Washburn mill was erected. A plaque embedded in the wall of the oldest part of the General Mills complex read as follows:

This mill was erected in the year 1879 on the site of Washburn Mill 'A' which was destroyed on the second day of May 1878, by fire, and the terrific explosion occasioned by the rapid combustion of flour dust. Not one stone was left upon another and every person engaged in the mill instantly lost his life. The following are the names of the faithful and well hired employees who fell victim to that awful calamity...

Fourteen names are listed and the memorial closes with the quotation, "Labor, wide as the Earth."

The original studios of the WCCO Radio Station, one of the oldest in Minneapolis, were housed in the tallest building of the complex, called the utility building. The call letters came from the name of Washburn-Crosby Company.

To the north of the utility building there used to be another section called the "C" Mill. This was dismantled in 1960.

Currently the building is vacant with only a few portions being used for warehouse space.

**HISTORICAL PRESERVATION
REQUIREMENTS AND IMPLICATIONS**

HISTORICAL PRESERVATION REQUIREMENTS AND IMPLICATIONS

The exterior of the Washburn "A" Mill is on the National Historical Register list. However, the interior is not registered. The building is located in the St. Anthony Falls Historical District, which is also on the National Register and State Register (see Figures B, C, D, E, and F).

The St. Anthony Falls District is acknowledged as the heart of the early city's economy, technology, and communication.

The National Register of Historic Places gives national distinction to select historic places and works through the state Historic preservation Commission.

The standards used for the preservation of historic buildings are the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. These standards can be found in Appendix B. The Historical Preservation Commission generally has final say in what can and cannot be done to a building on the Register.

"Rehabilitation," as defined by the Department of Interior, is as follows:

The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

For this building, the main historical concern is the preservation of the character of the exterior. The interior has little or no historical significance. Since this project is interior in nature, any interior design feature should not conflict or interfere with the overall appearance of the exterior of the building.

Possible conflicts are:

- Repairing/replacing windows -- preferably repairing; if they must be replaced, new materials must match exactly.

- Dropping of ceilings -- must be designed so they do not interfere with visual integrity of window openings on the exterior.
- Mechanical system -- must minimally disturb historical features and materials.
- Providing barrier-free access -- must take care in not radically changing, obscuring, damaging, or destroying character-defining materials or features in the process of rehabilitation.
- Installation of new openings -- may be installed on rear or other non-character defining elevations if required by new use.

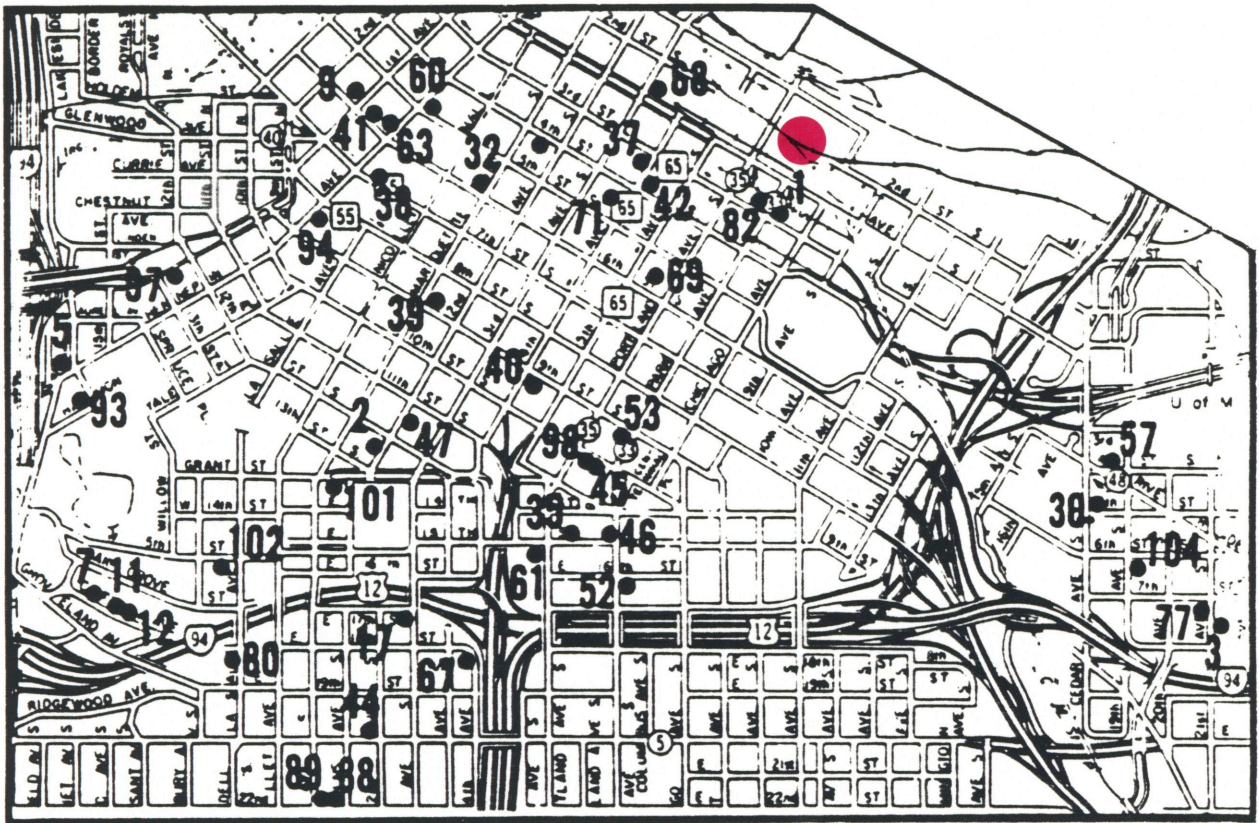


FIGURE B. WASHBURN 'A' MILL LOCATION.

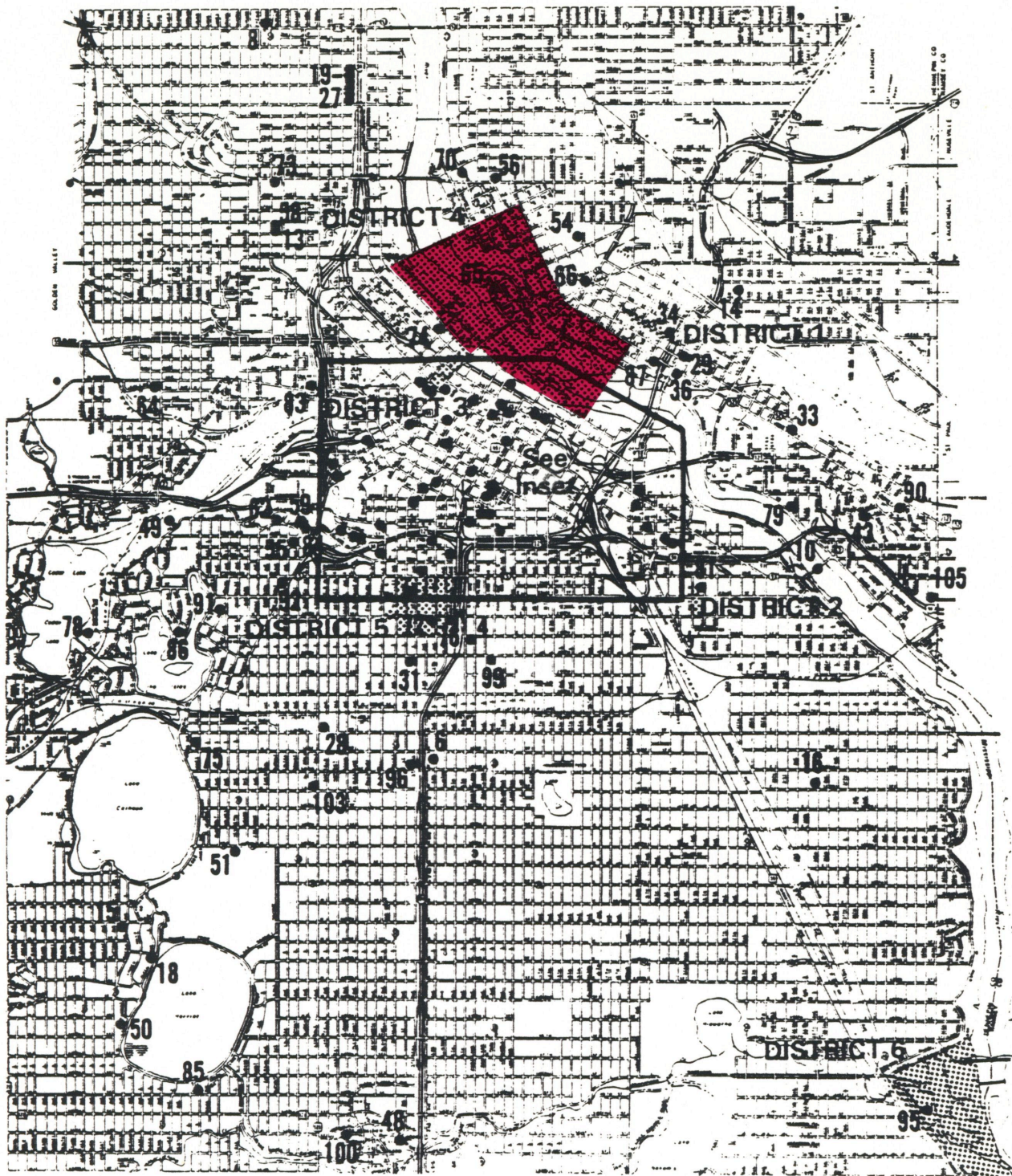
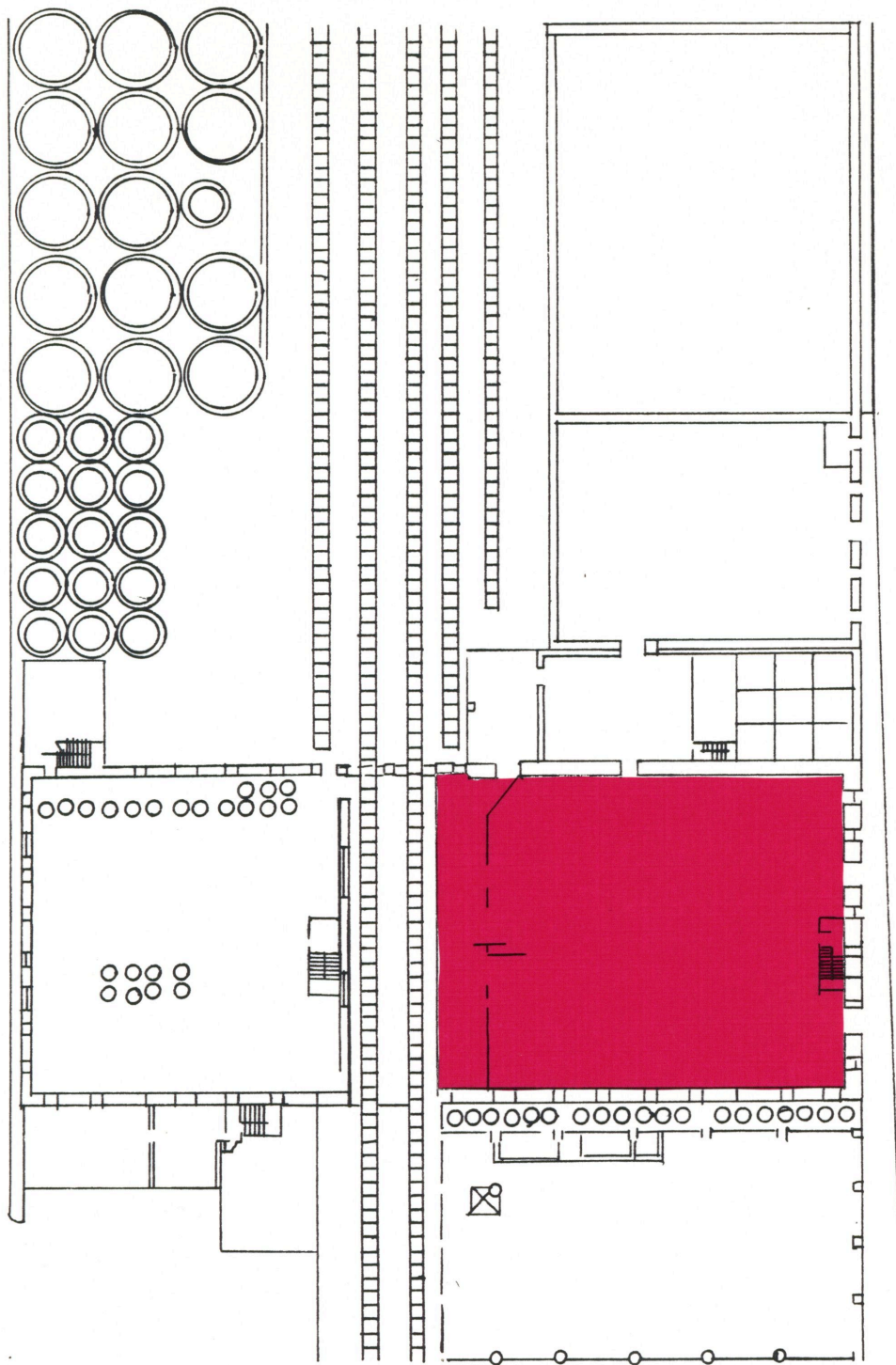


FIGURE C. DISTRICT 3, ST. ANTHONY FALLS HISTORICAL DISTRICT.



Location of Chez Nous

FIGURE D. FLOORPLAN OF LORD BYRON COMPLEX.

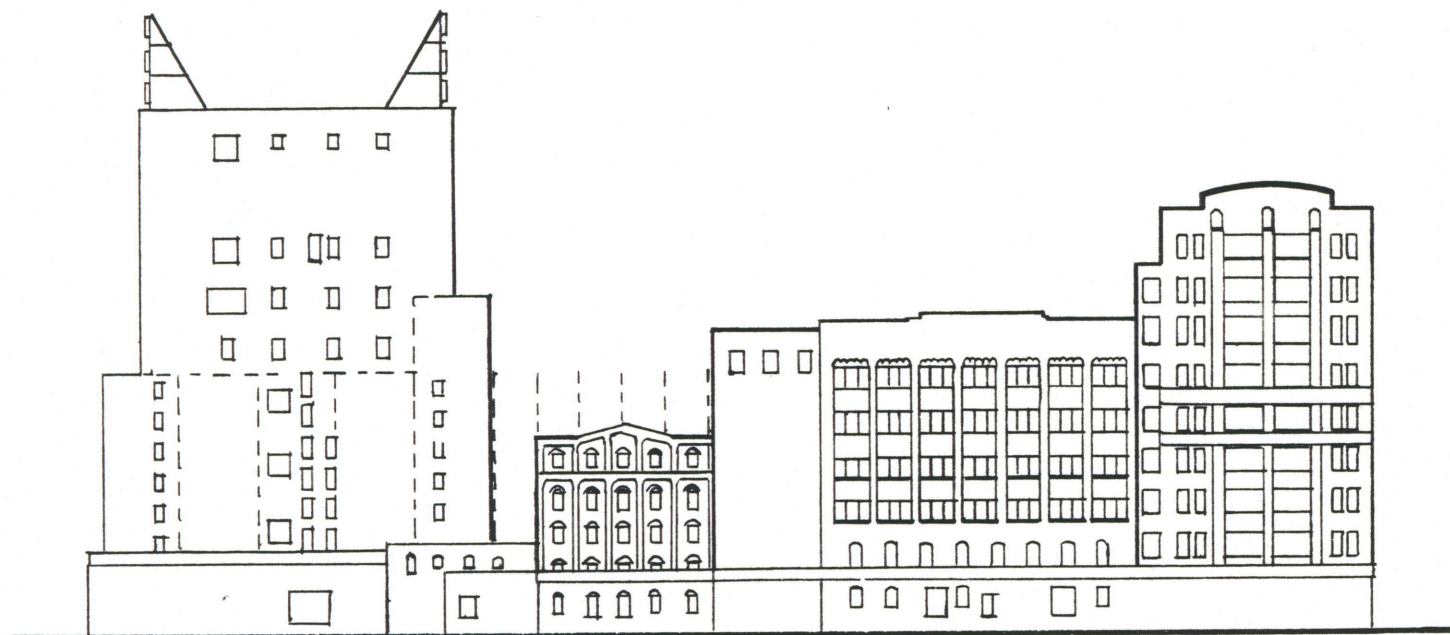


FIGURE E. WEST ELEVATION, LORD BYRON COMPLEX.



FIGURE F. EAST ELEVATION, LORD BYRON COMPLEX.

RETAIL SURVEY AND SUMMARY

RETAIL SURVEY AND SUMMARY

Retail Survey

A retail survey was conducted during the summer of 1987 to solicit information concerning the needs required for the variety of shops that would be housed in a complex of this nature. The survey consisted of 21 questions and copies were distributed around the Minneapolis retail areas. Approximately 39 percent of those surveyed responded.

A copy of the questionnaire, a list of respondents, and their answers can be found in Appendices B, C, and D, respectively.

Most of the retailers that responded have been in business for five years or more and the majority of their businesses are privately owned. The majority of the retailers selected their location either because of the exposure for their store or the availability of clients.

Items the retailers disliked most about their retail facility were as follows: (1) there wasn't enough customer parking, (2) their store was too small, (3) there wasn't enough storage space, and (4) there was no individual control of heat.

When asked how many square feet their facility contained, their responses varied widely. The following list is a breakdown of the respondents' answers in percentage form:

<u>Square Feet</u>	<u>Percent</u>
1000 or less	46.0
1001 - 2000	26.0
2001 - 3000	3.0
3001 - 4000	6.5
4001 - 5000	3.0
5001 - 6000	3.0
6001 - 7000	-0-
7001 - 8000	6.5
8001 - 9000	3.0
9001 - 10000	3.0

When asked what level their store was on, the majority responded either the first or second floor. A few stores were located on two or more levels.

Of the 39 retailers responding, 66 percent had the majority of their services of heat, electricity, and air conditioning included in their rental agreements.

When asked what their target market was, most replied with one or more age group, and some replied both male and female. Although some retailers responded more than once in each category, the results were calculated by the total of each group and broken down into percentages for each individual answer. The results are shown below:

<u>Age Group</u>	<u>Percent</u>	<u>Sex</u>	<u>Percent</u>	<u>Socio-econ. Group</u>	<u>Percent</u>
Teens	3	Male	50	High	45
20's	15	Female	50	Medium	50
30's	30			Low	5
40's	24				
50's	18				
60's+	10				

The results appear to show that the major target is between the ages of 30 and 50, has an income range of high to medium, and is either male or female. This seems to fit the description of the group we call the "working class professional."

The average number of customers at any time ranged from 0 to 30. It wasn't always the stores with the largest square footage that had the most customers; sometimes the smaller stores had the most.

The number of employees ranged from 1 to 20. Generally, the more exclusive or more specialized the store, the more employees it had. Otherwise, the number of employees was proportional to the square footage. These averaged approximately one employee for every 500 square feet of store space. The more specialized stores averaged approximately one employee for every 250 square feet.

When questioned about lighting needs of the store, most replies indicated a need for special lighting for display. A few felt the need to have light that reflected the true colors of items.

When asked if computer hookups were needed, 41 percent replied yes. When asked if there was an anticipated need for computerization in the future, only 18 percent of the remaining respondents said no. Most anticipated the use of the computer for inventory and accounting purposes.

When questioned about present storage accommodations, there was quite a discrepancy among respondents. Storage space ranged anywhere from 3 to 50 percent of total square footage. The respondents with less than 10 percent felt they did not have enough storage. The amount of storage varied, depending on the products sold. Stores that needed to display more products had less storage, whereas shoe stores, for example, which generally display only one of each item and store the rest of the items, required more storage space. Also some stores, such as jewelry stores, have cabinets out in the retail space that house extra or duplicated items.

When questioned about security, 75 percent of the respondents indicated some form, whether it was their own surveillance system or building security guards. Some chose to provide both.

Concerning questions relating to delivery times, respondents indicated that deliveries arrived any time during the week. Approximately 58 percent came in the afternoon and 42 percent in the morning. Approximately 67 percent of the stores had their deliveries made at the public entrance, with only 33 percent of the stores having their deliveries made through a private entrance. The stores that had deliveries made at the public entrance did not experience significant problems if the deliveries were small, but if deliveries were large, it became an inconvenience to the customers when they both had to use the same door. Stores with private entrances experienced fewer inconveniences. Delivery persons did not have to walk through the public areas, as most private entrances accessed the store's back room. Another positive aspect of the private entrance is that delivered items do not have to be put away immediately since they are not in the way of the customers.

The majority of the respondents attributed their success to their downtown locations. This area has many office towers, hotels, and events occurring that provide a constant flow of people.

The respondents stressed the importance of having enough delivery space for the unloading of trucks, as well as having a private freight elevator to prevent interference with public use of passenger elevators.

Summary

Although only 39 percent of the 100 questionnaires distributed were returned, the results came from a wide range of retail establishments. The results provided useful information concerning how retail stores function and how the retailers would like them to function.

The survey showed who was in the main target market. Shown also was what the stores attributed their success to. Also the sampling of the individual retailers defined what the needs were for the many types of stores -- from clothing to shoes, art, jewelry, etc.

Most reflected that they liked the downtown area because of all the pedestrian traffic, but most disliked the fact of lack of parking.

All responses were not useful, but the written responses helped to establish what was working and what was not.

The survey showed that there was a great deal of room for improvement in store design. Not all blame went to the designer; much was dictated by existing factors that would be too costly to change but might have been avoided if considered earlier.

GOALS AND CONCEPTS

GOALS

To unify a men's and women's retail clothing store.

To create a space that draws people in.

To create a grand space.

To give the space a sense of order.

To unify the third floor and fourth floor.

CONCEPTS

By the combination of like functions.

By use of circulation patterns.

By the use of the same elements or features with subtle changes.

By the creation of a grand entrance.

By focusing the entrance as if it was a funnel.

By not letting the customer see everything.

By giving spaces ample square footage.

By the use of quality materials.

By using the columns to an advantage to create a feeling of procession.

By the arrangement of spaces according to function.

By hierarchy style, with formal the highest.

By the use of an elevator.

By the use of a ground staircase.

By use of similar layouts.

By the use of materials and color.

GOALS

To integrate the mechanical and electrical systems so as to not distract from the design of the space.

To update the space to meet energy codes.

To create spaces that are uncluttered.

To give the store a sense of curiosity.

To give the space a sense of uniqueness.

CONCEPTS

By concealing vents and fixtures so they are not seen.

By making them part of the design.

By the lowering of the ceiling plane.

By different level changes in the ceiling plane.

By insulating all exterior walls.

By repairing and/or replacing glazing.

By putting in a new heating and air conditioning system.

By giving plenty of space to departments.

By the use of organized display systems.

By the use of wall-hung displays and shelving.

By use of innovative displays.

By the layout of the store.

By the size of the entry.

By the use of an element of surprise.

By the style of the design.

By making it unlike any other store.

GOALS

To maintain tradition in combination with modernization.

To maintain the rhythm of the exterior openings.

To create a strong central focal point.

To give the design a distinct image.

CONCEPTS

By the use of classical elements and materials.

By using the latest technology to achieve the desired result.

By working with them on the interior, and then on enhancing important features of the design.

By the use of a large vertical element, such as the grand staircase.

By the use of elegant detailing.

By keeping the design simple.

By being consistent in the use of materials and their quality.

**INTERIOR SPACE
ANALYSES INTRODUCTION**

INTERIOR SPACE ANALYSES

Included in the following pages are analyses of the different spaces required for **Chez Nous**. The data extracted from the survey distributed among the retail establishments of Minneapolis was utilized. Also, information was gained from the case studies as well as an interview that took place with a store planner, Jim Sekyo, of the Dayton/Hudson Corporation. (Refer to Appendix F for copy of interview.)

The information provided concerning each space is as follows:

Name of Space:

Approximate Square Feet:

Number of Occupants:

Space Description:

Requirements:

Needs:

Wants:

SPACE:**ENTRY****APPROXIMATE SQ.FT:**

1000

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Classy
- Inviting
- Light
- Restrictive
- Dominant

REQUIREMENTS:**Needs:**

- Handicapped accessible
- Hard floor surface
- Overhang
- Security
- Ample space
- Glass

Wants:

- Marble
- Display area in entry
- Transition space
- Recessed
- Distinct

SPACE:**DISPLAY (several kinds)****APPROXIMATE SQ.FT:**

500

NUMBER OF OCCUPANTS:

N/A

DESCRIPTION:

- Flexible
- Light
- Compact
- Simple
- Enclosed
- Open

REQUIREMENTS:**Needs:**

- Flexible lighting
- Electrical outlets
- Security

Wants:

- Flexibility
- Changeable surfaces

SPACE:**WOMEN'S SHOES****APPROXIMATE SQ.FT:**

600

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Comfortable
- Visible
- Flexible
- Organized

REQUIREMENTS:**Needs:**

- Seating
- Display units
- Mirrors (foot and full)
- Lighting (spots for display)
- Footstools

Wants:

- Hard flooring (stone)
- Carpet
- Some permanent display
- Soft seating
- Opposite Men's Shoes
- Phone

SPACE:**WOMEN'S SPORTSWEAR****APPROXIMATE SQ.FT:**

400

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Active
- Classy
- Organized
- Uncluttered

REQUIREMENTS:**Needs:**

- Shelves
- Hanging space
- Sports shoe display
- Seating
- Full-length mirrors
- Dressing rooms
- Flexible

Wants:

- Hard flooring (marble or wood)
- Benches for seating
- Phone

SPACE:**WOMEN'S CASUAL WEAR****APPROXIMATE SQ.FT:**

1000

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Informal
- Uncluttered
- Organized

REQUIREMENTS:**Needs:**

- Hanging display
- Special lighting--flexible
- Shelving--flexible
- Dressing rooms
- Storage

Wants:

- Carpeting
- Soft colors
- Exposure
- Phone

SPACE:**WOMEN'S SUITS****APPROXIMATE SQ.FT:**

500

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Spacious
- Luxurious
- Secluded
- Sophisticated

REQUIREMENTS:**Needs:**

- Hanging space
- Mirrors--full length
- Storage
- Dressing rooms

Wants:

- Carpeting
- Rich materials
- Available natural light
- Phone

SPACE:**WOMEN'S WARDROBE CONSULTANT****APPROXIMATE SQ.FT:**

150

NUMBER OF OCCUPANTS:

1 to 3

DESCRIPTION:

- Centralized
- Classy
- Convenient
- Visible

REQUIREMENTS:**Needs:**

- Desk
- Chairs
- Phone
- Credenza
- Access to computer

Wants:

- Plants
- Carpeting
- Expensive materials
- Soft chairs

SPACE:**WOMEN'S BLOUSES****APPROXIMATE SQ.FT:**

300

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Organized
- Uncluttered
- Well-lit

REQUIREMENTS:**Needs:**

- Hanging units
- Display
- Storage
- Full-length mirrors
- Dressing rooms

Wants:

- Carpeting
- Phone

SPACE:**WOMEN'S LINGERIE****APPROXIMATE SQ.FT:**

400

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Functional
- Uncluttered
- Organized
- Feminine
- Private

REQUIREMENTS:**Needs:**

- Special shelves
- Wall display
- Free-standing units
- Storage
- Flexible lighting
- Dressing rooms

Wants:

- Adjacent to Women's Suits
- Phone

SPACE:**WOMEN'S ACCESSORIES****APPROXIMATE SQ.FT:**

400

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Secure
- Organized
- Well-lit
- High profile

REQUIREMENTS:**Needs:**

- Specialty glass display cabinets with locks
- Flexible display units
- Counter mirrors
- Phone

Wants:

- Carpeting
- Display lighting in cabinets

SPACE:**WOMEN'S COATS****APPROXIMATE SQ.FT:**

150

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Organized
- High profile
- Flexible
- Well-lit

REQUIREMENTS:**Needs:**

- Adjustable hanging units
- Shelves for accessories
- Full-length mirrors
- Showcases

Wants:

- Carpeting
- Next to Women's Formal Clothing
- Phone

SPACE: **MEN'S SHOES****APPROXIMATE SQ.FT:** 600**NUMBER OF OCCUPANTS:** Varies

DESCRIPTION:

- Comfortable
- Visible
- Flexible
- Organized

REQUIREMENTS:

Needs:

- Seating
- Display units
- Mirrors (foot and full)
- Lighting (spots for display)
- Footstools

Wants:

- Hard flooring (stone)
- Carpet
- Some permanent display
- Soft seating
- Opposite Women's Shoes
- Phone

SPACE:**MEN'S SPORTSWEAR****APPROXIMATE SQ.FT:**

400

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Active
- Classy
- Organized
- Uncluttered

REQUIREMENTS:**Needs:**

- Shelves
- Hanging space
- Sports shoe display
- Seating
- Full-length mirrors
- Dressing rooms
- Flexible

Wants:

- Hard flooring (marble or wood)
- Benches for seating
- Phone

SPACE:**MEN'S CASUAL WEAR****APPROXIMATE SQ.FT:**

1000

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Informal
- Uncluttered
- Organized

REQUIREMENTS:**Needs:**

- Hanging display
- Special lighting--flexible
- Shelving--flexible
- Dressing rooms
- Storage

Wants:

- Carpeting
- Soft colors
- Exposure
- Phone

SPACE:**MEN'S SUITS****APPROXIMATE SQ.FT:**

500

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Spacious
- Luxurious
- Secluded
- Sophisticated

REQUIREMENTS:**Needs:**

- Hanging space
- Mirrors--full length
- Storage
- Dressing rooms

Wants:

- Carpeting
- Rich materials
- Available natural light
- Phone

SPACE:**MEN'S WARDROBE CONSULTANT****APPROXIMATE SQ.FT:**

150

NUMBER OF OCCUPANTS:

1 to 3

DESCRIPTION:

- Centralized
- Classy
- Convenient
- Visible

REQUIREMENTS:**Needs:**

- Desk
- Chairs
- Phone
- Credenza
- Access to computer

Wants:

- Plants
- Carpeting
- Expensive materials
- Soft chairs

SPACE:**MEN'S DRESS SHIRTS****APPROXIMATE SQ.FT:**

300

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Organized
- Uncluttered
- Well-lit

REQUIREMENTS:**Needs:**

- Special shirt shelves
- Display
- Storage
- Full-length mirrors
- Dressing rooms

Wants:

- Carpeting
- Individual shirt display
- Next to Men's Suits
- Phone

SPACE:**MEN'S FURNISHINGS****APPROXIMATE SQ.FT:** 300**NUMBER OF OCCUPANTS:** Varies**DESCRIPTION:**

- Functional
- Uncluttered
- Organized
- Masculine

REQUIREMENTS:**Needs:**

- Special shelves
- Wall display
- Free-standing units
- Storage
- Flexible lighting
- Dressing rooms

Wants:

- Separated from Women's Furnishings
- Carpeting
- Phone

SPACE:**MEN'S ACCESSORIES****APPROXIMATE SQ.FT:** 300**NUMBER OF OCCUPANTS:** Varies**DESCRIPTION:**

- Secure
- Organized
- Well-lit
- High profile

REQUIREMENTS:**Needs:**

- Specialty glass display cabinets with locks
- Flexible display units
- Counter mirrors
- Phone

Wants:

- Carpeting
- Display lighting in cabinets

SPACE:**MEN'S OVERCOATS****APPROXIMATE SQ.FT:**

150

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Organized
- High profile
- Flexible
- Well-lit

REQUIREMENTS:**Needs:**

- Adjustable hanging units
- Shelves for accessories
- Full-length mirrors
- Showcases

Wants:

- Carpeting
- Next to Men's Formal Clothing
- Phone

SPACE:

WAITING AREA

(For customers in suit retail area)

APPROXIMATE SQ.FT:

150 to 200

NUMBER OF OCCUPANTS:

4 to 6

DESCRIPTION:

- Spacious
- Comfortable
- Private
- Centralized

REQUIREMENTS:

Needs:

- Chairs
- Table

Wants:

- Plants
- Carpeting
- Complimentary refreshment service

SPACE:**TAILOR'S WORK AREA****APPROXIMATE SQ.FT:**

200

NUMBER OF OCCUPANTS:

1 to 2

DESCRIPTION:

- Organized
- Private
- Centralized
- Well-lit

REQUIREMENTS:**Needs:**

- Hanging space
- Sewing machines
- Storage
- Computer
- Shelving
- Tables

Wants:

- Smooth surface
- Hard flooring (wood)
- Easy to clean
- Phone

SPACE:**FITTING ROOM****APPROXIMATE SQ.FT:** 100**NUMBER OF OCCUPANTS:** 2**DESCRIPTION:**

- Centralized
- Spacious
- Showplace
- Well-lit

REQUIREMENTS:**Needs:**

- Mirrors
- Elevated platform
- Lights

Wants:

- To be centralized
- Surrounded by mirrors
- Carpeting
- Phone

SPACE:**CUSTOMER SERVICE****APPROXIMATE SQ.FT:**

400

NUMBER OF OCCUPANTS:

2 to 3

DESCRIPTION:

- Well organized
- Uncluttered
- Centralized
- Welcoming

REQUIREMENTS:**Needs:**

- Access to exterior
- Place for gift wrap
- Computer
- Counter
- Phones
- Chairs
- Storage

Wants:

- Access to storage
- Connection between floors (dumb-waiter)
- Work area enclosed

SPACE:

OFFICES: Manager, Assistant
Manager, Secretary,
Accountant, and
Security

APPROXIMATE SQ.FT:

1000 (divided among 5 spaces)

NUMBER OF OCCUPANTS:

Approximately 5

DESCRIPTION:

- Well organized
- Low profile
- Comfortable
- Well-lit

REQUIREMENTS:**Needs:**

- Space for computer
- Space for printer
- Space for copier
- Phones
- Filing cabinets
- Desks
- Chairs
- Separated from public
- Surveillance equipment

Wants:

- Carpeting
- Artwork
- Private entrance

SPACE:**STORAGE AREA**

(Divided between two floors)

APPROXIMATE SQ.FT:

2000

NUMBER OF OCCUPANTS:

Varies

DESCRIPTION:

- Clean
- Organized
- Efficient
- Well-lit

REQUIREMENTS:**Needs:**

- Shelving
- Hanging space
- Phone

Wants:

- Hard floor (tile)
- Divided among departments
- Shelving (no sharp edges)
- Low-visibility entrances

SPACE: **DRESSING ROOMS (approximately 12)**
(Divided between two floors)

APPROXIMATE SQ.FT: 45 each (540 sq.ft. total)

NUMBER OF OCCUPANTS: 1 each

DESCRIPTION:

- Luxurious
- Well-lit
- Comfortable
- Private
- Spacious

REQUIREMENTS:

Needs:

- Full-length mirrors
- Seating
- Hanging space

Wants:

- Carpeting
- Full doors
- Totally enclosed

SPACE: RESTROOMS (PUBLIC) -- 4
(One men's, one women's on each floor)

APPROXIMATE SQ.FT: 150 each (600 sq.ft. total)

NUMBER OF OCCUPANTS: 2 each

DESCRIPTION:

- Private
- Clean
- Well-lit

REQUIREMENTS:

Needs:

- Handicapped equipped toilets
- Urinal (Men's Restroom)
- Mirror
- Towel rack
- Waste basket
- Toilet paper holder

Wants:

- Marble counter
- Hard flooring
- Low visibility from public

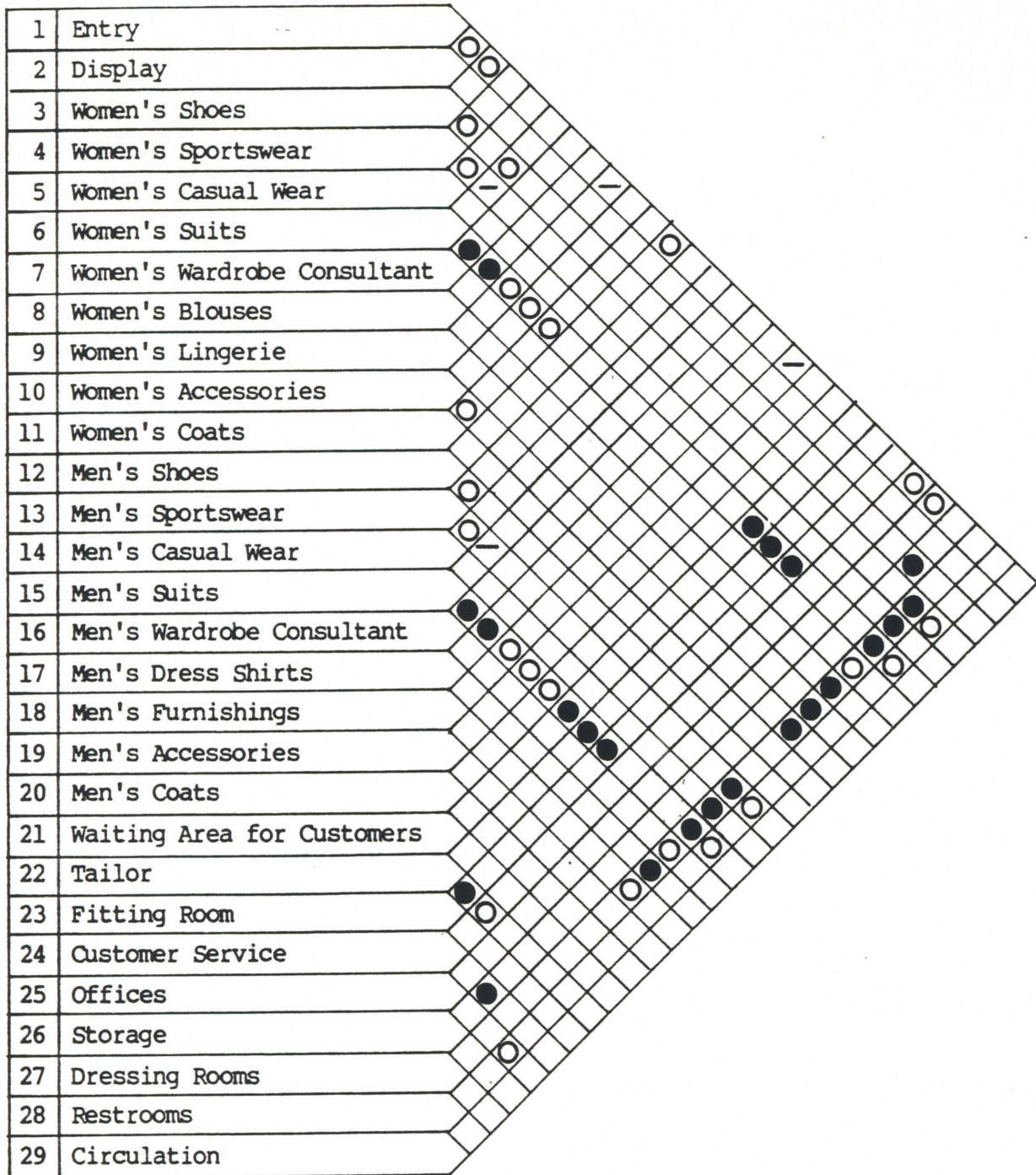
SQUARE FOOTAGE SUMMARY

SQUARE FOOTAGE SUMMARY

<u>Space</u>	<u>Sq.Ft.</u>
(1) Entry (5 @ 200 sq.ft. ea.).....	1,000
(2) Display (ca. 10 @ 50 sq.ft. ea.).....	500
(3) Women's Shoes.....	600
(4) Women's Sportswear.....	400
(5) Women's Casual Wear.....	1,000
(6) Women's Suits.....	500
(7) Women's Wardrobe Consultant.....	150
(8) Women's Blouses.....	300
(9) Women's Lingerie.....	400
(10) Women's Accessories.....	400
(11) Women's Coats.....	150
(12) Men's Shoes.....	600
(13) Men's Sportswear.....	400
(14) Men's Casual Wear.....	1,000
(15) Men's Suits.....	500
(16) Men's Wardrobe Consultant.....	150
(17) Men's Dress Shirts.....	300
(18) Men's Furnishings.....	300
(19) Men's Accessories.....	300
(20) Men's Coats.....	150
(21) Waiting Area for Customers.....	200
(22) Tailor.....	200
(23) Fitting Room.....	100
(24) Customer Service.....	400
(25) Offices (Manager, Assistant Manager, Secretary, Accountant, Security).....	1,000
(26) Storage.....	2,000
(27) Dressing Rooms.....	540
(28) Restrooms (Public).....	600
(29) Circulation (25% of 20,000 sq.ft.).....	5,000
Total.....	19,140

The existing space is 20,000 square feet. The needs of the two floors add up to 19,140 square feet. The remaining 860 square feet will be used for adjusting spaces.

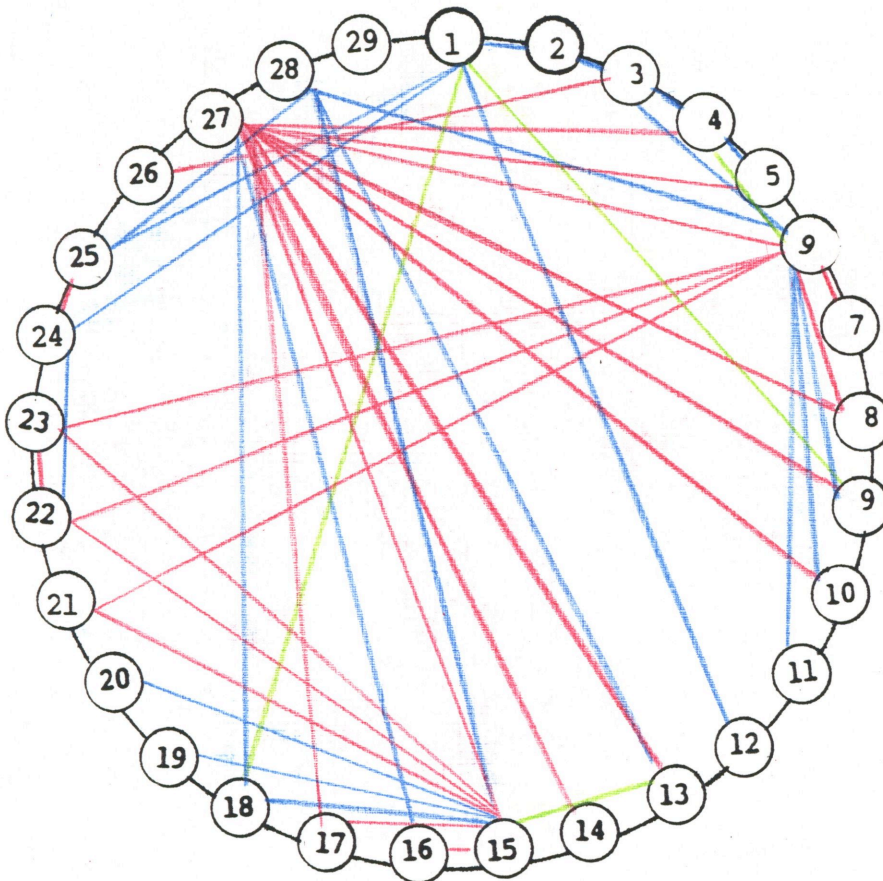
Spatial Matrix



Legend: ● Essential
○ Desirable
— Nondesirable

Bubble Diagram -- Phase 1

The first step shows the relationship of spaces to each other. No size consideration.



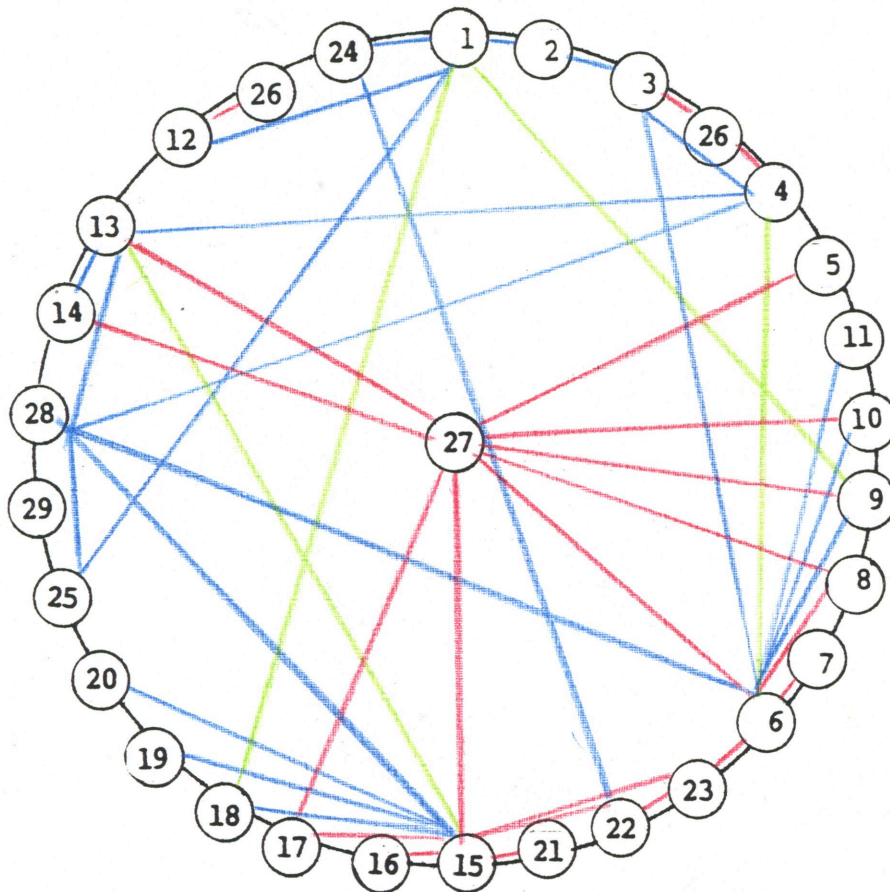
Legend: — Essential
— Desirable
— Non-Desirable

Legend of Spaces:

1 Entry	11 Women's Coats	21 Cust. Waiting Area
2 Display	12 Men's Shoes	22 Tailor
3 Women's Shoes	13 Men's Sportswear	23 Fitting Room
4 Women's Sportswear	14 Men's Casual Wear	24 Customer Service
5 Women's Casual Wear	15 Men's Suits	25 Offices
6 Women's Suits	16 Men's Wrdrb.Conslt.	26 Storage
7 Women's Wrdrb.Conslt.	17 Men's Dress Shirts	27 Dressing Rooms
8 Women's Blouses	18 Men's Furnishings	28 Restrooms
9 Women's Lingerie	19 Men's Accessories	29 Circulation
10 Women's Accessories	20 Men's Coats	

Bubble Diagram -- Phase 2

In step 2, the most popular space is placed at the top and the least desirable at the bottom. Other spaces are arranged according to importance. Again, no size consideration.



Legend: — Essential
— Desirable
— Non-Desirable

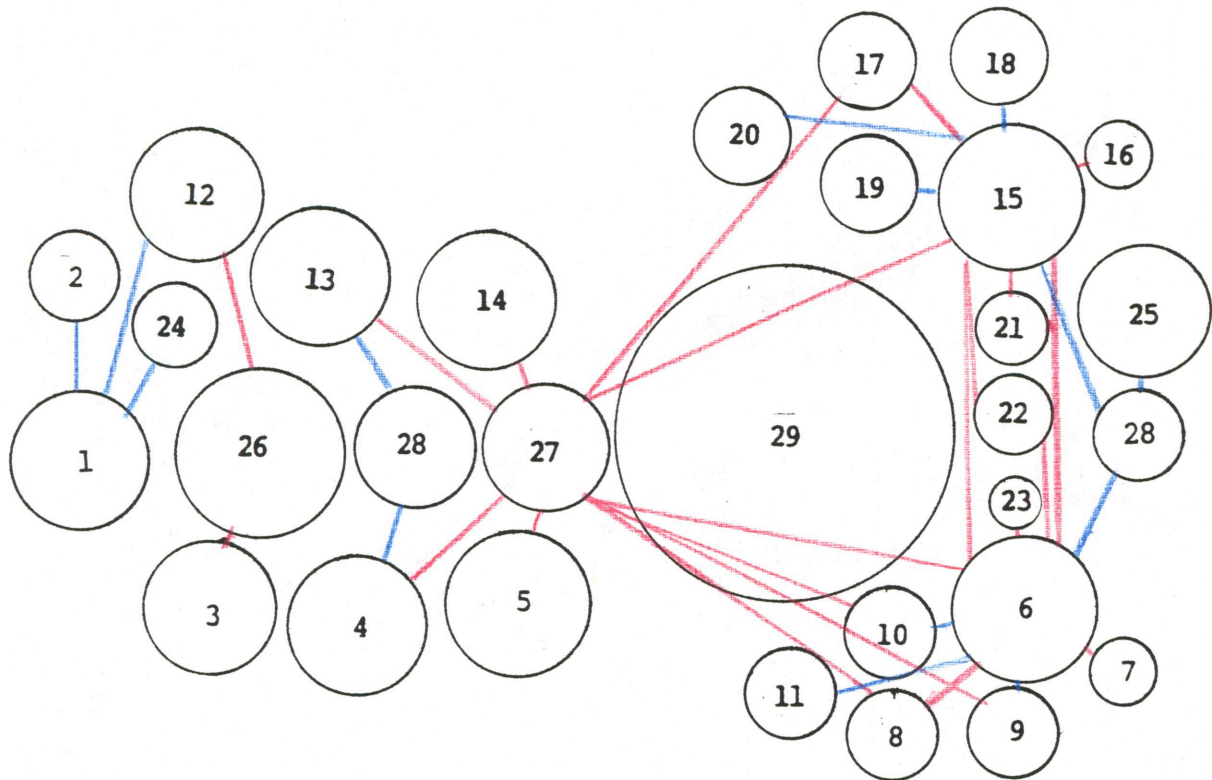
Legend of Spaces:

1 Entry	11 Women's Coats	21 Cust. Waiting Area
2 Display	12 Men's Shoes	22 Tailor
3 Women's Shoes	13 Men's Sportswear	23 Fitting Room
4 Women's Sportswear	14 Men's Casual Wear	24 Customer Service
5 Women's Casual Wear	15 Men's Suits	25 Offices
6 Women's Suits	16 Men's Wrdrb.Conslt.	26 Storage
7 Women's Wrdrb.Conslt.	17 Men's Dress Shirts	27 Dressing Rooms
8 Women's Blouses	18 Men's Furnishings	28 Restrooms
9 Women's Lingerie	19 Men's Accessories	29 Circulation
10 Women's Accessories	20 Men's Coats	

- | | | |
|-------------------------|------------------------|-----------------------|
| 1 Entry | 11 Women's Coats | 21 Cust. Waiting Area |
| 2 Display | 12 Men's Shoes | 22 Tailor |
| 3 Women's Shoes | 13 Men's Sportswear | 23 Fitting Room |
| 4 Women's Sportswear | 14 Men's Casual Wear | 24 Customer Service |
| 5 Women's Casual Wear | 15 Men's Suits | 25 Offices |
| 6 Women's Suits | 16 Men's Wrdrb.Conslt. | 26 Storage |
| 7 Women's Wrdrb.Conslt. | 17 Men's Dress Shirts | 27 Dressing Rooms |
| 8 Women's Blouses | 18 Men's Furnishings | 28 Restrooms |
| 9 Women's Lingerie | 19 Men's Accessories | 29 Circulation |
| 10 Women's Accessories | 20 Men's Coats | |

Bubble Diagram -- Phase 4

In step 4, the relative size of each is added.



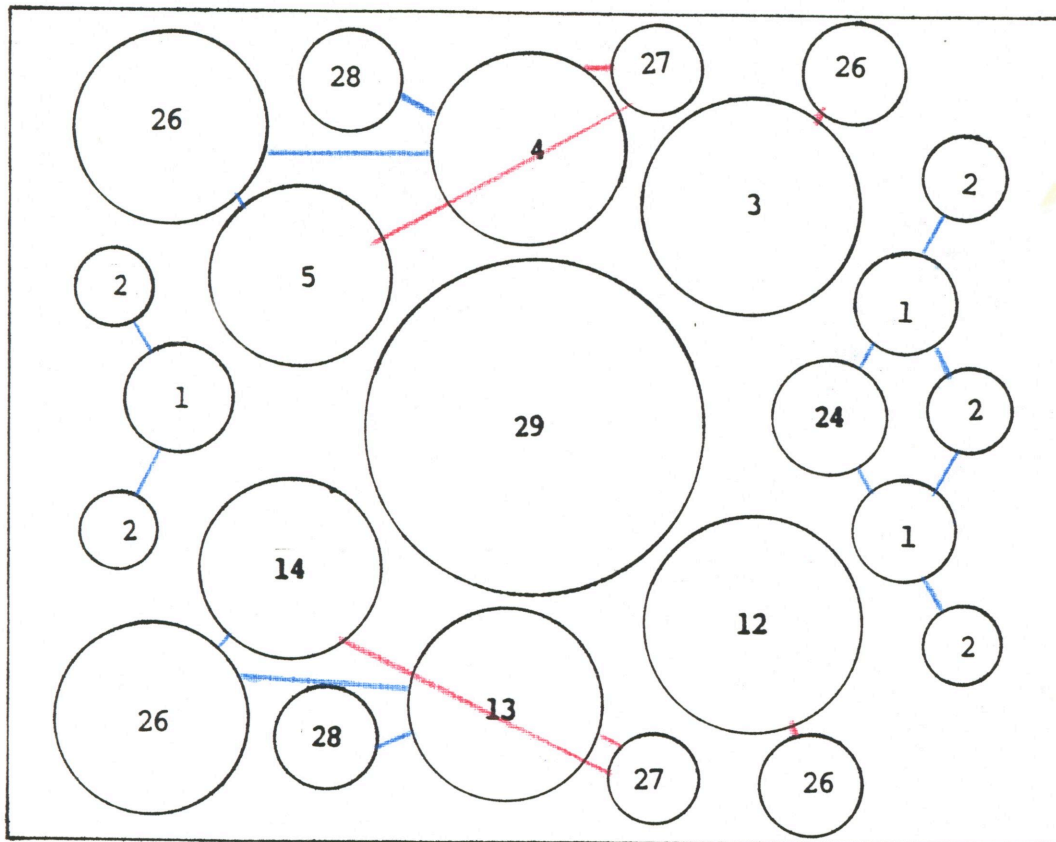
Legend of Spaces:

1 Entry	11 Women's Coats	21 Cust. Waiting Area
2 Display	12 Men's Shoes	22 Tailor
3 Women's Shoes	13 Men's Sportswear	23 Fitting Room
4 Women's Sportswear	14 Men's Casual Wear	24 Customer Service
5 Women's Casual Wear	15 Men's Suits	25 Offices
6 Women's Suits	16 Men's Wrdrb.Conslt.	26 Storage
7 Women's Wrdrb.Conslt.	17 Men's Dress Shirts	27 Dressing Rooms
8 Women's Blouses	18 Men's Furnishings	28 Restrooms
9 Women's Lingerie	19 Men's Accessories	29 Circulation
10 Women's Accessories	20 Men's Coats	

Legend: — Essential
 — Desirable
 — Non-Desirable

Bubble Diagram -- Phase 5 (First Floor)

In step 5, the spaces are arranged into the proportional building envelope according to previous flow diagrams. The need for view and natural light are determined.



First Floor Legend of Spaces:

Legend: — Essential
— Desirable
— Non-Desirable

View
Nat'l Light

1 Entry	11 Women's Coats	21 Cust. Waiting Area
2 Display	12 Men's Shoes	22 Tailor
3 Women's Shoes	13 Men's Sportswear	23 Fitting Room
4 Women's Sportswear	14 Men's Casual Wear	24 Customer Service
5 Women's Casual Wear	15 Men's Suits	25 Offices
6 Women's Suits	16 Men's Wrdrb.Conslt.	26 Storage
7 Women's Wrdrb.Conslt.	17 Men's Dress Shirts	27 Dressing Rooms
8 Women's Blouses	18 Men's Furnishings	28 Restrooms
9 Women's Lingerie	19 Men's Accessories	29 Circulation
10 Women's Accessories	20 Men's Coats	

- | | | |
|-------------------------|------------------------|-----------------------|
| 1 Entry | 11 Women's Coats | 21 Cust. Waiting Area |
| 2 Display | 12 Men's Shoes | 22 Tailor |
| 3 Women's Shoes | 13 Men's Sportswear | 23 Fitting Room |
| 4 Women's Sportswear | 14 Men's Casual Wear | 24 Customer Service |
| 5 Women's Casual Wear | 15 Men's Suits | 25 Offices |
| 6 Women's Suits | 16 Men's Wrdrb.Conslt. | 26 Storage |
| 7 Women's Wrdrb.Conslt. | 17 Men's Dress Shirts | 27 Dressing Rooms |
| 8 Women's Blouses | 18 Men's Furnishings | 28 Restrooms |
| 9 Women's Lingerie | 19 Men's Accessories | 29 Circulation |
| 10 Women's Accessories | 20 Men's Coats | |

CASE STUDIES

CASE STUDIES

On the following pages are several studies on retail spaces. One deals with a whole complex and the other studies deal with men's and women's stores. An analysis has been done on each and implications to **Chez Nous** are discussed.

PROJECT: Old Post Office Building
ARCHITECT: Benjamin Thompson and Associates
LOCATION: Washington, D.C.

Introduction:

This massive granite structure was built in 1899. In 1934, when the Postal Service moved out, the building was scheduled for demolition. Due to lack of funds, it was not torn down. This was one of the first government buildings to be used for mixed use development of private commercial and government offices.

Analysis:

The interior opens to a 196 foot high atrium court clad in pink marble and topped with a gigantic skylight.

The lower level contains approximately fifty shops and six restaurants. The 60,000 square foot pavillion serves as a circulation core, as well as contains a performance stage used for a variety of events.

The space is embellished with rich materials of marble, stone, and wood. The building integrates contemporary ideas with the use of traditional detailing.

Implications:

The pavillion plays an important role in this project and is analogous to the consideration of a central vertical circulation elementary in **Chez Nous**. The idea of multiple uses for the pavillion creates an ever-changing environment. This will allow new experiences for the public to enjoy every time they come to the establishment. History will play an important part in the **Chez Nous** design, as it has in this Old Post Office Building. More attention could have been spent on the type of lighting used in the pavillion, which is perhaps too contemporary for the space. The use of the heavy steel trusses helps to break up the space of the 196 foot high atrium rather well.

The Post Office Building is very ornate in detail. The detailing will also play an important role in **Chez Nous**. The details help to create a feeling of richness.

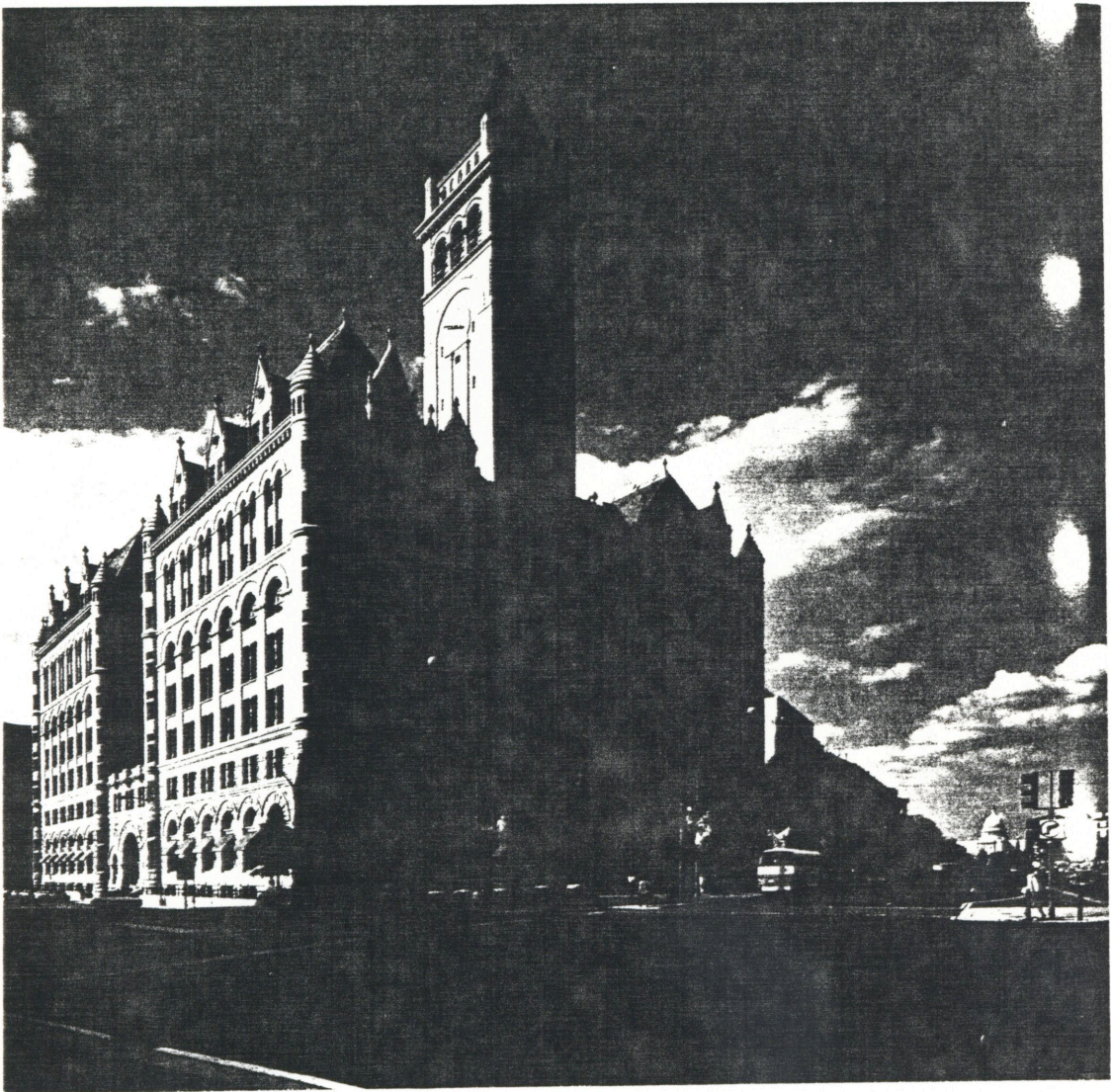
The colors used in the Post Office interior give an overall light appearance. In **Chez Nous** the use of light colors would not only help bring light, but also could add life.

Most of the materials used in the Post Office were smooth surfaces, which did not provide much textural contrast. **Chez Nous** could benefit from the use of contrasting textures to add more visual and tactile interest.

REMODELING REPORT

CAPITAL LANDMARK

In Washington, D.C., Benjamin Thompson & Associates install a bustling marketplace in the Old Post Office Building.



ARTICLE: "CAPITAL LANDMARK."

In Boston, Baltimore and New York, Benjamin Thompson & Associates (BTA) based in Cambridge, Massachusetts, working in conjunction with The Rouse Company, have transformed derelict downtowns into exuberant celebrations of urban theater. Faneuil Hall Marketplace, Harborplace and South Street Seaport are models of harmonious collaboration between a design firm with the courage of its imagination and a private sector developer with the imagination to be courageous.

In the nation's capital, the Old Post Office Building upholds the tradition of BTA's way with urban revival, but also breaks with its predecessors in several ways. The client was the General Services Administration and the developer was the Evans Development Company, a Rouse spinoff. The project owes its existence to a 1976 Congressional Act called the Public Buildings Co-operative Use Act, introduced by then New York Senator James Buckley. The intent of the law was to promote recycling of government owned building stock, reversing long established policy of tearing down obsolescent structures and replacing them with new buildings. Further, the law provided for diminishing the dreary environment of most government buildings by adding a mix of retail, eating and social facilities to the typical monotony of bureaucratic workplaces. Private sector investment in Federally owned properties was now encouraged.

"Don't Tear It Down," a group led by the late Nancy Hanks, a former Chairman of

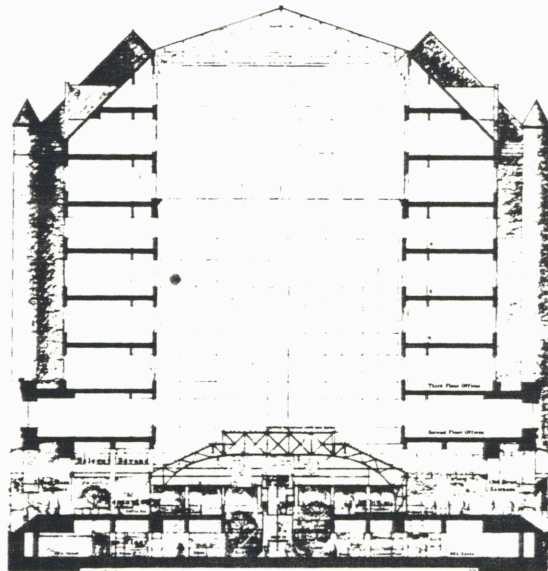
the National Endowment for the Arts, campaigned to save the Old Post Office Building from demolition. The massive Maine granite structure on Pennsylvania Avenue at the center of the Federal Triangle, opened in 1899, the work of Willoughby J. Edbrooke, after the style of H. H. Richardson. According to Ben Thompson, the Neo-Romanesque castellated curiosity was considered outmoded even before completion. By 1934, when the postal department moved out, demolition was slated because the forbidding gray facade did not fit the grand plan to create a streetscape of white marble classical revivalism on Pennsylvania Avenue. Fortunately in this case bureaucratic action and cash flowed slowly, and although contracts were out to raze it, the building continued to sit stubbornly. For "Don't Tear It Down", the old Post Office became a symbol of historic preservation, and the Buckley legislation gave the muscle to convince the GSA to embark on a renovation program, creating a mixed-use complex of commercial and cultural space on the three lower levels. Offices on the upper eight floors are occupied by the National Endowment for the Arts, the National Endowment for the Humanities and other government supported cultural organizations. Arthur Cotton Moore, Washington, D.C. was the architect for this segment of the project, including base building renovation and Art Deco details.

The interior now opens to a full-scale 196-foot-high atrium court, clad in pink marble, topped by a gigantic skylight, and

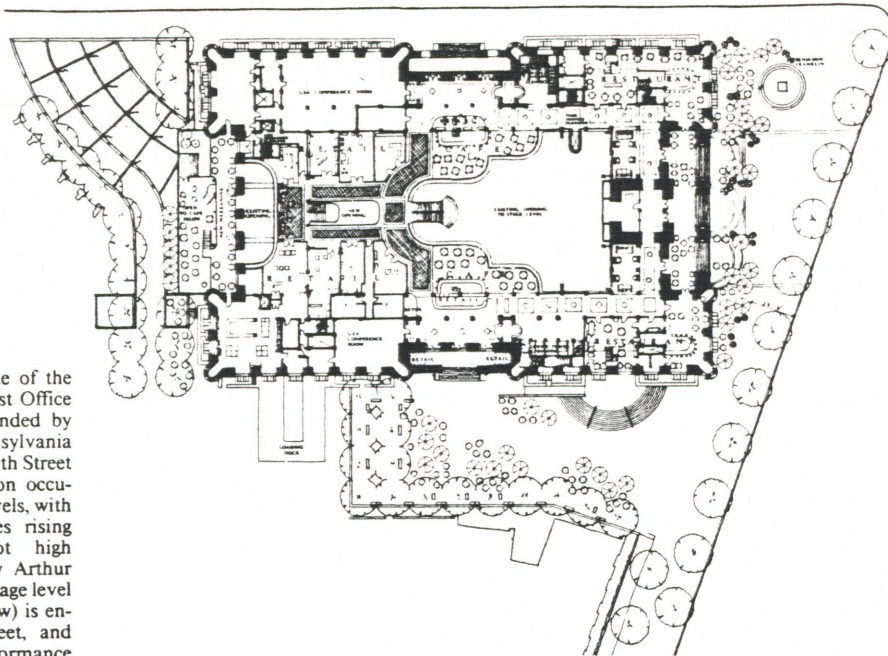
Left: The 1899 Old Post Office building was designed by government architect Willoughby J. Edbrooke.

Below: Section shows the former roof frame opened up to reveal The Pavilion's three levels.

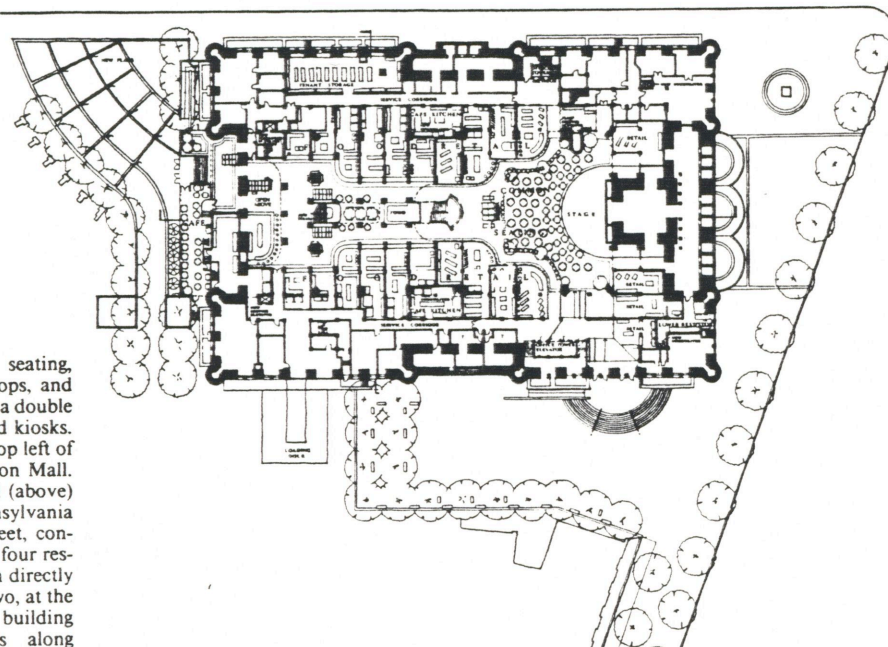
Bottom: Banners and awnings signal the revitalization of a Washington landmark.



The triangular site of the 10-story Old Post Office Building is bounded by 12th Street (top), Pennsylvania Avenue (right), and 11th Street (bottom). The Pavilion occupies the three lower levels, with eight floors of offices rising within the 196-foot high atrium (renovated by Arthur Cotton Moore). The stage level of The Pavilion (below) is entered from 11th Street, and contains a focal performance



stage, public table seating, small food-related shops, and The Cookery which is a double street of 20 ready-food kiosks. A Greenhouse Cafe (top left of plan) faces Constitution Mall. The Mezzanine Level (above) entered from Pennsylvania Avenue and 12th Street, contains retail shops and four restaurants, two of which directly overlook the stage. Two, at the front corners of the building have seasonal cafes along Pennsylvania Avenue. The Balcony Level inserted by BTA, is set back over the Mezzanine, and contains a large restaurant overlooking the activity of the other levels. ■



Right: The tower of the Old Post Office Building is the second highest observation point in Washington, D.C.



ARTICLE: "CAPITAL LANDMARK"--cont'd.



ARTICLE: "CAPITAL LANDMARK"--cont'd.

rimmed with handsome arched colonnades.

The Pavilion on the three lower levels, is organized as a multi-faceted extravaganza of 50 shops, six restaurants, cafes, ethnic food kiosks, and a performance stage. In contrast to and balancing the turn-of-the-century formality of the Richardsonian envelope, BTA provide the flourish of contemporary commercial compatibility. The public space is flooded with color, pattern and lively detail. The intricate stonework, woodwork and marble are lighted with subtlety. Seasonal planting, banners, the luster of polished brass and glass are contrived to exhilarate the 60,000 square feet under the beams of the buttressed metal space frame, which formerly supported the roof above the mail sorting room.

The performance stage on the first level, known as the Nancy Hanks Center, is the focus of the interior spatial organization, with the two upper levels stepped back to access viewing from sidelines and overhead. Here, music, dance, puppet shows, jazz groups, fashion shows and evening cabaret events occur. The Stage Level reached from the 11th Street entrance, has public table seating serving small food-related shops and a double street of 20 food kiosks. To the rear is a BTA designed addition. The Greenhouse Cafe facing Constitution Mall. The Mezzanine Level is entered from Pennsylvania Avenue and 12th Street, and offers retail shops and four restaurants, two with seasonal cafes along the Avenue. On the newly added Balcony Level is a major

family restaurant. A grand staircase connects all levels.

Benjamin Thompson's career, spanning four decades, was recognized this year in three significant awards and an honorary Doctorate of Fine Arts from the Minnesota College of Art and Design. The Louis Sullivan Award for Architecture cited Thompson's contribution to the profession in a wide range of projects, importantly Faneuil Hall Marketplace and South Street Seaport. The Bard Award for Excellence in Architecture, was presented by the City Club of New York, for South Street Seaport. Boston's Society of Architects selected BTA's Ordway Music Theater in St. Paul, Minnesota, for first place in its Boston Exports Award, a program to acknowledge excellence in work outside the city by a Boston-area firm.

Thompson founded BTA in 1966 after a 20-year partnership with Walter Gropius in The Architects Collaborative. He succeeded Gropius as Chairman of Harvard's Architecture Department 1963-67. Contrary to what is now propagated as the basic premise of the International Style, Thompson's philosophy remains an unswerving commitment to humanistic concern for urban vitality, natural and historic preservation, and the pleasure of users. "We consider architecture not as pure structure, shelter or monumental sculpture, but as a setting for an enriched way of life." The \$8 million Pavilion at the Old Post Office adds further distinction to Thompson's already brilliant reputation. ■

Maeve Slavin

PROJECT: Diane Von Furstenberg Boutique
ARCHITECT: Michael Graves
LOCATION: New York City, New York

Introduction:

This store was designed for Diane Von Furstenberg to retail a specific line of clothing for women. Diane wanted the design to be something classical . . . a temple to Venus. Graves had to pay close attention to detail to provide the classical feeling

Analysis:

The interior is intended to be as glamorous as the clothing. The colors are subdued so that they do not clash with the garments. Graves used richly grained woods along with such materials as marbles, brass, etc.

The store is only 1,200 square feet, which did not provide much room to create a grand space. It is housed in a long, narrow space. Graves took advantage of this by creating a strong sense of axis and gave the axis a point of termination in a small rotunda.

The store opens up to the second story, evoking a feeling of grand space.

Implications:

The use of a strong axis will be important in **Chez Nous** to help convey a feeling of procession as well as elegance.

The use of light woods helps to bring a richness to the space. Detailing such as Graves designed will be as important in **Chez Nous** as in Diane's. Custom fixtures are almost a necessity to create a customized atmosphere. **Chez Nous** already has a history which will influence some of the design decisions and material choices.

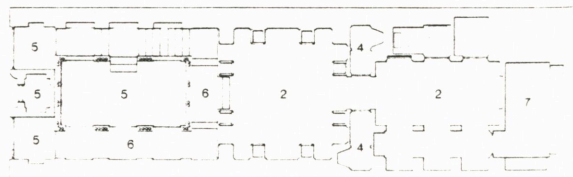


Diane Von Furstenberg Boutique
 New York City
Architect:
 Michael Graves Architect
 341 Nassau Street
 Princeton, New Jersey 08540
 Michael Graves, principal;
 Theodore Brown, associate-in-charge; Robert Marino, job captain;
 Anita Roskam and Tom Rowe,
 assistants
Engineers:
 Desimone & Chaplin, (structural);
 Kalen & Lemelson, (mechanical/
 electrical)
General contractor:
 Pavarni Construction Company
Photographer:
 ©Peter Aaron/ESTO

When Diane Von Furstenberg began staging her comeback to the "business"—after the record-making sales of her famous jersey wra in the mid-'70s ended in a market surplus by 1977—she knew that nothing short of spectacular would recapture her position as a fashion force. So she traded up to a pricey, haute-couture collection, acquired a suitably fashionable slot adjacent to the lobby of the venerable Sherry-Netherland Hotel on Manhattan's Fifth Avenue, and called on friend Michael Graves to design her "something Classical . . . a temple to Venus."

Though well-versed in the architectural vocabulary of the Ancients and the rituals surrounding the worship of their deities, Graves understood that, in this case, all acts of reverence were to be directed toward the merchandise. Accordingly, he lined one wall of the double-height barrel-vaulted space in the store's front (opposite) with deep accessory display cases that foreshorten the browsing area and create an aggrandized central axis that terminates in a miniature rotunda (plans below). Draped like a harem's tent, this nook is home to Von Furstenberg's "separates." Evening wear bearing the DVF label's studiously suggestive touch is displayed directly above on the second floor in a semi-enclosed space surrounded by four pairs of massive bird's-eye maple and shiny brass cabinets. These shield, like dutiful bodyguards, the less-than-fully-clad customers who slip out of the nearby dressing room to grab one more silken gown off the rack. Even though the inaugural line was being designed at the same time as the shop, Graves was offered a preview and responded by making "the interior as sumptuous as the fabrics" he saw. The budget, however, precluded the use of marble, so the walls were painted to simulate its effect. Graves's signature swags and garlands are the flourishes to an otherwise restrained palette that is intended to keep the clothing from clashing with the colored walls and richly grained woods. Familiar-looking festooned handrails embellish the mezzanine, which offers an enticing glimpse of Central Park (overleaf).

Although the boutique's location is certainly impressive, any aspirations of Classical grandeur were constrained by the shop's modest 1,200 square feet. If Graves could not, as his client envisioned, "build a shrine to all women," he did create an intimate, intricately fashioned women's wardrobe where both clothing and architecture are on display. Graves doesn't see an affinity between the two, however, except in their juxtaposition: "My work is based on metaphors of land, materials, the way we act relative to each other and how we start to make associations. That's not the point in clothing; it's just a matter of taste fascination." *Karen D. Stein*

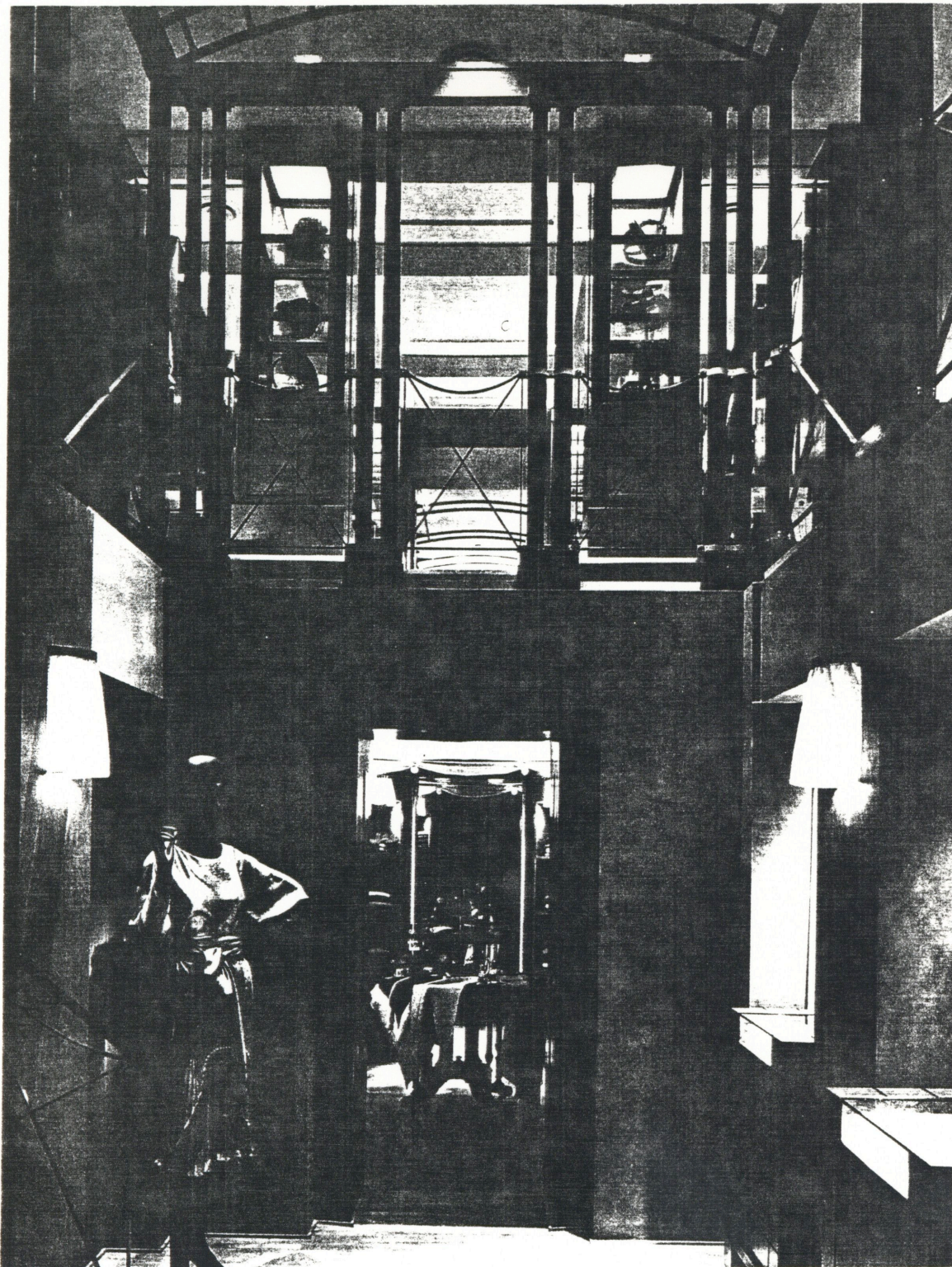


SECOND FLOOR



1. Entry vestibule
2. Retail sales
3. Display window
4. Dressing room
5. Open to below
6. Mezzanine

ARTICLE: "A FITTING SHRINE."



ARTICLE: "A FITTING SHRINE"--cont'd.

PROJECT: Robert Phillips Beverly

DESIGNER: Patrick Maddux

LOCATION: Los Angeles, California

Introduction:

Robert Phillips Beverly is located in the Los Angeles Beverly Center shopping mall. The one-story store is located on the third floor of the mall. The 5,400 square foot store carries both men's and women's clothing. The space was a very odd shape, which created some unique problems. The owners wanted to take an untraditional approach to retail sales. The approach was to restrict the clientele.

Analysis:

The owners wanted to convey immediately that their merchandise was expensive. This was achieved by the special treatment of spatial design. A smaller entrance than the standard mall entrance was utilized. The approach of displaying the merchandise also helped contribute to the image of richness by only exhibiting selected merchandise on individual shelves, opposed to all merchandise stacked in piles.

The use of specialty sawtooth cabinetry placed along the perimeter helped to create a logical order to the space. Level changes both in floor and ceiling levels helped create boundaries for specific departments. Dark, rich colors were used to again create an elite image.

Implications:

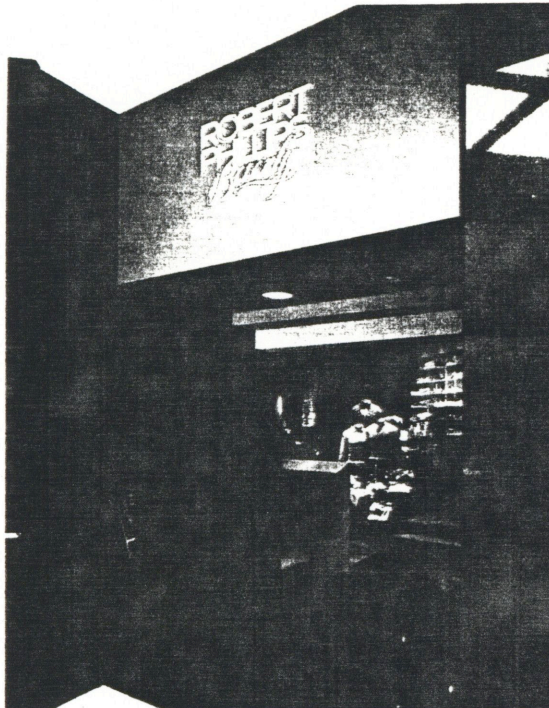
The use of uniform repetitive shapes worked very nicely. It is important to give some order and unity, yet interest. The **Chez Nous** space is rather square in nature, but with the introduction of some repetitive shape or element, a space with some excitement could be created.

The ceiling plane is often neglected. The designers of this project were very creative. The image the store wished to convey was carried very well through the richness of the design. The use of rich colors in **Chez Nous** could work well to convey an image of wealth, as was done in this project.

Irregular Boundaries

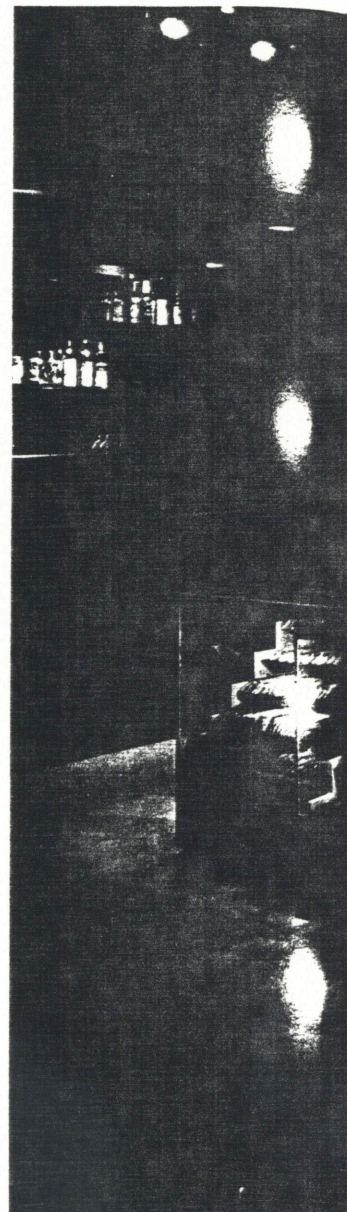
Patrick Maddux & Company reshape an awkward space in their design of Ronald Phillips Beverly.

PHOTOGRAPHY: PAUL BIELENBERG



The 5,400 sq. ft. space for Ronald Phillips Beverly on the third floor of Los Angeles' Beverly Center shopping mall was an odd one indeed, with no similarity to any known geometrical configuration. Thus designer Patrick Maddux faced not only the usual retail tasks of determining merchandise adjacencies and kinds of display vehicles, but also the job of creating a captivating shopping environment where the customer would not be jarred by strange angles and walkways. A difficult assignment fortunately not complicated by a long list of client stipulations.

Because Maddux had worked with the owner designing his



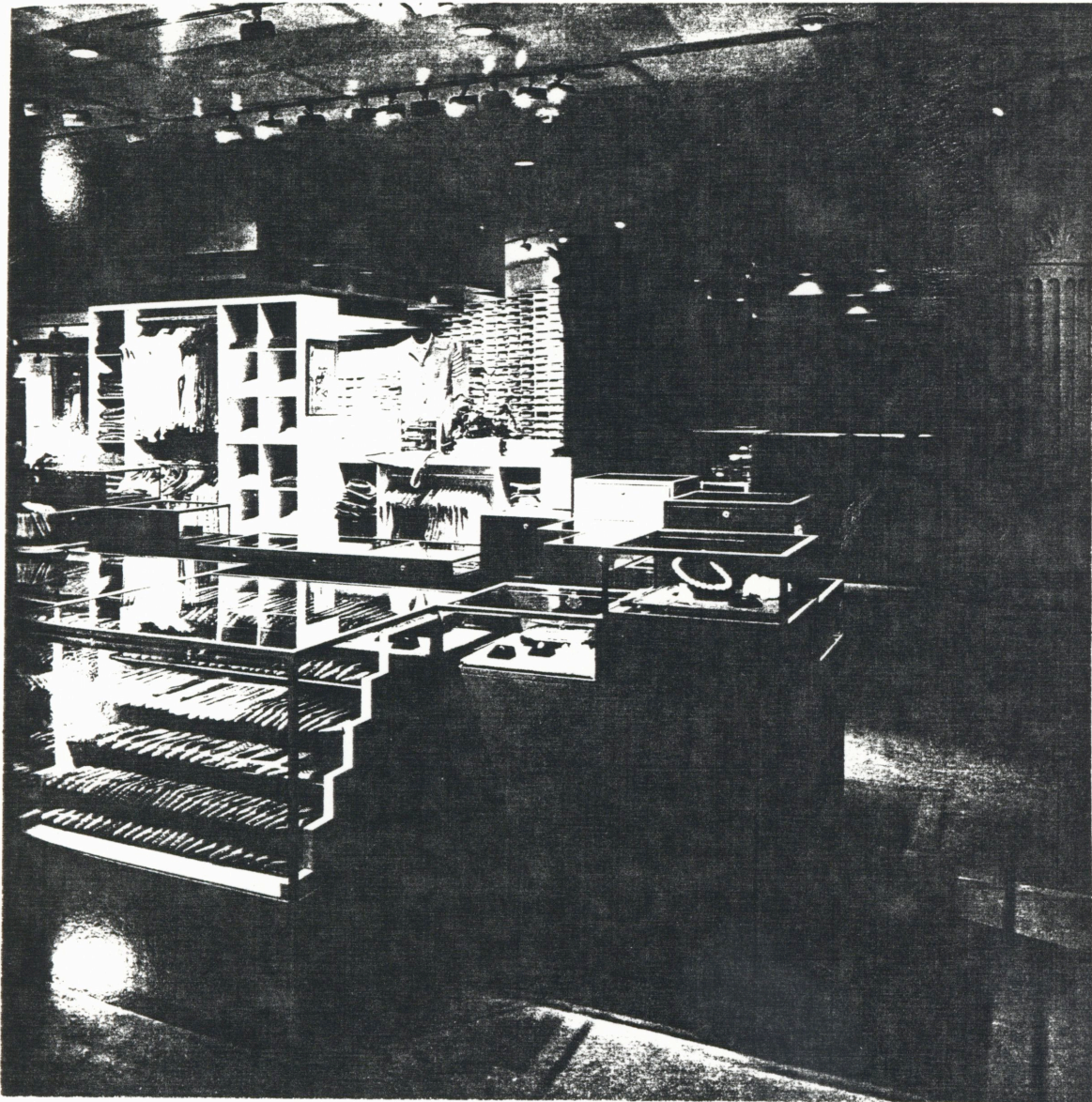
Above: The 7-ft.-wide entry, flanked by black granite panels, offers the only view into the store from the mall. Graphics are also by Patrick Maddux. **Right:** Freestanding display elements with saw-tooth edge detailing are adaptations of the taller 9-ft. fixtures used to establish side boundaries to the space. Another freestanding bin accommodates shirts and pants. The service counter and bar are black granite.

ARTICLE: "IRREGULAR BOUNDARIES."

nine previous Polo shops, the trust factor had been firmly entrenched; Maddux was able to proceed to the working drawing stage without preliminary client presentations. For this first Ronald Phillips operation the client requested only that it be dark in comparison with the light, bright Polo image, and that it immediately let the customer know that its offering was expensive. The merchandising concept, enforced by the design, was to be a cross between the European attitude stressing service and limited product display, and the American approach, which typically has the store filled with merchandise.

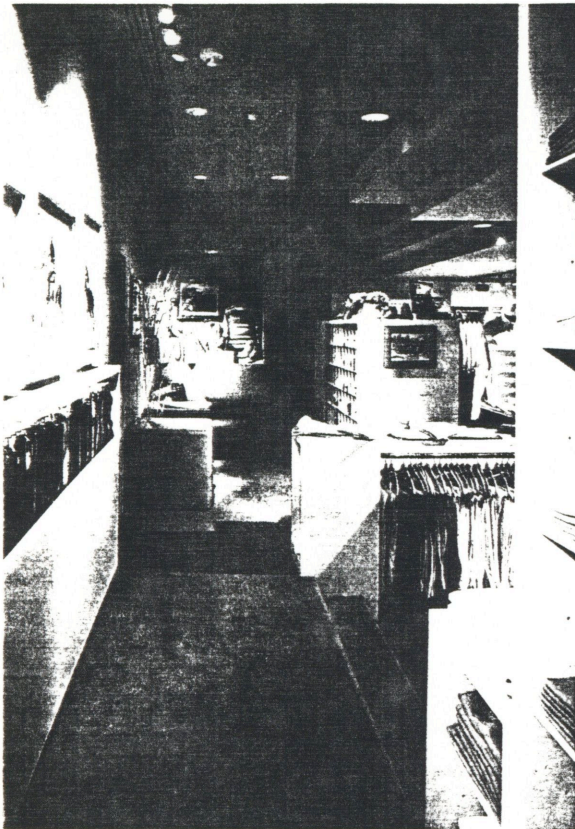
It is at the entry that the notion of an exclusive shop—one perhaps more suited to Rodeo Drive—is first established through understatement. The portal is only 7 ft. wide as opposed to the mall standard of 12 ft., and the display windows, instead of offering views through the store, are backed with the same black Andes granite that flanks the door to create a solid background for the items featured. Although these treatments go against commonly held tenets of good retailing, they do, according to Maddux, convey the requisite elitist image.

Continued



ARTICLE: "IRREGULAR BOUNDARIES"--cont'd.

Irregular Boundaries



Above: View of the men's shoe area, which also shows a variety of fixture treatments, all custom designs. **Right:** Men's dress shirts are displayed in 9-ft.-tall, saw-toothed fixtures in the men's suiting zone. These fixtures, set away from the walls, establish a logical architectural shell within irregular boundaries of the space. Columns are clad with fiberglass in a Corinthian motif.

General contractor: Mike Martin Construction Co., Daryl Santella, job superintendent
Custom cabinetry: Lutes
Carpet: Monterey
Track and recessed lighting: Halo
Low voltage display lights: Capri
Fiberglass columns: D.E.C. Associates
Granite: Globe Marble Co.
Signage: San Diego Sign System
Wall fabric: Maharam
Paint: Frazee
Seating: Metropolitan; fabric: Unika Vaev

Confronting the irregular boundaries and the awkward divisions suggested by two interior structural columns and one just outside the entry, Maddux decided to build his own architectural shell-within-the-shell. This he accomplished with a series of specially constructed 9 ft. tall, saw-toothed display elements built away from the walls. Not only do they establish more local boundaries to the space (see plan), but also they become the major display element within the store; other freestanding fixtures are adaptations built along the same zigzag theme. To make the columns equidistant (or at least perceptually so) he installed two new ones and then fitted all five with fiberglass sheaths of Corinthian design.

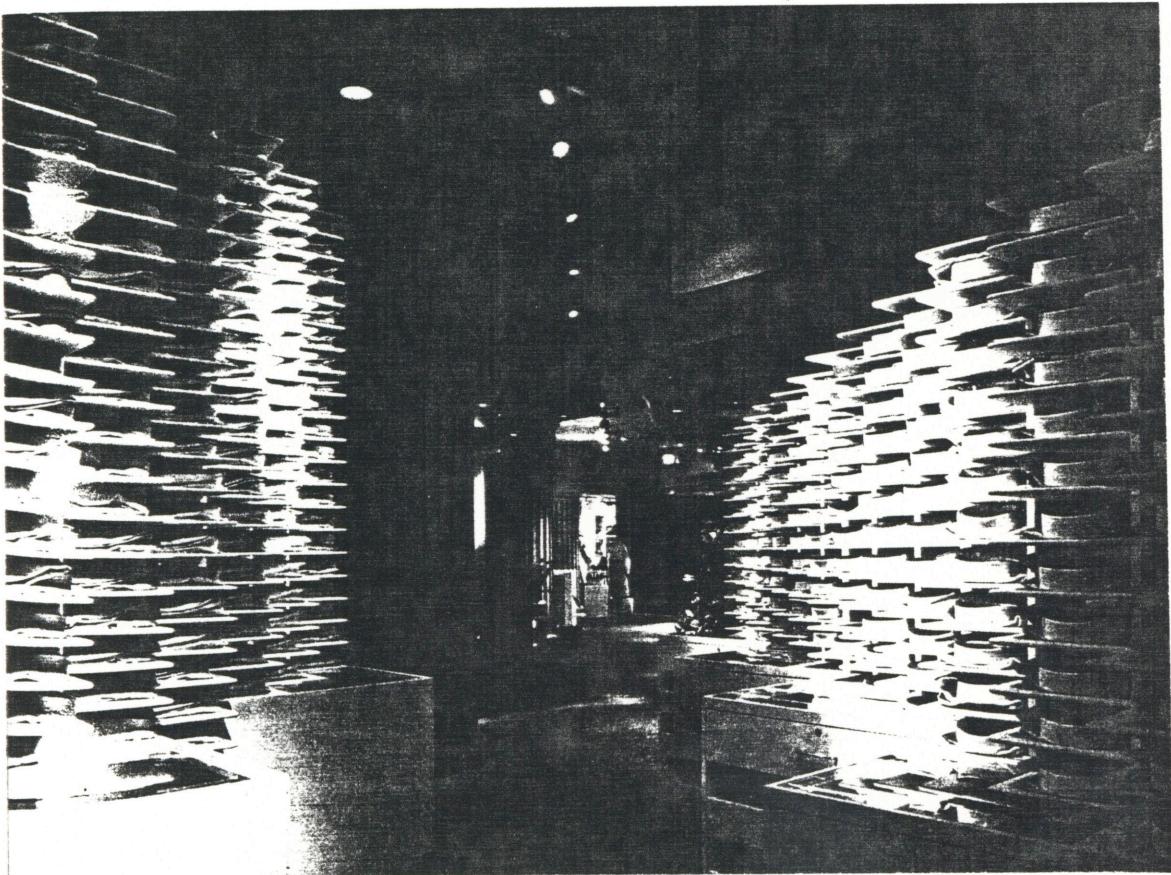
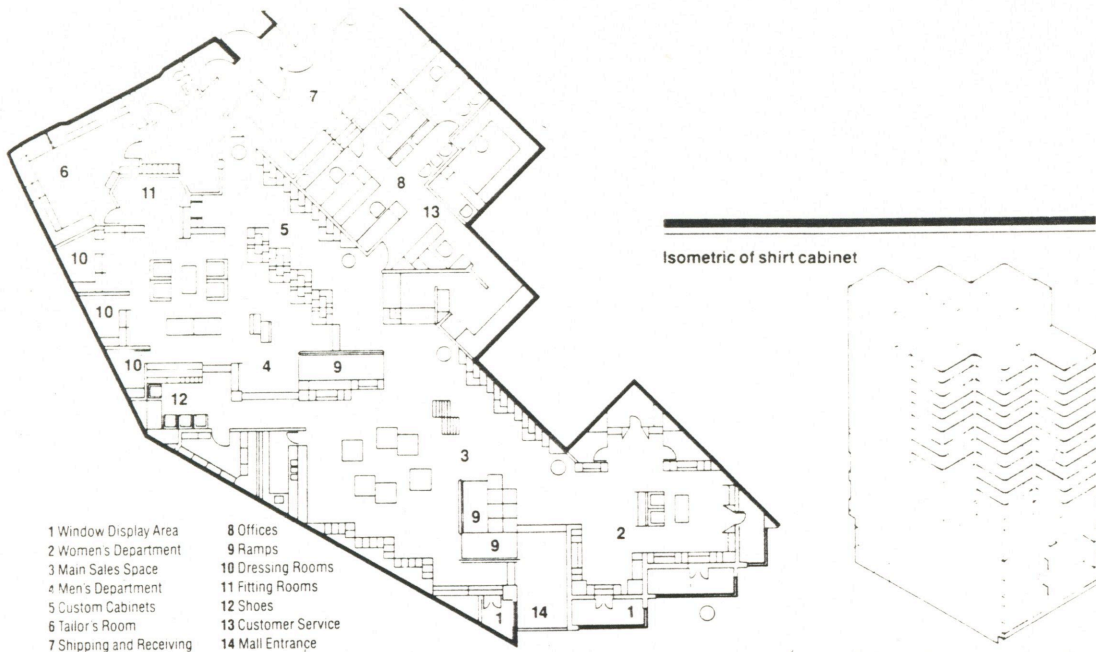
Changes in floor level (with both stairs and obligatory handicap ramps for access routes) together with raised and lowered ceiling sectors suggest merchandise departments within the open space. In developing merchandise adjacencies, the quantity of particular products coupled with security criteria determined what would go where.

Men's suitings, which account for a good proportion of the business, occupy almost the entire rear half of the store. The rear location was chosen to be near the tailor's room and to offer customers a degree of privacy during fittings. This area, sunken in level, is also treated as a small lounge with chairs, coffee table, and stocked bar to offer comfort to the women who traditionally play a role in men's purchasing. Dress shirts to complement the suits are displayed—one shirt per compartment shelf—in a 9 ft. fixture anchored by two of the columns. Moving from the rear towards the center of the store, one comes to island displays for ties, accessories and expensive jewelry, and the taller side boundary units for sweaters and knit shirts. Up front to the right of the entry is a small women's department occupying about 25 percent of the total area; the spatial restriction set by the mall's developer so as not to compete with the other anchor women's stores.

Aesthetically, the decor presents a neutral foil to the varied colors and textures of the merchandise. Mauve, in differing tonalities for carpet, paint surfaces, wall and seating fabrics, is the only color used aside from the black granite of the service counter and bar and the white of the lacquered (nine coats) fixtures. The light level is subdued with low voltage spotlights creating a counterpoint of highlights on product groups.

With its newly created perimeter, changes in floor level and abundance of aisles, Ronald Phillips Beverly has no fixed circulation route. "It was too complicated," says Maddux, "to lay out a definite path." Instead, the idea is to encourage the shopper to wander through the entire store, exploring the intricacies of the plan and, it is hoped, making purchases along the way.

EDIE LEE COHEN



ARTICLE: "IRREGULAR BOUNDARIES"--cont'd.

PROJECT: **The Polo Shop**
DESIGNER: Robert Hutchinson
LOCATION: San Francisco, California

Introduction:

This shop is located in the Skidmore Owings and Merrill Crocker Center and Galleria in downtown San Francisco. The nature of the product to be sold in The Polo Shop required elegance and creativity in the design. The shop retails a combination of women's and men's clothing.

Analysis:

The designer used light colored materials such as white pine and sandstone so that product display would not be compromised.

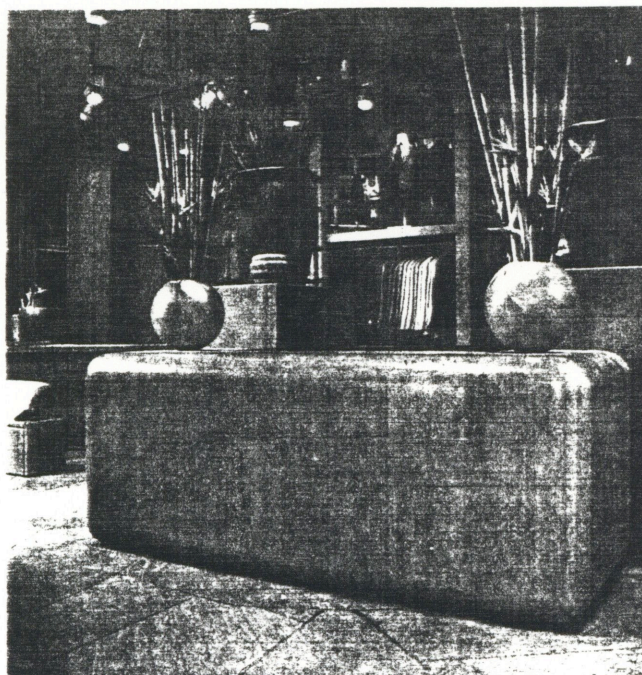
The store has only 2,100 square feet, which was not enough room for the product line of Polo. An additional 4,100 square feet was added to the space by moving part of the store to the lower level. This created many problems because the lower level was originally designed only for mechanical and storage use. The ceiling was only 8 feet high. To provide the necessary 9' ceiling, every pipe had to be relocated, thus limiting the stair location and dictating the stairs as the design's beginning.

Implications:

Traffic flow was important to draw people through the space. This was achieved rather well by using level changes as a processional element. The design of **Chez Nous** must also provide some means of drawing people in and through the store.

The Polo Shop design incorporates many spherical elements which were used throughout. It is important to have some theme or element that can be used throughout a design to achieve continuity, and this will apply to **Chez Nous**. The designer of The Polo Shop very successfully used materials and paid constant attention to detailing. It is hoped that the design of **Chez Nous** will also successfully accomplish this.

DESIGN
FOR SALES



Playing Polo for Glamour

*A San Francisco store fashioned by Robert Hutchinson
from "a situation of improbabilities."*

PHOTOGRAPHY: RUSSELL MacMASTERS

Text by LOIS WAGNER GREEN

The retail ambience for the androgynous Americana of Ralph Lauren's Polo clothes is often as safe and predictable as the merchandise. But not in San Francisco where, amid the sensuous spheres and slabs of unadorned wood and stone in Robert Hutchinson's design, Lauren's familiar blazers and button-downs radiate allure.

This is the third knockout that Hutchinson has created for fashion merchant Wilkes Bashford. In his previous commissions—the Bashford men's sportswear shop and the women's shop (*Interior Design*, May '78 and January '79)—the designer's task was to conceive an ambience for an international array of avant apparel. Those interiors were sculptured on the site in hand-formed concrete, and their drama is inseparable from the leading-edge image that Bashford now enjoys.

The Polo Shop, however, by the nature of the merchandise and the space, plus an eight-week installation deadline, required a different sort of *coup de foudre* from Hutchinson.

The shop is in Skidmore Owings & Merrill's new Crocker Center and Galleria in the epicenter of downtown San Francisco, where Bashford secured the key street corner retail space. The catch was that this 2,100 sq. ft. magnet was only large enough to contain one aspect of the Polo oeuvre. The

Continued

STREET FLOOR PLAN

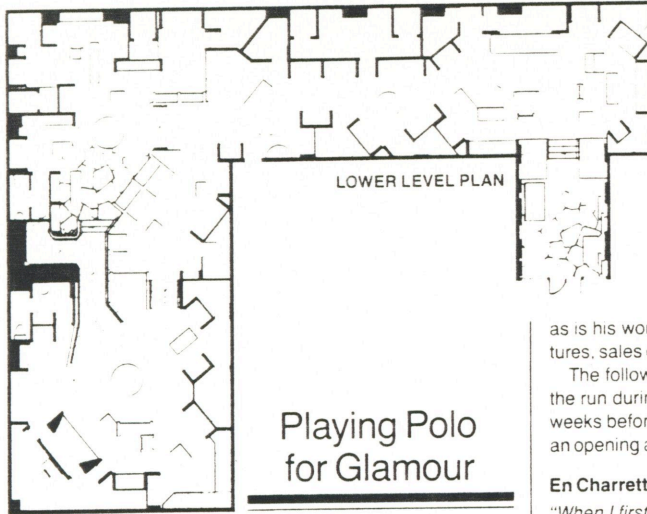


Above: Street floor sales desk with spherical containers, a feature repeated at several stations on the lower floor. **Right:** Stair landing, an orientation point from which the stairs fork to the women's shop, shown here, or to men's sportswear. Stairs are paved in broken sandstone slabs. Sugar pine, the wood throughout, makes the slabbed balustrade and the laminated slab and sphere of the characteristic display table.

ARTICLE: "PLAYING POLO FOR GLAMOUR."



ARTICLE: "PLAYING POLO FOR GLAMOUR"--cont'd.



vast balance of the store would have to be housed on 4,440 sq. ft. of basement, intended by the building architects only for utilities and storage.

Hutchinson positioned and designed a stairway to connect the street level shop to this basement, where he joined three separate spaces into a flowing whole on changing levels to demark the separate merchandise categories, pushed up the basement ceiling a foot, and introduced a lower-level entrance to the store from the Galleria shopping mall. He also designed,

as is his wont, all the shop's furniture—display tables and fixtures, sales desks, occasional tables and seating.

The following commentary by Hutchinson was recorded on the run during a hard hat tour of the nightmare site some five weeks before the scheduled benefit opening of the Galleria—an opening at which the Polo Shop was completely installed.

En Charrette with Robert Hutchinson

"When I first saw this space I told Wilkes: 'Impossible. It's impossible to make a store here. The downstairs is too narrow, too long, too low. You have a dump.'"

Continued

Below: Lower level of the shop is actually three levels, connected by shallow steps that also serve to demarcate the various departments.

Right: Bullnose finished elements of laminated sugar pine are composed into fixtures throughout, such as these shoe display slabs on the first floor. Hutchinson also designed all the shop's seating, including this chunky linen-upholstered chair.



ARTICLE: "PLAYING POLO FOR GLAMOUR"--cont'd.



ARTICLE: "PLAYING POLO FOR GLAMOUR"--cont'd.

Playing Polo for Glamour

"We've got the location, prestige of the bank building and we've got a miserable spot inside to make a store. The ceilings were eight ft.; there are no windows. To get just a nine ft. ceiling we had to rebuild every pipe and water line—eight in. mains, plumbing, ductwork, wiring. The lighting has to be surface-mounted because now there's no room above.

"If we had all the time we should have—if the building had been completed on schedule—this would be a breeze job for me. Now I'm having to pressure people to work under stress. Every hour brings a catastrophe.

"I'm here to tell (the workmen) everything. I've done a layout on the floor in paint to show where cabinets, partitions and light tracks are to be positioned. Green lines are for light tracks, red for partitions. Steel armatures are going into the concrete floor to support the sphere pedestal tables. I made templates to develop the entire pattern from the ground up.

"With this store I took a more restrained approach because of the nature of the building. We've got to respect the architecture and keep in mind that we are open to the street. My colors are complementary to the building, but I'm using soft-looking materials, as opposed to the hard, shiny granite and stainless steel of the structure, so when you enter the shop it seems more human, less slick and monolithic than the building. But I'm making a point of not making a departure that would be a shock.

"Then I must consider the conservative look of the clothes. I needed a design that would be soft to let those clothes speak

out. So I chose laminated sugar pine, which has a warmth to it, and stained it to a stone tone, close to the (broken slab) sandstone of the floor and stairs. The ceiling is also a stone tone, so we don't have alarming color variations. You can outdo the clothes in the interior design, but colors and textures must set them off.

"In a really big store like Macy's, consistency throughout would be too boring. It would ruin the store. But this store is small enough so consistency works.

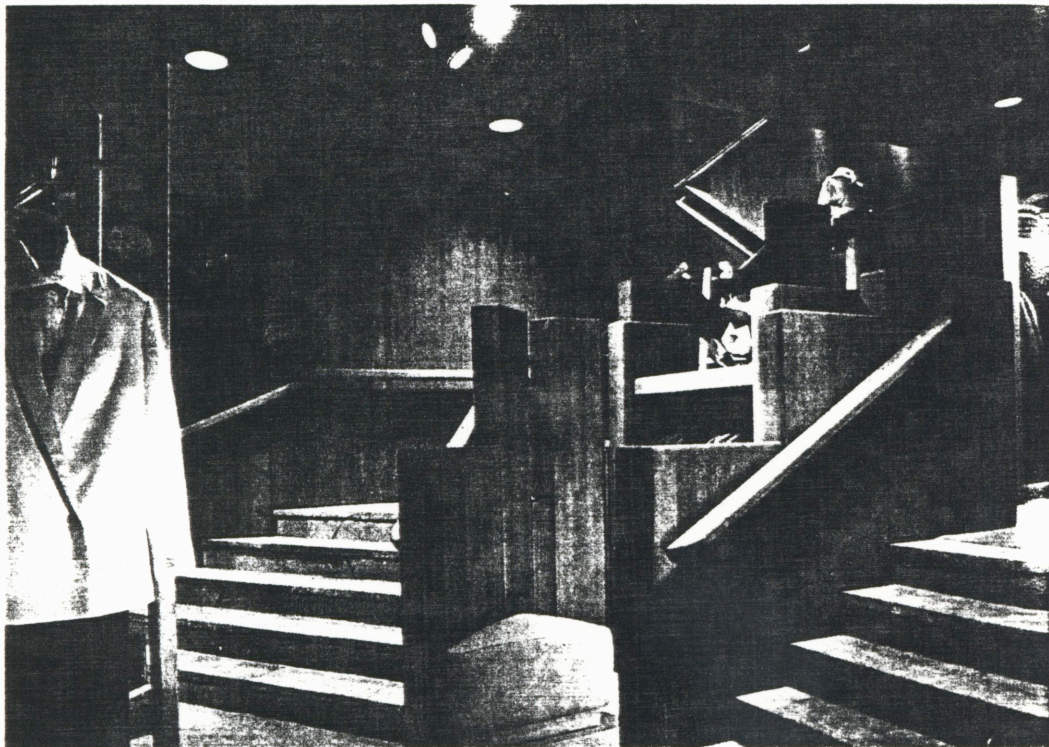
"I think the traffic flow is the most important element, and the stairway is the most difficult problem always. I've designed the store around the stair. It sets the tone. It's right at the window where there are no mechanicals underneath.

"I've made angles and odd shapes in the layout because they allow more cabinetry and give me space behind for dressing rooms or whatever. This angled approach also eliminates blind spots. It's a complicated plan and complicated to build, but you get a more exciting store.

"This is a situation of improbabilities. But it's all natural materials and pure functioning elements, and when it's done going to be forever."

Below: Stairs establish the theme of laminated sugar pine slabs used also for fixtures throughout. Surface-mounted lights were a trade-off for raising the ceiling one foot. **Right:** The use of natural materials extends to decorative detailing with tree branches, bamboo stalks and stone slabs. Spheres and radius-curved slabs of sugar pine and plump seating soften the complex, angular layout.

Lighting consultant: Bryan Greenfield Carpeting: Dillinger
Casework fabrication: Mayta & Jensen Lighting fixtures: Light Systems
Upholstery liners: Henry Calvin



ARTICLE: "PLAYING POLO FOR GLAMOUR"--cont'd.

**CODE SEARCH AND
STANDARD ADAPTIONS
TO CODE REQUIREMENTS**

**CODE SEARCH AND
STANDARD ADAPTATIONS TO CODE**

The purpose of the Building Code search is to determine what is required by law for the health, safety, and welfare of the public. The Code works as a tool to aid the designer by providing guidelines to prevent costly mistakes or possible dangerous situations.

The State of Minnesota currently uses the 1985 edition of the **Uniform Building Code** (UBC). The UBC is supplemented by the **Minnesota State Building Code** which amends portions of the UBC.

The results of the Code search are found on the succeeding pages.

PROJECT: Chez Nous, located in Lord Byron Square Complex

LOCATION: 701 First Street, Minneapolis, Minnesota

Required Codes are as follows:

Building:	1985 Uniform Building Code w/Minnesota Building Code Amendments
Fire:	Uniform Building Code
Mechanical:	State of Minnesota--Uniform Mechanical
Plumbing:	Minnesota Plumbing Code
Electrical:	National Electrical Code
Energy:	Model Energy Code
Barrier Free:	Minnesota Code
Occupancy Group:	B-2
Fire Resistance of Exterior Walls:	1 hour less 20 feet
Openings in Exterior Walls:	Not permitted less than 5 feet Protected less than 10 feet
Occupancy Separation:	N/A
Construction Type:	Type 1 Fire Resistive
Allowable Floor Area:	Unlimited
Maximum Building Height:	Stories and height unlimited
Fire Resistive Reqmts:	Exterior bearing walls... 4 hours Interior bearing walls... 3 hours Partitions..... 1 hour Structural frame..... 3 hours Shaft enclosures..... 2 hours Roofs..... 2 hours Floors..... 2 hours
Parapet Required:	Yes

HANDICAPPED REQUIREMENTS

HANDICAPPED REQUIREMENTS

Building Accessibility:

- (1) At least one primary entrance to the building shall be accessible to the physically handicapped and be on a level that provides accessibility to the elevators.

Doors:

- (1) Doors for the handicapped shall be at least 36 inches wide and have a clear opening of at least 32 inches when the door is fully extended.
- (2) The threshold of the door shall not exceed 1/2 inch.
- (3) There shall be a floor or landing on each side of a doorway, with a minimum 48 inch diameter turning radius, but a 60 inch radius works much better.

Changes in Elevation:

When corridors or exterior balconies are accessible to the handicapped, changes in elevation of the floor shall be made by means of a ramp.

- (1) The width of a ramp shall be the same as required for stairs.
- (2) The slope of the ramp shall not be steeper than 1 vertical to 12 horizontal.
- (3) Ramps exceeding 5 feet of rise must have an intermediate landing.
- (4) Surfaces shall be roughed or of a slip-resistant material.

Access to Toilet Facilities:

- (1) A clear space of not less than 44 inches on each side of the toilet room door is required to provide access to the toilet room. This distance shall be measured at right angles to the face of the door, when in the closed position. Not more than one door may encroach into the 44 inch space.

- (2) A clear space shall be provided in the toilet room of sufficient size to inscribe a circle with a diameter of not less than 60 inches. Doors in open position may encroach not more than 12 inches into this circle.
- (3) A clear space of not less than 42 inches wide and 48 inches long shall be provided in front of the water closet stool for the use of the handicapped.
- (4) Grab bars must be located near each side or one side and the back of the toilet stool. They must be securely attached 33 inches above and parallel to the floor. Grab bars at the side shall be 42 inches long with the front end positioned 24 inches in front of the stool. Grab bars at the back shall not be less than 24 inches long. Grab bars shall have an outside diameter not less than 1-1/4 inches and shall provide clearance of 1-1/2 inches between grab bar and adjacent surfaces.

**Access to Lavatories, Mirrors,
and Towel Fixtures:**

- (1) Except for the projection of bowls and waste piping, a clear, unobstructed space 36 inches in width and 17 inches in depth shall be provided under lavatory.
- (2) Mirrors shall be installed so that the bottom of the mirror is within 40 inches of floor.
- (3) Disposal fixtures shall be accessible to the physically handicapped and shall be within 40 inches of the floor.

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REFERENCES

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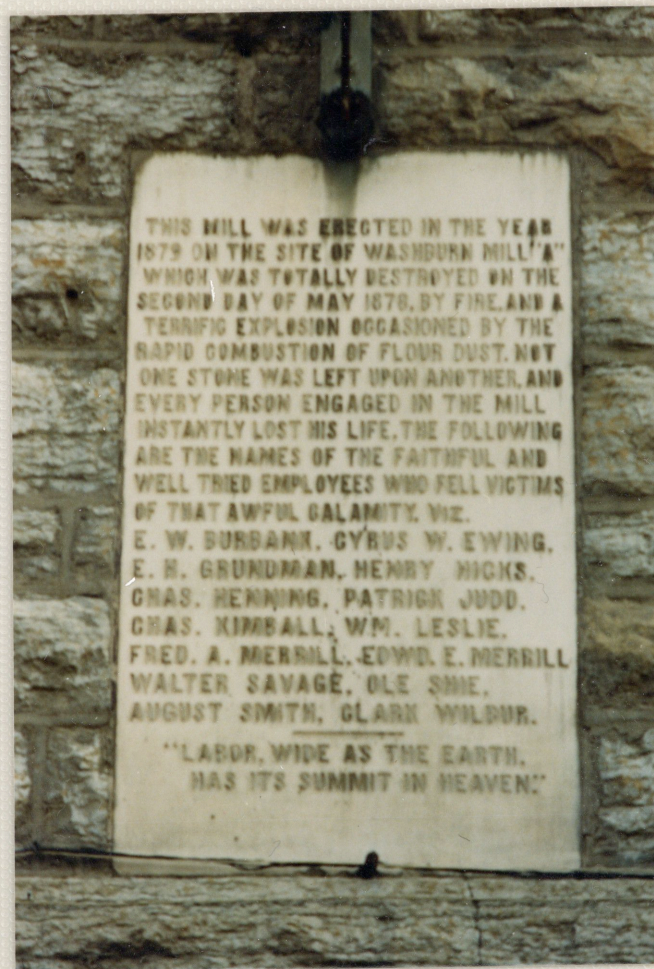
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Appendix A

Photographs



Appendix B
Department of
Interior Preservation Standards

**U.S. DEPARTMENT OF INTERIOR
PRESERVATION STANDARDS**

- (1) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
- (2) The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
- (3) All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
- (4) Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
- (5) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
- (6) Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
- (7) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

- (8) Every possible effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.
- (9) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
- (10) Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Appendix C

Cover Letter / Blank Survey

**COVER LETTER ACCOMPANYING
RETAIL QUESTIONNAIRE**

401 South Third
Bozeman, Montana 59715

10 August 1987

Dear Manager:

I am a student at Montana State University enrolled in the Interior Design program in the School of Architecture. I am currently working on my final project. This project is hypothetical, but could be real.

The project involves the renovation of one of Minneapolis' downtown buildings into a large retail complex. It would contain a variety of shops, restaurants, and offices.

I have written this questionnaire to help aid me in finding out what kind of space requirements as well as other needs might be required by a great variety of retail establishments. Your help in completing this questionnaire would be greatly appreciated.

I have tried to make the questionnaire as simple as possible to complete and have provided a stamped, self-addressed envelope for your convenience. Please feel free to make additional comments on the questionnaire or provide any other information that you feel would be helpful.

All information received will be used only by me for this project.

Thank you for responding by September 30, 1987.

Sincerely,

Bradley D. Carlson

Enclosures

RETAIL QUESTIONNAIRE

- (1) Name of retail establishment_____
- (2) Name and title of respondent_____
- (3) What type of product or service do you provide?_____

- (4) Are you a privately-owned business or part of a larger organization?_____
- (5) How long has your establishment been in business?_____

- (6) Why did you pick your present location?_____

- (7) How long have you been at your present location?_____
- (8) What do you like most about your retail facility? Why?

- (9) What do you least like about your retail facility? Why?

- (10) How many square feet is your establishment?_____
- (11) At what level is your space located?
[] basement
[] ground level
[] 1st floor
[] 2nd floor
[] 3rd floor or above
- (12) What services are included in your rental agreement (electricity, heat, air conditioning, etc.)?_____

Retail Questionnaire, p. 2

- (13) What is your target market? (Check more than one if appropriate.)

<u>Age</u>	<u>Sex</u>	<u>Socio-Economic</u>
☐ Teens	☐ Male	☐ High
☐ 20's	☐ Female	☐ Medium
☐ 30's		☐ Low
☐ 40's		
☐ 50's		
☐ 60's		

- (14) What is the average number of customers in your establishment at any one time?_____
- (15) What is the maximum number of employees working at any given time?_____
- (16) Do you have any special lighting needs?_____
- (17) Do you need computer hookup?_____
- If not, do you anticipate a need in the future?_____
- (18) Do you have a security system?_____
- (19) What is the percentage ratio of storage to public space?_____
- (20) What day(s) of the week and what time of the day do you receive deliveries?_____
- (21) Are your deliveries made to a private entrance or through the public entrance?_____
- (22) Any additional comments:_____

Thank you for your assistance.

Appendix D

Survey Results

**SURVEY RESULTS OF
RETAIL QUESTIONNAIRE**

- (1) Name of retail establishment (See Appendix E)
- (2) Name and title of respondent Ranged from President, VP, Manager,
Asst. Manager, Bookkeeper
- (3) What type of product or service do you provide? Men's, Women's, Jewelry, Art, etc.
- (4) Are you a privately-owned business or part of a larger organization? 27 Private; 13 Corporations
- (5) How long has your establishment been in business? Range: 5 months to 99 years
- (6) Why did you pick your present location? Exposure, clients, downtown, mall
- (7) How long have you been at your present location? 3 months to 25 years
- (8) What do you like most about your retail facility? Why? Building location, customers, good parking, high traffic, next to food establishments
- (9) What do you least like about your retail facility? Why? Not enough parking, too small, not enough storage, no control of heat, store next door
- (10) How many square feet is your establishment? Range: 515 to 8500
- (11) At what level is your space located? (Some stores had more than one floor.)
- [4] basement
 - [4] ground level
 - [19] 1st floor
 - [19] 2nd floor
 - [11] 3rd floor or above
- (12) What services are included in your rental agreement (electricity, heat, air conditioning, etc.)? None, all listed, or heat, air (no electricity)

Survey Results of Retail Questionnaire, p. 2

- (13) What is your target market? (Check more than one if appropriate.)

<u>Age</u>	<u>Sex</u>	<u>Socio-Economic</u>
[4] Teens	[27] Male	[28] High
[18] 20's	[26] Female	[31] Medium
[38] 30's		[3] Low
[30] 40's		
[22] 50's		
[12] 60's		

- (14) What is the average number of customers in your establishment at any one time? Range: 0 to 30
- (15) What is the maximum number of employees working at any given time? Range: 1 to 20
- (16) Do you have any special lighting needs? Display--true color
- (17) Do you need computer hookup? 16 Yes; 23 No
If not, do you anticipate a need in the future? 29
- (18) Do you have a security system? 29
- (19) What is the percentage ratio of storage to public space? _____
- (20) What day(s) of the week and what time of the day do you receive deliveries? Mon.-Sat. (majority) Mornings 19; Afternoons, 26
- (21) Are your deliveries made to a private entrance or through the public entrance? Public, 28; Private 14
- (22) Any additional comments: _____

(Refer to Retail Survey and Summary, pp. 18-21.)

Thank you for your assistance.

Appendix E

Survey Respondents

**LIST OF SURVEY RESPONDENTS
(Minneapolis)**

- (1) Alan Preuss
- (2) Arcade Men's Shop, Inc.
- (3) Arnold Alaniz Gallery
- (4) August Max
- (5) Avenue, Inc.
- (6) Belden Evans Company
- (7) Benetton
- (8) Brauns Fashion
- (9) Brookstone
- (10) Canaletto
- (11) Charles Coulore
- (12) Cravings
- (13) The Custom Shop
- (14) Bantos
- (15) Florsheim Shoe Shop
- (16) Fox's
- (17) Fredelle Shoes
- (18) Gold Diggers
- (19) Heizberg Diamond
- (20) J. Riggings
- (21) Koritz and Company
- (22) Lebolt Company
- (23) Le Cield'or
- (24) Merle Harman's Fan Fair
- (25) National Jewelry Company
- (26) Papererie
- (27) Petite Sophisticate
- (28) Potpourri, Inc.
- (29) Red Cross Shoes
- (30) Rodeo Drive, Inc.
- (31) Rush Bridal
- (32) Scandinavian Design
- (33) The Shop of Pappapallo
- (34) Sims Ltd.
- (35) Skeins, Etc.
- (36) Stanley Livingston
- (37) Station Shoes
- (38) Tymanate
- (39) Victoria's Secrets

Appendix F
Interview with
Dayton / Hudsons Corporation

**INTERVIEW WITH JIM SEKYO
DAYTON HUDSON'S STORE PLANNER**

October 26, 1987

We discussed the breakdown of the departments of men's and women's clothing in Dayton Hudson's Stores and the logic of locating specific departments.

The more traditional clothing of the executive career oriented person was located in an area of less traffic. The reasoning for this was that items of this nature are considered more of a destiny commodity.

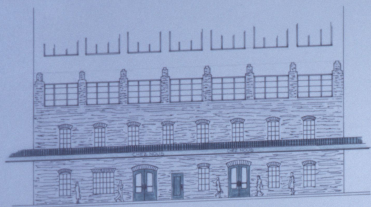
The casual clothing is aimed at a larger percentage of the market. Its location needs to be more visible, so it is located in a higher traffic area. People are more likely to buy such items on impulse.

Sportswear is also more likely to be bought on impulse. It should be located in a high traffic area and should also be located next to or in the vicinity of casual clothing, which will allow a shopper who is not looking for something specific to have more variety of choice.

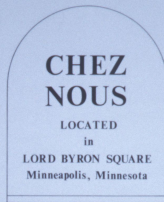
Items that accent clothing, such as jewelry, belts, and other accessories, are generally located in close proximity, if not in the same department as the item to which each accessory relates. These items again can be impulse items, mostly because they are not high cost items and they give a person flexibility of looks with just one outfit.

The total store breakdown between men's and women's departments is 40-45 percent men's and 55-60 percent women's.

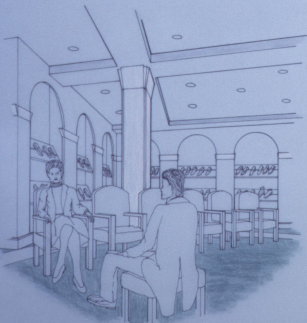
The store in general caters to a clientele that purchases from mid- to high-priced merchandise.



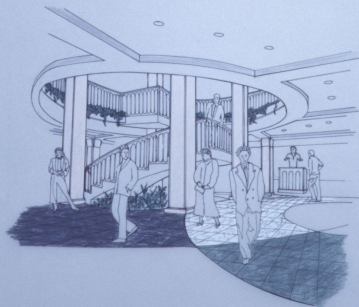
West Entrance



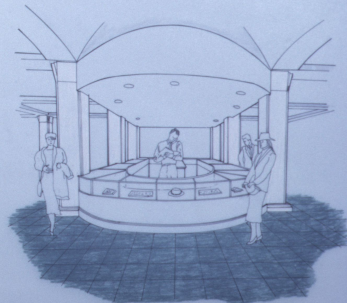
Suits



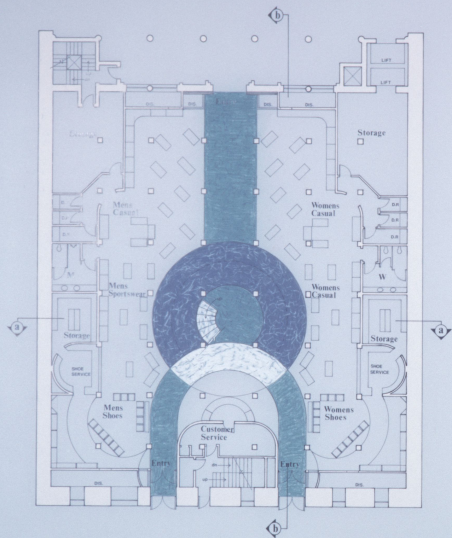
Shoes



Grand Staircase

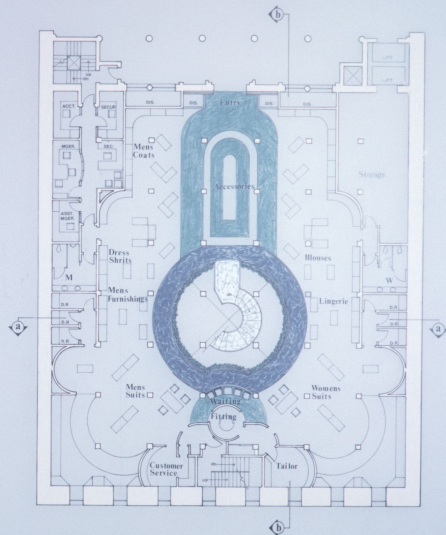


Accessories



LEVEL 1 PLAN

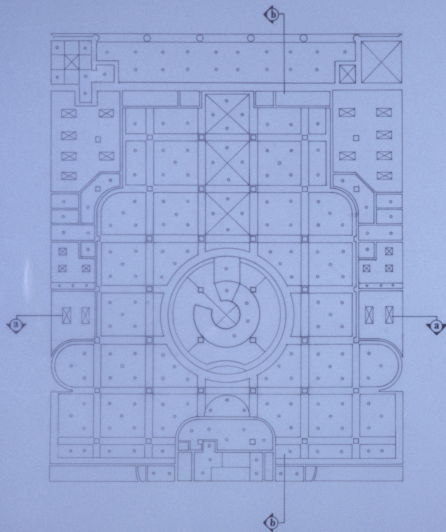
scale 1/8" = 1'0"



LEVEL 2 PLAN

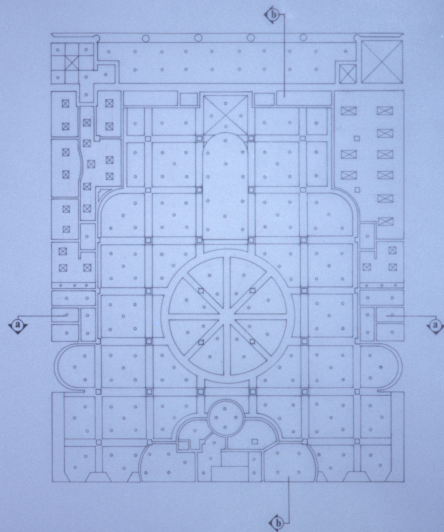
scale 1/8" = 1'0"





LEVEL 1 REFLECTED CEILING PLAN

scale 1/8"=1'0"



LEVEL 2 REFLECTED CEILING PLAN

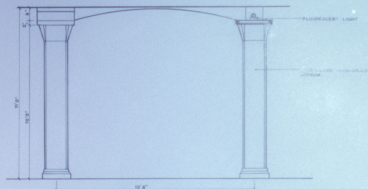
scale 1/8"=1'0"



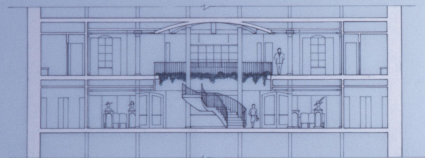


Elevation - Mall Entrance

scale 3/16" 1'0"

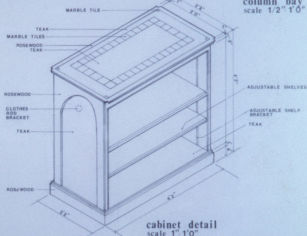


column bay
scale 1/2" 1'0"

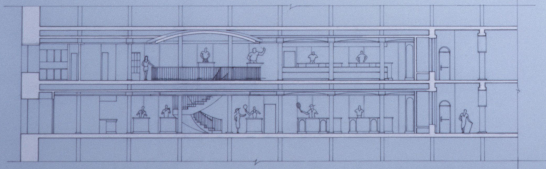


Section a-a

scale 1/8" 1'0"

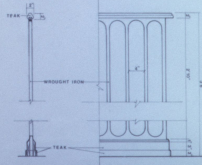


cabinet detail
scale 1" 1'0"

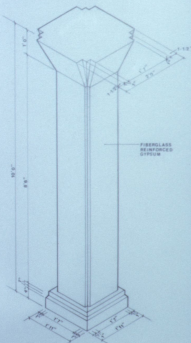


Section b-b

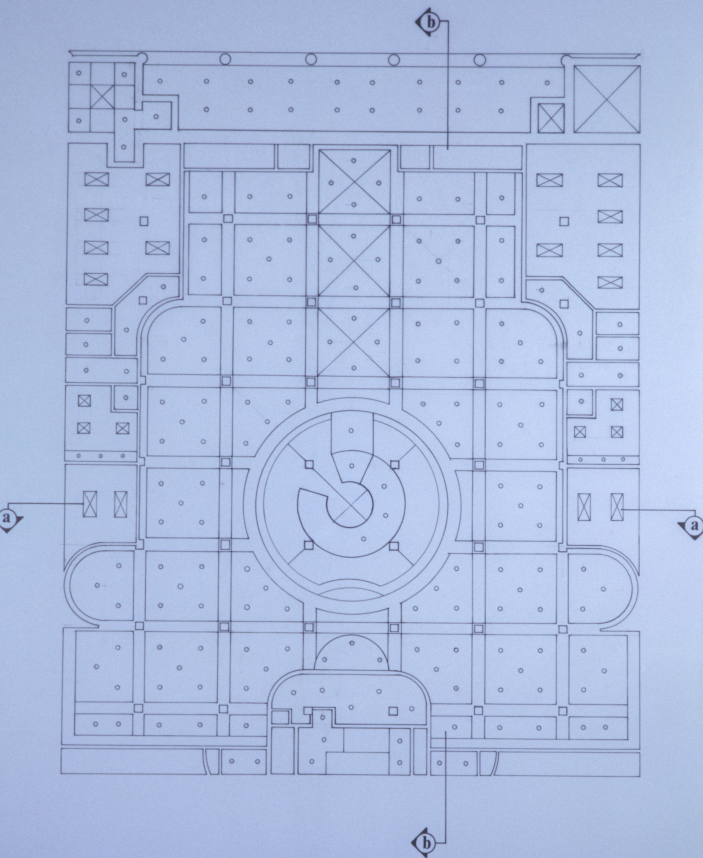
scale 1/8" 1'0"



railing detail
scale 3" 1'0"



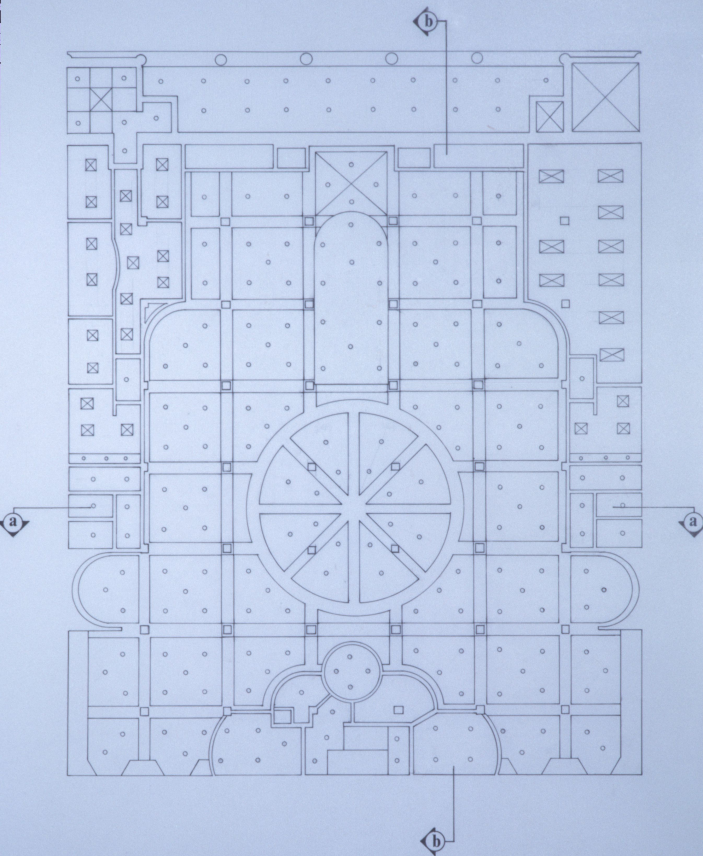
column detail
scale 1" 1'0"



LEVEL 1 REFLECTED CEILING PLAN

scale 1/8"=1'0"





LEVEL 2 REFLECTED CEILING PLAN

scale 1/8" = 1'0"





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