EFFECTS OF CULTURE, CONSUMER TRENDS AND MARKETING ON THE INTERIOR DESIGN OF RETAILS

BY

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Submitted to the Faculty of Graduate Studies
In Partial Fulfillment of the Requirements for the Degree of

Master of Interior Design

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EFFECTS OF CULTURE, CONSUMER TRENDS AND MARKETING ON THE INTERIOR DESIGN OF RETAILS

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HEATHER J. MILLER

A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirements of the degree of

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ABSTRACT

The following is an investigation of issues affecting retail design. These issues include: consumer culture, the history of retailing, retailing formats, branding, demographic trends, consumer trends, the Internet, social interaction and marketing. Retailing case studies will also provide valuable information on current retail trends.

This document demonstrates the amount of information critical for successful retail design. It is our responsibility as interior designers, to find this information, analyze it, and provide a response. However, the role of the interior designer is evolving. This proposal suggests that interior designers will become branding or marketing designers. Our responsibilities will include brand identity development and evaluation of product placement within the existing market, as well as interior design.

The practicum product consists of an experiential retail of a particular brand – Nuala, a yoga apparel retailer – within Winnipeg, Manitoba's Corydon Avenue shopping community. A full-service environment and a self-service environment will be developed to compare resulting interior elements, such as merchandising units and changing rooms. The basis for comparison will involve issues regarding material selection, product capacity, consumer groups and retail service format.

Based on the research, a theoretical retail format will be developed with emphasis on consumer trends, branding and social interaction. The individual retail environment stems from the notion that sales are made in the fitting rooms, not on the sales floor. The individual retail environment will incorporate elements of consumer customization, innovation, entertainment and the Internet.

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INTRODUCTION

The goal of any retail environment is to promote the products or merchandise within. These spaces place great emphasis on objects rather than on people. The spatial configuration of the environment is a selling tool (i.e., a promotional device that attracts people to shop). "Function, selling strategies, display and visual elements all have to work together to move merchandise" (Barr & Broudy, 1986, p. 1). Consumer spending patterns and sociological swings continually alter the retailing industry and environment. All elements within the design contribute to the merchandising strategy and the expected behaviour from the consumer.

The focus of this investigation is to determine the factors influencing current retail design. This involves an exploration into the physical manifestations of contemporary consumer values and trends. An example includes value-retailing formats, which grew from consumers' desires for quality products at inexpensive prices. The following discusses specific issues relevant to consumer society, such as the notion of consumption and how it affects us as individuals, and as a collective. A historical examination of retailing formats will provide additional information on the evolution of the retail environment. The effects of changing demographics of our society on current retail formats will also be examined.

Many publications focus on the effects of consumerism, brand identity and retail marketing strategies (Settle & Alreck, 1986; Israel, 1994; Strasser,1989). Very few discuss the effects of the aforementioned issues on the built environment of retail spaces. For instance, within the last ten years, the Journal of Interior Design has featured only two articles pertaining specifically to retail spaces. With the threat of e-commerce and

Internet shopping, interior design researchers should focus on conducting research into retail environments. The Internet seems to eliminate the need for physical retail spaces, therefore eliminating a portion of the design professionals' business. As designers, we need to encourage people to leave their homes to partake in an exciting, novel shopping experience. By re-examining the values evident in, or pertaining to, retail environments, an important understanding of current societal values can be established.

Retailing has changed in terms of interior design in such areas as: alternative spatial usage, increased building footprints, conversion from full-service to self-service merchandising techniques, and the implementation of brand identity in physical form. Various retail formats have evolved employing different combinations of the above mentioned issues. The design question is: How will interior design elements, within a new retailing format, accommodate current consumer values in specific service environments, and perhaps influence an evolution of consumer values? This will consequently raise issues pertaining to the existing roles and responsibilities of the interior designer and the future of interior design within the retailing realm.

PROJECT DESCRIPTION

The objective of this practicum is to design a retail environment following a new retailing format developed from current consumer values. The experiential retail, a new retail format, allows the consumer to participate in the activity for which the products are produced. The level of social interaction among consumers and retailers, as well as the interior elements, determine buying behaviours. Two retail designs of one site, representing alternative service environments – full-service and self-service – will be designed and examined. The location for this retail environment is within the urban landscape of Winnipeg, Manitoba. Winnipeg's consumer group and prominent shopping areas influence the specific location.

The following document examines the influences of social interaction, retailing history, retail formats, consumer culture, consumer trends, demographic marketing and the Internet on retail design. The retails developed follow a consumer's Adoption Decision Process as a design strategy. The brand for the retail was selected based on developing trends. Internet access within this retail environment provides comparison-shopping activities. This particular retail format – the experiential retail – developed from a combination of brand, high-end and entertainment retail formats. The target market was determined from demographic research and local Winnipeg information. Alternative interior design solutions for each service environment are proposed.

INQUIRY PROCESS

A qualitative research framework was chosen to generate theoretical propositions. The purpose of the data collected is to understand human beings, their behaviours and the meanings of their interactions with others. This humanistic research design deals with issues of meaning, grounded theory and social construction. The observational research is conducted in a real life context or social context as compared to a lab setting in quantitative research. The validity of the findings depends on the cognitive skills of the observer or researcher.

A qualitative research technique involves the reviewing of various documents and artifacts. The research process will involve the collection and analysis of secondary data. The data analysis for qualitative research involves induction, whereas quantitative research involves deduction. Analytic induction involves a reasoning process that expands from specific ideas to generalized ideas. The reasoning process coincides with the research goal (i.e., proceed from the details to the big picture).

Most of the data obtained has been retrieved from educational and research journals from a variety of fields, as well as from current cultural journals. The literature review also concentrates on theory-based writings. Thus far, the publications consulted have provided both qualitative and quantitative information. Most of the literature involved phenomenological studies concentrating on the meaning of social behaviour (i.e., values), as well as historical studies in reference to the past to gain an understanding of the present (i.e., evolution of retailing trends). Some case studies were also examined to understand current retailing formats and consumer trends.

Since the proposed research does not involve the collection of primary data, the secondary data requires extensive examination and analysis. The content analysis proposed should provide a reliable and consistent information-gathering technique. The content analysis will evolve into a thorough investigation of each publication collected. An explicit analysis of each paragraph (i.e., primary unit of analysis) will occur. Each paragraph will be assigned to a category of simple description. This strategy encodes the data for comparative analysis. Two analytical approaches need to occur. One approach will examine the data with regard to social issues (i.e., consumer behaviour). The second approach will re-analyse the data in terms of design (i.e., built spaces and design solutions), the meaning of spaces versus the physical environment of spaces. Two sets of categories will be developed. Once analysis of each source is complete, similarities and differences will be examined. Important and relevant statements will be highlighted and checked for duplication in other publications. Next, the categories will be evaluated. Some categories may be combined or divided. The primary goal is to discover possible links among the categories created. Due to the simplification of the categories, the information gathered may have a homogeneous quality. Some of the information may be missing. Therefore, focus will be placed on the quality of the categories and not the quantity.

Results of Literature Review

Consumer Culture

The notion of consumption has connotations of product accumulation and social relations. The latter refers to the concept that we consume, so others consume us and our identities. In turn, our identities can only exist in consumable form. "...[A] strong sense of...social as being 'where people deliberately put themselves into positions of extracting – draining away – meaning from one another.' Indeed a person's creativity (the flow of the life force) is only sustained by the fact that there [are] other persons willing to consume it" (Latimer, 2001, p. 164). In essence, we place ourselves on display for others to view. Our choice of clothes, cars and residences projects a certain, predetermined lifestyle. "Consumability depends upon persons bodying forth, either in extension or by their own bodies, social relations of value. They do this by circulating what is recognizable: materials of worth to the culture they occupy" (Latimer, 2001, p. 165). It is consumption for the sake of consumption.

We allow ourselves to be consumed so we can be accepted. We desire to express ourselves as individuals, but individuals of a collective. "...in contemporary fragmented societies, while the elicitation is for persons who are to some extent creative, the 'new' must stay within the boundaries governed by a process of enhancement. So that while at one moment they may need to perform their individuality, the next persons also need to perform their conformance, and their embeddedness in relations of value to the culture they occupy" (Latimer, 2001, p. 169). The desire for individuality is often accomplished with the need for acknowledgement. "In a society where conditions of anonymity fertilize

the desire 'to be somebody,' the dream of identity, the dream of wholeness, is intimately woven together with the desire to be known; to be visible; to be documented, for all to see" (Ewen, 1988, p. 94). The uniqueness and the individuality we desire have mass advertisers and brand makers continually promoting and projecting conceptual images of ourselves. "We human beings go through life searching, examining, questioning, and then acquiring and assuming and absorbing the best of what we see. At that exalted level, shopping is a transforming experience, a method of becoming a newer, perhaps even slightly improved person" (Underhill, 1999, p. 116). The dream of identity inevitably solidifies when the consumer purchases it. Our visual society places great emphasis on the physical characteristics of our identities. Thus, there are no first impressions, merely first visuals. "Alongside these ideas that consumption helps make up self-identities are understandings that consumption practices also make up social spaces. Museums, shopping malls…are regarded as spaces of consumption" (Latimer, 2001, p. 161). The social interaction not only exists between us and our viewers, but between us and our suppliers – the retailers.

Numerous concepts regarding consumption and consumer culture have been examined and re-examined by various theorists. Jean Baudrillard defines "consumption as nothing other than a symbolic activity…a society that is dominated and organised by a system of signs…Exchange value and use value are no longer relevant in consumption…identities are essentially the product of signs that we consume" (Lodziak, 2002, p. 25-26). Baudrillard believes that consumerism "…allows no scope for individuals freely choosing and actively constructing their identities through a creative appropriation of signs" (Lodziak, 2002, p. 26). If one continues along this line of thought,

the brand makers predetermine the identities we are searching for. We merely shop and purchase the one we want. It follows that the identities purchased are superficial and meaningless. This contradicts the very ideology of consumption – the formation, maintenance and expression of self-identity and lifestyle. Further, the identities are portrayed within the objects and in the placement of these objects within their retail setting. The retailers not only offer products, but spatial configuration as well. In essence, one could argue that consumers are "shopping" for space.

The notion of disposability accompanies the concept of consumption. "[Disposability] conflates the act of using with that of using up, and promotes markets that are continually hungry for more" (Ewen, 1988, p. 234). In today's consumer society, less and less emphasis is placed upon permanence. Many materials are produced today with careful consideration for their disposal, such as biodegradable products. They are produced with the intention that someday, other products will replace them. "To consume means, literally, 'to destroy or expend,' and in the garbage crisis we confront the underlying truth of a society in which ongoing market priorities and enormous productive capacities have engaged human needs and desires, without regard to the long- or even short-term viability of life on the planet" (Ewen, 1988, p. 236). In essence, we are producing excessive amounts of garbage by producing excessive amounts of new products.

"The essential quality of a consumer society – marked as it is by the continuous cultivation of markets, obsessive/compulsive shopping, and premeditated waste – has made ever-changing style a cardinal feature of economic life and of popular perception" (Ewen, 1988, p. 248). The term "style" refers to the surface application of virtually

everything, including objects, architecture and interior design. The surfaces become visual representations of the passage of time – in essence, a depiction of social history. In today's consumer society, the surfaces are non-permanent and constantly changing. The surfaces have manifested themselves into advertisements. "As frozen images – in ads or style magazines – become the models from which people design their living spaces or themselves, extreme alienation sets in. One becomes, by definition, increasingly uncomfortable in one's own skin. The constant availability of alternative styles to 'adopt to' thrives on this discomfort. The marketing engines of style depend on anomic subjects seeking to become splendid objects" (Ewen, 1990, p. 51-52). The style manufacturers rely on our desire for alternative surfaces. In order to fill the emotional void of our perceived inadequacies, we discard one style for another.

History of Retailing

The literature review confirmed that transitions within the retailing realm resulted from social and economic changes. Hollinshead (1996) states that "waves of innovation transformed productive, social and spatial relationships by the new things they made possible. In responding to these new relationships, building designers adopted new materials and spatial configurations and retailers sited buildings differently" (p. 12). To determine the future of retailing, knowledge of the history of retailing and the retail store is essential. Hollinshead (1996) documents his findings on retail history in five categories: Before the First Industrial Revolution (1700–1775), The First Industrial Revolution, Phase I (1775–1828), The First Industrial Revolution, Phase II (1828–1880), The Second Industrial Revolution, Phase I (1880–1937), The Second Industrial Revolution, Phase II (1937–1992). Within the first category, Before the First Industrial

Revolution, retail needs were minimal, since more individuals produced goods in the home for personal consumption. Although in urban centres with wealthy occupants, a small market for luxury goods developed. Limited transportation played a key role in determining the location of these retail spaces. The First Industrial Revolution, Phase I introduced "powered machinery and the factory system in textile production" (Hollinshead, 1996, p. 13). As a result, individuals (children and young teens) spent the majority of their time working, while the production of their own goods decreased and their retailing needs increased. At the same time, the merchants' and manufacturers' incomes increased, which enabled them to relocate outside the urban centre, bringing the luxury shops along. This indicates the beginning of suburbanization.

Phase II of The First Industrial Revolution evolved due to the invention of steam power, advances in technology, and changes in social attitudes, specifically regarding child labour. Hollinshead (1996) states that "the factory system and steam power were applied to other industries, further expanding urban populations. Large numbers of people with no time to produce for their own needs made regular shopping necessary" (p. 14). At this phase, two diverse levels of retailing developed for the two different existing social classes. The corner shop, owned by an independent businessman, retailed mostly food products to the factory workers, while the wealthier individuals visited larger specialty shops, such as drapers, milliners and grocers.

The Second Industrial Revolution, Phase I, involved a transportation revolution, which provided access to global food resources and increased telecommunications, allowing for national corporations. Employment opportunities, productivity and increased wages followed. At this time, large numbers of well-paid individuals were mobile due to

the inexpensive railway system. "Retailers responded with multi-storey department stores covering entire blocks in city centres" (Hollinshead, 1996, p. 14). The selection of consumer products increased while societal values evolved into consumer values. This was especially evident in the apparel venue, where importance shifted from durability to style.

The Second Industrial Revolution, Phase II incorporated the use of assembly-line techniques in the mass production of consumer products. "Rising productivity translated into rising wages – and so was born the Great American Middle Class" (Hollinshead, 1996, p. 15). The rising wages forced retailers to decrease costs by reducing some activities (i.e., packaging and customer service, and lowering overhead costs). This included relocating from the urban centres to suburbia, and the invention of the suburban mall.

Factors affecting the development of the corner shop, luxury shop, department store and the mall included: the increased size of the footprint of a retail store, the rapid rate of population growth, increased technological advancements, cost control issues for retailers, altering of societal views and birth of a consumer culture, increased income for large portions of the population, and the availability of different habitable locations. These factors continue to impact the future of retailing

Retailing Formats

One form of retail includes Big-Box retailers which maintain "strong advertising and promotional programs, and...are oriented toward high volume rather than markup as the way to make money" (Schwanke, 1993, p. 38). "The big-box phenomenon is driven by economics – a single [or multi] product line, high margins, large quantities, efficient

distribution, and low overhead in low-cost, often out-of-town sites" (Valente & Oringer, 1998, p. 35). Its success relies on the notion of value retailing. These retails offer a variety of products in excessive quantities at inexpensive prices. Discount department stores, such as Wal-Mart and K-Mart, Category Killers and Warehouse Clubs, are all members of this category – Big-Box retailers.

The Category Killers are "large format stores that offer tremendous selection in a special retail category" (Schwanke, 1993, p. 38). Examples include Home Depot, Toys R Us, Staples and Home Outfitters. These retailers are successful because "they know their market segment very well and can buy (and sell) in great volumes at low prices. In many cases, these stores have developed direct relationships with product manufacturers, eliminating wholesalers, and allowing them to buy at the lowest possible cost" (Schwanke, 1993, p. 38). If one observes the Winnipeg retail market, the Big-Box and Category Killer retailers compete in pairs: Wal-Mart vs. Zellers, Home Depot vs. Revy, Staples vs. Office Depot, and Home Outfitters vs. Linens N Things. Warehouse Clubs "sell a wide range of goods – including groceries, electronics, tires, office supplies, clothing, beer and wine, hardware and jewelery – at wholesale or near-wholesale prices" (Schwanke, 1993, p. 39). Although these retailers offer a limited selection of products in minimal quantities, they rely on a strong membership base to be successful. Examples include Costco, Price Club and Sam's Club. Currently, due to the rapid growth of Warehouse Clubs and Category Killers, the market is becoming quite saturated, causing various retails to consolidate.

An alternative retailing solution is the Power Centre, which is generally "considered to be 250,000- to 750,000-square-foot or larger strip centers with as many as

12 anchor tenants. Large tenants usually occupy 60 percent or more of the center..." (Schwanke, 1993, p. 40). These larger tenants consist of Category Killers dominant within the regional area. This format of retailing works successfully with densely populated areas primarily within the United States market. Another retail format, the Value Malls, is a combination of "a variety of value-oriented retailers, including factory outlets, department store outlets...category killers...and large specialty retailers" (Schwanke, 1993, p. 40). These malls inhabit existing, sales-declining regional malls and transform their format to a value format.

A historic and continually successful retail format includes the higher-end specialty stores. These retails situate themselves within alternative locations such as small main streets, lifestyle village centres or urban downtowns. "Often these locations offer lower rents and fewer operating expenses, more convenient access and parking, and the ability to micro-merchandise to nearby high-income customers... There is a need for centers, or streetfront, locations to house the higher-end specialty retailers that cater to the growing number of older, higher-income consumers, who are getting increasingly bored with the old formats and are seeking exciting shopping/dining/recreation experiences" (Zerbst & Dorrel, 2000, p. 45). A new development in the retailing realm is the Urban Entertainment Centre (UEC). "...they tend to offer a combination of entertainment, dining, and retail within an appealing pedestrian, often open-air, environment" (Zerbst & Dorrel, 2000, p. 42). Cinemas and restaurants are key elements within this format attracting an increased number of tourists. The entertainment factor becomes a prevalent theme throughout current retail formats. As shown in Table 1, Canadian consumers are spending more on entertainment than apparel or personal items.

Table 1 Sales of commodities of large retailers

	1997	1998	1999	2000	2001
	$ thousands				
Total commodities	**62,944,265**	**67,954,285**	**72,204,100**	**76,214,863**	**80,505,875**
Food and beverages	22,934,424	24,357,031	24,983,607	25,646,910	26,393,592
Food (excluding pet food, meals and lunches)	21,198,321	22,482,508	22,958,054	23,617,706	24,286,846
Non-alcoholic beverages	1,505,756	1,589,556	1,701,329	1,702,833	1,723,142
Alcoholic beverages	230,348	284,965	324,227	326,367	383,606
Health and personal care products	4,127,847	4,697,004	5,468,432	5,963,598	6,720,724
Drugs, vitamins and other health supplements	1,512,979	1,827,075	2,358,166	2,747,638	3,165,896
Cosmetics and fragrances	968,792	1,059,056	1,137,549	940,741	1,015,726
Other toiletries and personal care products	1,592,596	1,750,021	1,906,311	2,198,903	2,372,398
Clothing, footwear and accessories	12,847,730	13,944,002	14,700,444	14,945,544	15,469,731
Clothing and accessories	11,107,880	12,103,237	12,815,055	13,065,899	13,484,928
Women's clothing and accessories (excluding specialized sports clothing)	5,965,894	6,498,905	6,889,744	7,007,935	7,320,831
Men's clothing and accessories (excluding specialized sports clothing)	3,414,137	3,725,445	3,915,929	4,003,332	4,016,570
Girls', boy's and infant's clothing and accessories	1,586,073	1,783,920	1,922,040	1,991,299	2,068,492
Unisex clothing	141,774	94,966	87,345	63,329	79,032
Footwear	1,246,346	1,314,654	1,337,046	1,351,507	1,427,434
Home furnishings and electronics	8,507,385	9,202,177	10,070,816	11,178,998	11,928,430
Furniture (indoor), household appliances and electronics (including cameras)	6,518,888	7,044,143	7,679,556	8,684,260	9,216,393
Household appliances	1,640,896	1,755,975	1,941,119	2,129,394	2,315,123
Home electronics, computers and cameras (including telephones)	3,325,549	3,623,778	3,921,518	4,474,989	4,646,617
Home furnishings (excluding furniture, appliances and electronics)	1,988,493	2,158,036	2,391,258	2,494,734	2,712,034
Other goods and services	11,930,596	13,058,066	14,063,142	15,130,266	16,389,350
Hardware and lawn and garden	2,302,299	2,578,956	2,845,509	3,034,346	3,242,012
Sporting and leisure goods	2,999,913	3,243,097	3,485,436	3,745,564	4,137,162
Toys, games and hobby supplies(including tricycles and electronic games)	994,549	1,040,479	1,089,055	1,126,955	1,289,333
Books, newspapers and other periodicals	299,012	322,843	366,624	383,138	388,260
All other goods and services	3,850,821	4,113,945	4,337,361	4,801,662	5,241,260
Source: Statistics Canada, CANSIM II, table 080-0009.					
Last modified: 2003-01-08.					

Branded retails or "retail churches" have expanded from mere products to global companies. These products, once sold in department stores, now occupy entire environments of their own. The retailer's "objective is to create a total design concept ranging from store layout, to signage, to different products that makes them different from...competitors. They want to promote a message of being distinctive [but project a continuous brand identity]" (Markham, 2000, p. 25). These retails rely heavily on a certain form of personal entertainment. "For fashion shoppers, especially at high-branded stores, it is often the feeling of engulfment within an ambience of the brand's personality, or identification with those who endorse it..." (Markham, 2000, p. 25). Most retails are totally reliant on their brand's identity as a marketing strategy. "When everyone is following the same global fashions, it is the brand values alone that are relied upon to distinguish one product range from another" (Castle, 2000b, p. 54).

Branding

In order to compete in this world of growing numbers of products, brands have produced images critically representing their products and philosophies. Brands have continually employed celebrities as spokespersons to create long-lasting associations between them and the products. In previous decades when "everyday life was increasingly defined by feelings of insignificance and institutions of standardization, the 'star' provided an accessible icon to the significance of the personal and the individual" (Ewen, 1988, p. 92). However, with the influence of the media, these spokespersons, in their positions of notoriety, have become objectified. "They, literally, are the commodity

being sold; fabricated, most of the time, on an elaborate, cultural assembly line" (Ewen, 1988, p. 100). The possibility of people being sold within a culture redefines the term consumer society.

The entry or visual penetration from exterior to interior provides the initial image of the retail environment. Successful retailers produce brands not products. Consequently, companies develop images for their brands. The images are conveyed throughout the retail environment with various visual spatial qualities. The consumers, in turn, utilize the space based on the retail's visual appearance and perpetuate that image to others. "With our preferences, we create a way of life, an attitude and an image of what we are or what we hope to be perceived as being..." (Pegler, 1996, p. 2). Today's consumers are shopping for a certain image/lifestyle. The image of the retail also portrays the desired clientele. "Like the architecture itself, the style, composition, and presentation of merchandise in the window are encapsulated images of the store's personality: they can welcome shoppers and draw them in or discourage entry" (Israel, 1994, p. 206). These subtle spatial cues within the interior environment encourage certain behaviours from the users. The mood or atmosphere accomplished via colour, material, texture and lighting, conveys the expectations of the corresponding behaviour from all users of the space – employees, employers and consumers.

Demographic and Economic Trends

The ever-evolving retailing formats are driven by the following trends: "changes in household composition; income growth trends; age cohort shifts (aging of the baby boomers); [migration patterns]; women's participation in the workforce; and bankruptcies, mergers, and consolidations of retailers" (Zerbst & Dorrel, 2000, p. 43).

1. Household Composition

Generally, there has been a decline in households consisting of married couples with children; an increase of single-parent households; and a rise in one-person households. Essentially, the number of occupants within a household is decreasing, while the number of households themselves is increasing. As a result, increased living spaces require additional amounts of products (i.e., furniture, electronics, accessories, etc.) which demand multiple retailers.

2. Income Growth Trends

"The current generation has the highest level of disposable income of any generation in the century" (Martin, 1990, p. 14). "...what is also happening is that the lowest and highest income brackets are increasing, and the middle class is shrinking..." (Zerbst & Dorrel, 2000, p. 43). Zerbst & Dorrel (2000) state that the shifts of income reflect directly into the retailing realm, where value retail (including Big-Box) sales increased 7.3 percent from 1994 to 1998, and high-end retail sales jumped 10.2 percent from 1994 to 1998 in the United States (p. 44).

3. Age Cohort Shifts (Aging of the Baby Boomers)

The fastest growing portion of the population from 2002–2010 is the 55-to-64 age group. This majority of the population, the baby boomers, will enter higher-income brackets at the peak earning years of their careers, and demand more from the retails that they visit. " 'Experiences' should become more valued relative to tangible goods, as baby boomers become more time conscious and aware of their own mortality" (Zerbst & Dorrel, 2000, p. 44).

4. Migration Patterns

Historically, there has been a direct correlation between retail construction and new residential developments. In the early 1990s, as a result of a recession, the relationship changed. "Between 1994 and 1995, the equilibrium between the two measures completely disappeared, and...their relationship remains out of sync with its historical pattern" (Valente & Oringer, 1998, p. 31). This has resulted from the increased amounts of alternative retailing strategies, locations and constructions, as mentioned earlier.

5. Women's Participation in the Workforce

In the United States, "as of 1997, 63 million women were working, representing 59.8 percent of the female civilian population over 16 years of age. It is projected that by the year 2006 almost 71 million women will be working (61.4 percent)" (Zerbst & Dorrel, 2000, p. 44). As a result, women have become precision shoppers with increased budgets. These consumers are searching for convenient and quick retailing formats.

6. Bankruptcies, Mergers and Consolidations of Retailers

As of 2000, retail bankruptcies have decreased, while mergers and acquisitions have increased. Zerbst & Dorrel (2000) state that "Recent consolidations have reduced the number of retailers available to anchor a regional mall or power center....The reduced number of department store anchors has increased the use of nontraditional anchors, such as megaplex cinemas, in enclosed malls" (p. 44). This suggests that the bankruptcies and mergers encouraged the development of entertainment retailing.

Consumer Trends

Consumers expect more from the products they purchase. This is also true for their social and physical environments. The desire for a higher quality of life has increased dramatically. "Most will agree that for most people their immediate living environment (the house or flat) is of a higher quality than was the case just 30 years ago. This improved quality – better insulation, more efficient heating, better lighting, the elimination of dampness and its attendant health risks – is a positive. On the negative side, it can be noted that these improvements have come at the expense of a greater risk of accidents and personal injury, increasing toxicity, poorer air quality and new health hazards" (Lodziak, 2002, p. 123). As usual, nothing is ever that easy. We eliminated one set of problems, only to create a new set. Therefore, the desire for a higher quality of life evolves to include positive environmental considerations.

Fortunately, today's consumer culture is changing. Five consumer trends have been identified by Shirley Roberts (1998) which are non-specific in order to include all ages, genders, incomes, family lifestyles and cultures. Trend 1: spirituality and human reconnection will be sought. Trend 2: a higher quality of life will be pursued. Trend 3: the desire for new experiences and innovation will grow. Trend 4: shoppers will become more impatient and demanding. Trend 5: consumer vigilance for value will grow. To this extent, consumers expect more from their products, so it follows that they will expect more from the spaces providing the products. "The fragmentation of nations in this decade [1990s], the suppressed yearning of people for freedom and self expression, and the limitless expressions of a pluralistic society – these forces require specific and diverse

store designs that contrast with the monolithic and uniform dissemination of information and technics everywhere" (Israel, 1994, p. 73).

Internet

"The last few years, the development of virtual retail space on the Internet has called into question the future viability of physical stores" (Markham, 2000, p. 25). Knack (2000) suggests that the Big-Box retailers, due to their product selections, which have a long shelf life, will feel the greatest impact. "In June [2000], the [U. S.] Census Bureau released its latest estimate of online sales, $5.3 billion for the first quarter of 2000. That's only a fraction of the $748 billion in total quarterly retail sales" (Knack, 2000, p. 24). The following factors are contributing to the increase in on-line shopping: increased number of dual-income households and decreased family time, fear of crime in malls, increased number of personal computers in the home, increased comfort levels when using the Web, availability of various products on-line, and the evolution of the quality of products being offered (Schwartz, 1997, p. 52).

The Internet or on-line retailing will not replace the traditional physical retail environment, but merely transform the retailer into an alternative type of vendor. "The Internet increases the alternatives, and retail providers will become players in the broader process...of an expanding distribution channel" (Valente & Oringer, 1998, p. 35). Determined shoppers visit the physical retailer, find the product they desire, try it, test it, and then browse the Internet for a better price. "This is going to be the real battlefield between all-cyber retailers – the so-called pure play companies – and the retailers of the physical world who establish Web sites as well" (Underhill, 1999, p. 217). The tactile experience of certain products is still a critical factor prior to purchasing. "As the trend

for shopping online increases, so the power of three-dimensional space in the form of a retail outlet created as a sensory experience for the shopper increases in importance for the powerhouse brands" (Castle, 2000a, p. 61).

Social Interaction

The on-line shopping experience pales in comparison when considering the social aspect of shopping. The event of shopping not only includes the purchasing of products, but the interaction with companions, salespeople and even strangers. Mark Hinshaw states that he would "like to think that there are many people who will continue to want to interact with other people. People like shopping with the sociability factor added" (Knack, 2000, p. 27). Ann Satterthwaite believes that "shopping is an integral part of the social and civic life of our communities, and it deserves more public attention" (Knack, 2000, p. 27). If retailers promote the sociable side of shopping, evidence demonstrates that sales will increase. "... studies show that when two women shop together, they often spend more time and money than women alone.... Two women in a store can be a shopping machine, and wise retailers do whatever they can to encourage this behaviour – promotions such as 'bring-a-friend-get-a-discount,' or seating areas just outside dressing rooms, to allow for more relaxed try-ons and assessments" (Underhill, 1999, p. 115-116). Retail design and merchandising are also influenced by social motives. "People go shopping sometimes simply to meet friends or just to be gregarious. These social activities are often reward enough; to see and be seen can be powerful influences. To make a maximum profit, retailers need to ensure that the 'right' people frequent their establishment" (Clarke & Crane, 1990, p. 320). This corresponds with the

implementation of the brand image within the retail environment. Retail designers create that certain space that draws in the 'right' people – their target market.

Within the retailing environments, the consumers/users perform social roles that differ from those of alternative environments (i.e., parent at home, executive at work). In essence, these roles, resulting from collective thought, provide clarity on behaviour for these spaces. "Uncertainty about how we're to behave or what we're supposed to do in a social situation is especially abhorrent. Everybody needs to know what others expect of him or her. The benefit people get from social roles is that they provide guidelines for individual behavior in social relationships. Effective role-playing helps consumers avoid embarrassment or humiliation and gain the acceptance, approval, and appreciation of others around them" (Settle & Alreck, 1986, p. 131). This notion of social roles applies to all environments. When we enter a space, our comfort level increases when the social situation is understood and the expected behaviour is known. At times, the retails and marketing strategists benefit from the social role allocations. The retail image or message tends to accentuate the perceived social roles, encouraging the purchase and consumption of the promotional merchandise. "Another major purpose of social roles is to make the actions of other people predictable. It's important for consumers to know what to expect of others with whom they interact. If a person knows what role somebody else is playing, then he or she can forecast the other person's behavior fairly accurately. There are many differences between individuals, but when they play the same role, it levels things out and makes for a more predictable social situation" (Settle & Alreck, 1986, p. 133).

Marketing

Marketing involves developing and implementing a business strategy for the promotion, sale and dispersing of goods or services. The key elements to consider within any marketing strategy include: people (the target market), product, price, place and promotion (Weinreich, 1999). When determining a target market, one must consider a number of factors: age, education, gender, culture, financial status, lifestyle and attitude. As demonstrated in Thomas S. Robertson's chart *Models of the Adoption Decision Process* (see Figure 1), a consumer's decision-making process must also be considered as a marketing strategy. Various models have been developed concerning the consumer's Adoption Decision Process. Robertson includes the consumer's initial contact (advertising) to the final purchase within this Process. The Adoption Decision Process considers the acceptation procedure of a consumer for the products they use. A consumer will proceed through five stages when adopting a new product (i.e., the Adoption Decision Process Model). The first stage is Awareness. The consumer becomes aware of the product's existence, but lacks information on its functions and its advantages for the owner. At the next stage, Interest, the consumer's curiosity is raised and the gathering of information occurs. As a result, the consumer proceeds with a mental examination of the item, entering stage three, Evaluation. This leads to phase four, Trial,

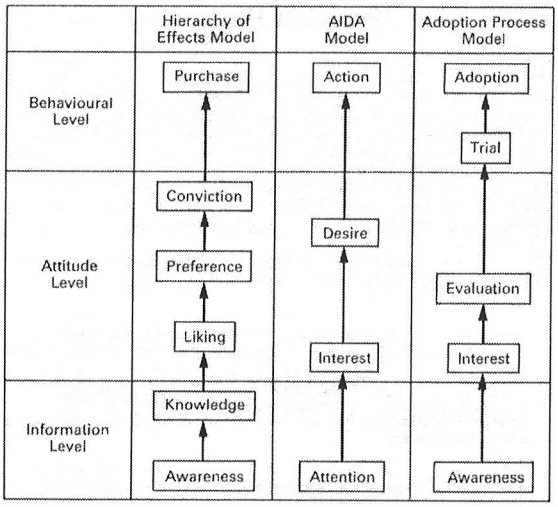


Figure 1. Models of the Adoption Decision Process.

where the consumer experiments with the product. The final stage, Adoption/Rejection, determines whether or not the consumer will continue to use the product.

Marder's *The Board of the Marketing Game* provides strategic considerations and tools for the marketing process. This particular marketing strategy determines its consumer group and its selling strategy, as well as its accessibility strategy. As shown in Figure 2, the eight tools used to convey the marketing strategy include: product, label, message, schedule, price, distribution, promotion and sampling. All of these tools provide information to the consumer, which helps in their selection making. The markets rely on the brand's familiarity, its beliefs and desirability, to increase the chances of product adoption by the consumers. This strategy utilizes the consumer Adoption Decision Process as a foundation for further marketing development.

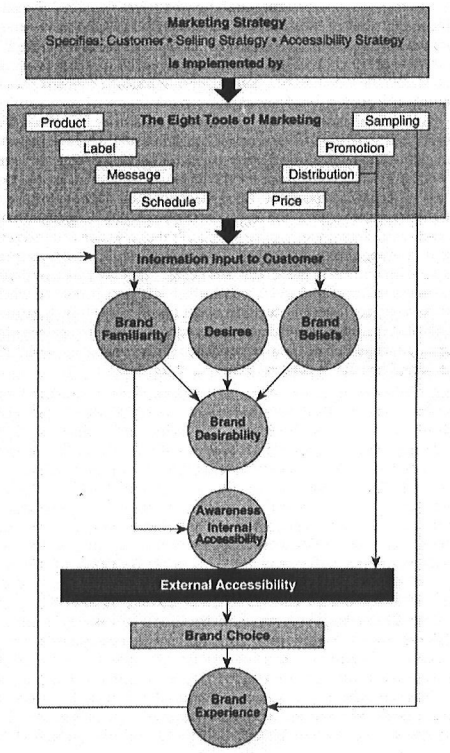
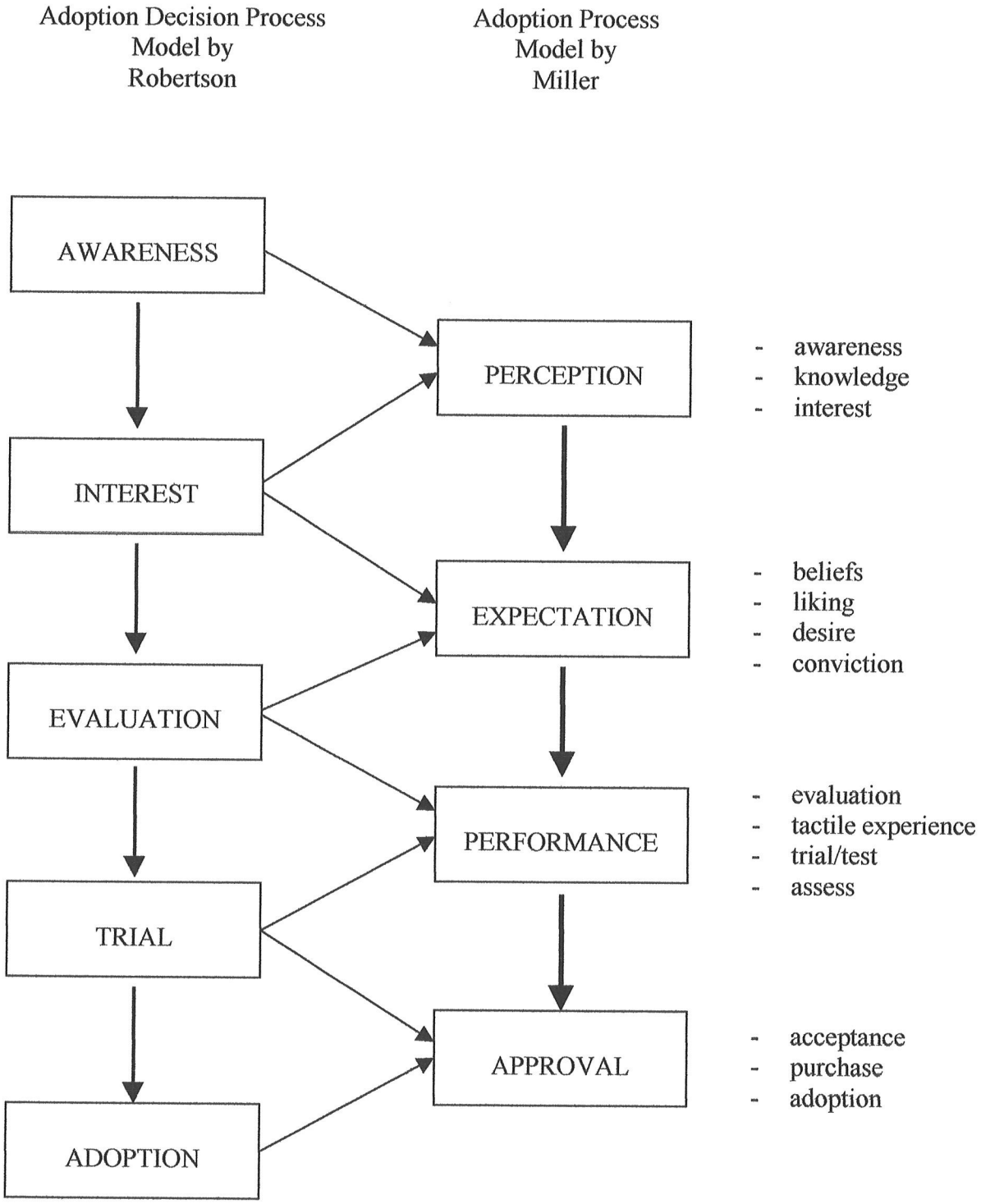


Figure 2. The Board of the Marketing Game.

New adoption process model

As shown in the marketing section, Thomas S. Robertson's chart *Models of the Adoption Decision Process* discusses three models. All three models display the different stages for the consumer, but none of the models singularly is adequate. Hence, a new alternative adoption decision process has been developed (see Table 2).

Table 2 New Adoption Process Model



The four stages of this process include Perception, Expectation, Performance and Approval. Perception encompasses the awareness and interest phases of Robertson's Adoption Process Model. At this phase, the consumer first becomes aware of the product, seeks out information on it and develops an interest in it. The Expectation stage involves the beliefs, convictions and desires of the consumer. The consumer's expectations involve the quality of the product, as well as what the product will do for them, with regard to lifestyle and public perception. Evaluation of the product, usually a tactile experience, and trial of the product occurs within the Performance phase. The final stage is Approval, where the consumer accepts the product, purchases it and adopts

Issues affecting marketing

"...in the more affluent societies, our lives are no longer dominated by the need to satisfy basic needs. We have moved on. We live in a post-scarcity society in which we are more free than ever before to attend to the 'higher' things in life" (Lodziak, 2002, p. 95). The buying power of consumer society has transcended to most levels of economic standing. As consumers, we purchase endless items to improve our perceived quality of life. The variety of items, including characteristics such as function and price, enables everyone access to "a pattern of consumption relevant to survival" (Lodziak, 2002, p. 95). The notion of survival as mentioned above, has evolved from physical endurance to social endurance. We consume in order to survive our current society.

Over the last few decades, our desires and needs have evolved due to the increasing demands of consumer society. John Raden Platt, a professor of physics at the University of Chicago states that "the needs of man, if life is to survive, are usually said to be four – air, water, food, and, in the severe climates, protection. But it is becoming

clear today that the human organism has another absolute necessity. ... This fifth need is the need for novelty – the need, throughout our waking life, for continuous variety in the external stimulation of our eyes, ears, sense organs, and all our nervous network" (Ewen, 1988, p. 234). This notion of novelty perpetuates a vicious cycle. We are constantly on the search for something new, which in turn induces manufacturers, designers and retailers to provide new products. These new products replace our already existing products, but only for a minimal amount of time. The novelty decreases and the cycle continues. "The standard of life is determined, not so much by what a man has to enjoy as by the rapidity with which he tires of the pleasure, to have a high standard means to enjoy a pleasure intensely and to tire of it quickly" (Ewen, 1988, p. 239). We are constantly searching for the one product or object that will satisfy our needs, although with futile success.

FUTURE OF INTERIOR DESIGN

A cohesive whole has been created in order to produce consumables. This transcends past the retailers' products, past the commodity environment, to encompass an entire urban identity. "Architecture...constitutes the common medium of everyday living, we do not normally see it as...something that deserves our concentrated, focused attention [as consumers]. The art of architecture gets lost in the 'white noise' and 'brain fade' of hyperactive urban life. Architecture becomes merely yet another 'product' in the vast crowd of moving signs and images that populate the modern scene" (Cooper, 2001, p. 40). Architecture, urban planning and interior design become commodities in this increasingly demanding consumer culture.

Due to evolving consumer trends and retailing formats, the role of the retailer is changing. It is doubtful that the role of the interior designer will remain constant. Rasshied Din, an interior designer with Din Associates, "believes that in order to be successful in today's global markets, retail designers need to concern themselves with the broader job of positioning brands and products rather than limiting themselves to the look and organisation of individual shop-floors. It is a multifaceted approach that, in terms of design, often takes in advertising, graphics and packaging as well as interior design" (Castle, 2000b, p. 53).

Investigation of an Interior Element

An understated element of the retail environment involves the fitting rooms. "...the dressing room may be more important than the floor of the store. It's a truism that improving the quality of dressing rooms increases sales. It never fails. A dressing room

isn't just a convenience – it's a selling tool, like a display or a window or advertising. It sells more effectively than all of those combined, if it's properly used" (Underhill, 1999, p. 170). These areas complete the sale in the consumer's mind. If a customer is willing to take the time to remove their clothing within a semi-public, semi-private space, the retailer should provide a space suitable for this intimate activity. When a consumer enters the fitting room, they are already in buying mode, determined to find the perfect item.

Previously, retailers believed that "fitting rooms should be located in the least valuable parts of the sales floor but must also be easily accessible and supervisable" (Mun, 1981, p. 21). With the rise of Internet retailing, a shift needs to occur. Retailers will need to emphasize the tactile experiences within their environments. "Therefore, the main function of a store [will be] to foster shopper-merchandise contact. Stores should be begging shoppers to touch or try things... If a product does something, it should do it in the store" (Underhill, 1999, p. 168).

While inside the dressing room, "they are captives in a very small space with nothing on their minds but the desire to buy something that will make them beautiful" (Underhill, 1999, p. 171). The spatial elements within these spaces can contribute to the achievement of this desire. The simple act of slightly tilting a mirror backward can sell items. By doing so, the consumers view a thinner reflection of themselves, attributing this change to the garment. Additional consideration should be made for lighting selection. The lighting should glamourize the consumer first and the merchandise second. The addition of light controls within the dressing room provides opportunities for viewing the product in different settings. One should also consider the possibility of temperature

controls within the dressing rooms. Increased discomfort and reduced time in the dressing room result from inadequate heating and cooling systems.

One of the most recent developments altering the perceptions of a dressing room occurred in the Prada SoHo Store in New York (see Figure 3). The retail environment designed by Rem Koolhaas uses a sophisticated motorized track system to transport displays and products from other areas. The environment is equipped with extensive audio and visual equipment and furnished in alternative materials, such as medical gel "upholstery" in a seating area and zebra wood flooring. This retail attempts to redefine the activity of shopping into an experiential, technological adventure. Special attention to carefully planned details of the dressing room adds to this adventure. The dressing rooms consist of glass panels that turn opaque when the space is occupied. The key element within the space involves the viewing mechanism. "Touch screens allow access to a database with information about product availability and alternatives. A plasma screen, embedded in an ordinary mirror, displays a delayed video image of the space recorded by the camera on the opposite wall. The shopper literally views himself coming and going, transforming the action of trying on clothes into a 360 degree solo performance in space and time..." (Hart, 2002, p. 87). Again, the notion of entertainment in retail re-occurs, but within a confined space – the fitting room.

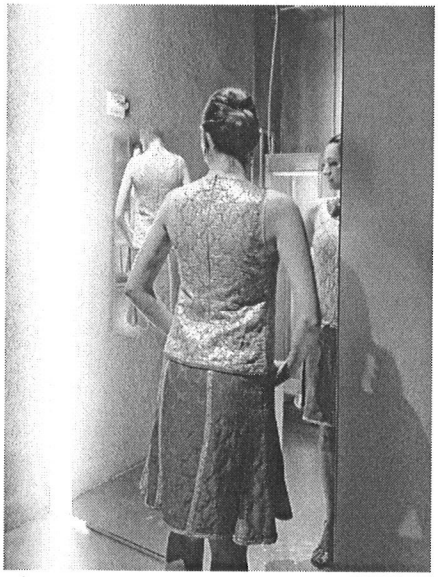


Figure 3. Dressing room for Prada.

RESULTS OF CASE STUDIES

International Case Study #1

The Environment Shop (see Figure 4) in Adelaide, Australia represents society's current shift from consumer values to conserver values. The Shop employed Tectvs, a local design firm, to design the interior following environmentally sustainable design principles. The designers used recycled plastics, plantation timbers, recycled carpet, low-energy lighting and vegetable-based materials to achieve the goal stated above. Considerations were made to maximize the natural light, to minimize the relocation of existing services (as well as the need for additional equipment) and to lower the energy loads of the mechanical and electrical services.

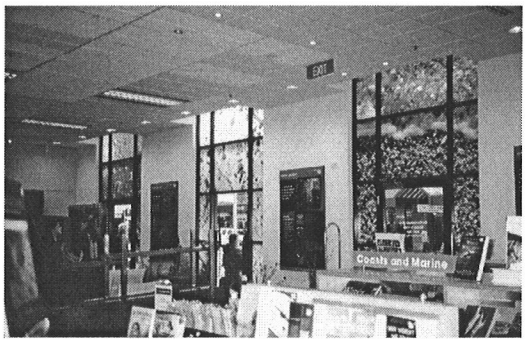


Figure 4. Interior of The Environment Shop.

The retail itself offers information, literature and gifts about Australia's natural environment and its history. In particular, the retail provides National Park passes, as well as information on heritage sites and trails. When entering the space, one is confronted with contemporary macrophotographs, each representing elements of human interaction with the natural environment. Engaging and natural (i.e., living) displays are used to encourage human interaction within the space. The retailer places great emphasis on environmental issues, as well as community involvement. The water feature, designed and crafted by the local Jam Factory Craft and Design Centre, is an excellent example

(see Figure 5). The glass used was recycled from the glass studio workshops within the Design Centre.

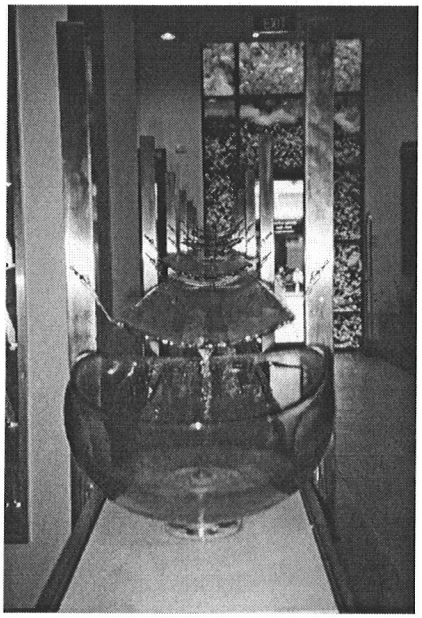


Figure 5. Water feature at The Environment Shop.

The attention to the material selection involved extensive, possibly excessive considerations of the environment. The decorative veneers used are hoop pines from Australian plantation trees with water-based lacquers. The Duvaloid countertop consists of linseed oil, natural resins, cork and wood flour. This material claims to be hard wearing and 100% biodegradable. The joinery by Ecoply was engineered from Australian plantation pine and contains minimum amounts of toxic glues while creating less dust and waste. The paints provided from BioPaints, include plant and mineral ingredients, such as pine resin, linseed oil, casein and lemon peel oil. The timber floor was recycled from the wood stores at Port Adelaide.

The primary goal of The Environment Shop is to create awareness of the ecological problems facing current society. Their objective from the design perspective was to encourage the industry market to recycle and use environmentally sustainable products. Manufacturers and producers need to view waste as a valuable resource. The retailer or brand represents its company values through its retail environment; the brand identity is reflected within the interior. The brand identity extends to the material

selection, the design features, the mechanical and electrical systems, and the promotion of the actual retail items.

International Case Study #2

The Nike Superstore in Melbourne Australia, facilitated by Woods Bagot, is an excellent example of a branded retail. This particular retail development was a prototype for showcase retail outlets all over the world. The retail provided the usual athletic apparel and accessories, as well as additional local specialty requirements (i.e., items for Australian Footy). As shown in Figure 6, the interior integrates technologically advanced displays and audio/visual systems, increasing the entertainment value of the space. The design goal was to create a consumer experience based on technology, design and quality products.

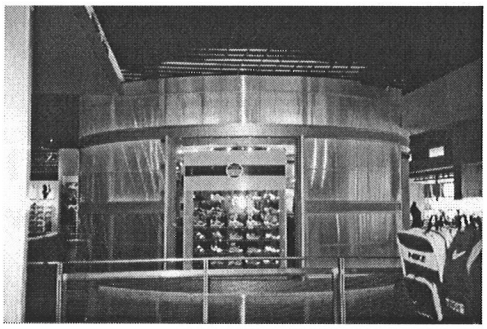


Figure 6. Interior of Nike in Melbourne.

The design concept involved designing a town with product pavilions representing the stores in a town (i.e., a town square) with streets surrounding them. The same design concept was implemented within Niketown, USA in Chicago in 1992. This suggests that Nike's brand identity can represent itself equally in all locales of its market. Its universal image engages a majority of the world's population. Within the interior each pavilion represents a different activity, such as tennis or basketball (see Figure 7). To compliment the individual



Figure 7. Tennis Pavilion.

products, the pavilions have specifically selected finishes and materials. These flexible pavilion enclosures allow for easy transitions when new product lines are brought into the environment. Lighting is also a key factor within the town environment. The use of contrasting lighting allows the product areas to be highlighted, while low lighting the circulation areas.

The entertainment factor is again employed in the use of a double-height basketball half-court, including video projections. Throughout the environment references to sports, technology and quality products are continually emphasized. The basketball half-court represents one of Nike's marketing strategies. From Naomi Klein's book, No Logo, the term going "bro-ing" is mentioned as one of Nike's techniques for advertising (p. 75). Going "bro-ing," Nike's terminology, involved some of Nike employees distributing their merchandise within the inner city areas. The products were given freely to inner city youths in Harlem in exchange for product feedback. The half-court reflects the inner city playground. It is a direct reference to the roots of its popularity – its marketing success.

RESULTS OF PROGRAMMING

The program (see Appendix A) involves designing two versions of the same retail to determine the variance between full-service and self-service environments. The brand Nuala, a yoga apparel retailer, was selected according to five consumer trends listed in the consumer trends of this document. The selection considered Nuala's corporate values, marketing strategies and branded image. The branded image was the primary focus of the investigation. Three components were determined from this investigation as the primary elements of their marketing strategy: yoga, comfort and social responsibility. These three elements directly represent three interior design retailing strategies: transitions, meditation and natural. In essence, the marketing strategies become the design strategies.

The program also reveals a similarity among the clients' needs and the users' (i.e., public's) needs. Both groups have perceived expectations of the retail environment. Both expect the retail space to correspond with the brand's identity and the products offered. The client desires this branded environment to establish a holistic trading identity from image conception to physical retail. The public or consumers also rely on the notion of a holistic trading identity. For a sense of security, the consumers expect the branded space to correspond to the knowledge and images projected by the company. The space needs to project the quality of the products offered and to establish a sense of familiarity with the consumer.

The variation between the full-service environment and the self-service environment occurs only within the public areas. As expected, different merchandising units and alternative circulation paths are required. Various material considerations are also necessary. When considering the full-service environment, minimal products are

placed within access to the public. Assistance from the sales associates is provided for additional items. This implies less wear and tear on the merchandising units, resulting in the selection of more expensive materials, since they will last longer. Alternatively, the merchandising units within the self-service environment will have extensive contact with the consumers, encouraging the need for durable, long-lasting materials. The lighting possibilities and configurations also vary. Since the full-service environment provides minimal product selection located in various places in the retail, the lighting elements can adapt to the specific items without interference. Within the self-service environment, additional products will be merchandised on the sales floor. Therefore, general illumination in most areas is required.

Results of Design Process

By following Robertson's Adoption Decision Process of Awareness, Interest, Evaluation, Trial and Adoption, focus was placed on the approach to the retail environment. Awareness was created for the consumer via strategic placement of the retail's logo. On route to the retail from either direction, the Nuala logo is embedded into the sidewalk. Signage was placed along the building's front elevation as well as perpendicular to it. This guarantees that whichever direction the consumer is looking - up, down or to the side – the consumer will notice the retail.

At this point, the consumer is aware of the retail, but are they interested? The Interest must be created using the first visual of the retail structure, the exterior elevation – in particular, the display windows. Within these windows is the consumer's first glimpse at the merchandise. The products are displayed on body forms displaying their fit, shape and drape. Large plasma screens are also present, promoting specials, new items and yoga activities. Motion-sensor lights highlight these display windows as consumers pass. The products need to be introduced to the consumer upon immediate awareness of the retail. Two display columns were designed for the entryway, supporting a protective canopy above. These columns bring the products close to the public sidewalk, in a secure but highly visible manner. After passing the columns, the doors automatically open (motion-sensored), drawing the consumer inside.

Upon entering any retail environment, the average consumer has a tendency of traveling to the right. Within the self-service retail, it was essential for the pay station to be located to the right. So if the consumer has any questions or returns, their circulation path/tendency would be maintained. Within the full-service retail, due to the presence of

numerous sales associates, the pay area was placed to the left side of the retail. Upon entry to this service environment, a consumer is guaranteed an initial social contact within seconds. Any questions can be answered from any point within the retail.

The Evaluation stage for the consumer occurs immediately upon entry. Not only will they evaluate the products, but the space, the lighting, the materials, and the people as well. To allow the consumer to adjust to the space, minimal merchandise units are placed near the entry. At this point, the consumer won't even take notice of the front. Their eye is drawn to the rear of the retail due to the use of a large LED screen. The screen, within a closed area, displays a figure practicing yoga techniques. The consumer migrates toward the rear and is invited into the yoga demonstration area. Shoes, bags and excess layers of clothing are removed and stored in cabinets outside the space. Collective or individual yoga sessions are available to the consumer. Ten to fifteen minutes later, after several exercises, the consumer realizes that the apparel she is currently wearing is restricting for the yoga activities. The consumer, after partaking in the activities that the products promote, decides that alternative apparel is needed and desired. The consumer realizes the importance of the product, enhancing the Evaluation stage.

Now the consumer must find the merchandise desired and try it on. The consumer will have to work their way up to the front of the retail. First, the consumer passes the innerwear section. Within the full-service retail, one item is displayed on acrylic body forms. The consumer is encouraged to feel the merchandise, make their selection, and the sales associate retrieves it for them. Numerous sales people, anticipating their every move and providing intimate personal service continually monitor the consumers. Within the self-service environment, the consumer has unlimited access to all of the merchandise.

The consumer has the freedom of choice and their sense of immediacy is met. The merchandising units need to address issues of consumer handling, material selection and understandable organization for the consumers.

Next the consumer approaches the pant section. Within the full-service retail, one item of each style is placed on display. Again, the sales associates retrieve different colours and sizes. The pant selection in the self-service retail is considerably larger. Each item is folded over metal rods within display boxes in the wall, mimicking the design of the full-service retail. These rods eliminate the need for hangers and maintain an evenly spaced, uncluttered merchandising unit. At the base of each box where the rods are placed is a ledge for the rare consumer incapable of re-hanging or re-draping the item. In both environments, the products seem to be suspended or floating within the boxes, maintaining the yoga influence on the space. The floating shelves in the west wall also promote the yoga aspect.

As the consumer moves to the centre of the retail, they encounter a resin wall lined with grass. The full-service retail displays the products with the use of magnets. Within the resin wall are embedded magnets that attract to corresponding magnets in the flat acrylic body form. The displays can be easily removed or changed and re-attached. The self-service unit has metal bars with equally spaced holes protruding from the resin. Hangers are placed within the holes, allowing for multiple items to be merchandised. The equally spaced holes provide an energy- and time-saving merchandising strategy, allowing for continuous placement of the products.

At the front of the retail, the literature area and the footwear area confront the consumer. The literature regarding yoga and its philosophies are displayed singularly in

the full-service environment. This helps to reduce the consumer handling various items, reducing the amount of defective items, which may result from this practice. Multiple items are merchandised for the self-service retail. This allows more than one consumer to view the product, therefore possibly creating additional sales.

The footwear area within the full-service retail operates with a series of conveyor belts. The consumer makes their selection and the sales associate retrieves the footwear. A computer panel folds down from the wall, the shoe is scanned and a size is entered. The system activates the proper conveyor and it rises from the basement level to the main level. The sales associate opens the corresponding door and the shoes are retrieved. Seating is provided for initial immediate trial of the product. The self-service environment offers a series of cubbyholes beneath the corresponding shoe display. The consumer can retrieve their size and alternative colour on their own, without assistance.

The consumer has now completed the Evaluation stage and is ready to initiate the Trial period. The changing areas are designed following the notion that these spaces are equally as important as the sales floor. Therefore, the changing areas become part of the sales floor. When the space is not in use, the doors fold away into the walls, leaving a series of display walls throughout the retail. This construction maintains an open environment from the front of the retail to the rear. The changing areas also provide fold-down Internet stations for on-line price comparison shopping for the consumer. An additional fold-down shelf is added for any folded merchandise and personal baggage. Steel bars also fold down from the wall to support any hanging items.

After the Trial stage is complete, the Adoption process begins. The consumer makes their final selections and migrates to the pay station. If all the pay stations are

busy, the plasma screen above entertains the consumer. Specials, new items, impulse items and yoga activities are shown to the consumer, to instill an everlasting brand image in the consumer's mind. After their transactions are complete, the consumer retreats to the entrance area. The automatic doors allow easy egress for consumers bundled down with large packages. Upon exiting, the consumer retraces their steps along the sidewalk with the final visual image of the retail's logo.

FINDINGS SUMMARY

Within current consumer culture, consumers are in essence, purchasing acceptance by sacrificing self-individuality for individuality within a collective. Their self-identity is non-existent, because it was bought off a rack in a retail environment. Along with consumption follows the increasing rate of disposability. Each trend is discarded for another, forming a vicious cycle created by the style manufacturers. The style manufacturers succeed by creating branded environments to house their wares.

Consumers are searching for value, convenience, quality and speed. The research suggests an increased demand for convenient shopping, value retailing and high-end retailing. The average consumer's income is increasing, as well as the amount of money spent on commodities. The largest population growth will occur within the 55-to-64 age group. Consumers are spending more on entertainment than apparel, which suggests the implementation of entertainment or activities within retail environments (UECs). Experiential stores involving interactive displays (Internet influence), activities (entertainment) and educational opportunities, are the next retailing formats. Customers are searching for a fulfilling personal shopping experience that allows them to feel actively involved when viewing the merchandise.

The uniqueness of concept and location, along with the increasing importance of innovation, have become key factors in retail design. Consumers require that element of social interaction that is connected to the act of shopping. In this retailing realm of various products available, customers will begin to demand a certain degree of customization from their commodities, as well as their retail environments. Consumers will become more demanding, seeking innovation, a higher quality of life, value and

spirituality. With the growing concern for the environment, consumer values will transform to conserver values. Consumers desire the addition of comfort within the retail space, either via the form of furnishings or lighting. Space requirements for additional activities, such as social browsing, will need to be examined. Considering the desire for individuality, consumers will search for environments as individual as they are. The spaces need to be cultural and regional specific to encourage that notion of individuality. These specific consumers will also require minimal duplication of the objects they purchase. Once a product is consumed by the masses, it will no longer be individual specific.

In using the *New Adoption Process Model*, shown on page 25, the guidelines for an effective selling space are demonstrated. The Perception stage for the consumer begins with the design of prominent signage and distinct entranceway. The Expectation of the consumer is created by visually exciting product displays viewable from the exterior. This element draws the consumer in to view the product and evaluate its benefits. This initiates the Performance phase where the consumer is ready to try the product, hence the importance of the changing areas. After successful trials and deliberations, the consumer reaches the final phase – Approval – and emerges with purchases in hand.

POTENTIAL FUTURE DEVELOPMENTS

According to the information gathered, the development of a hybrid-retailing format involving electronic as well as conventional techniques will emerge. The element of customization will play an integral role in the evolution of the individual retail environment. This concept stems from the notion that sales are made in the fitting rooms not on the sales floor. Therefore, transforming the sales area into the fitting room is a natural progression. At this stage (shown in Figure 8) the spatial configuration consists of series of individual spaces centred round a stock area or mechanical room, with circulation paths along the outer rim. Focusing on current consumer trends, increased consumer impatience is addressed by providing immediate access to the product. This tactile experience allows the consumer to touch, feel and sample (try on) the goods within seconds of arrival.

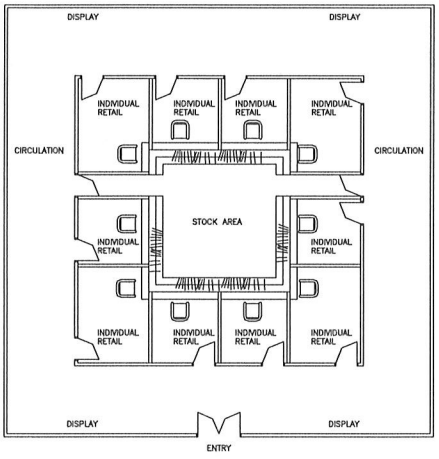


Figure 8. Concept drawing for individual retail environment.

Current retailing trends also influence the individual retail environment. The notion of the one-stop-shopping experience for specific products could be implemented. A group of different retailers could come together and establish a collection of individual units. Within each unit, the opportunity to convey the brand identity of each retailer exists. One solution involves the use of advanced technology. Plasma screens could be placed on the entire surface of the walls allowing alternative interior and brand images to

be displayed, which can be replaced as easily as changing a television channel. Therefore, the consumer enters only one retail environment for their shopping needs.

The concept of membership currently used by the Warehouse Clubs can also deter certain behaviour. By including membership fees, a portion of the population is limited from entering. As stated earlier, the middle class is disappearing, as well as retails directed specifically toward them. The individual retail format is a response to the increasing amount of value retailers. Due to the implementation of membership, the users are from higher-income brackets, which suggests higher standards of social behaviour (i.e., etiquette). When entering the space, the users will be aware of the behaviours expected from them and will willingly comply.

Alternative consumer trends involve issues of entertainment, innovation and value. All of these issues can be addressed within personalized individual retail environments. The consumers become part of the design process by creating their own space. As mentioned previously, the Plasma screens could be programmed with a variety of options allowing different brand images to combine together. This would involve a personal control panel within the interior of the individual retail. Not only does one select the products, but the spatial characteristics as well. The notion of value is different for everyone. This space allows one to determine what they believe to be valuable (i.e., the quality of the product or the quality of the environment).

For the retailers, the introduction of this format could be very cost-effective. It is less expensive to redesign a projected image than an entire retail environment. Fashion trends are constantly changing which result in interior design renovations. This solution allows the retailer to follow the trends at minimal cost. Some users may not respond well

to an all-electronic environment and may require the conventional retail format (especially the aging baby boomers). Therefore, the retailer, with the help of an interior designer, would provide a minimum 100-square foot space where their brand identity would be represented in physical form. This solution is still less expensive to redesign than a 2,000- to 6,000-square foot retail space. This also provides the retailer with the opportunity for experimentation. A concept could be presented within this context to a minimal amount of consumers for testing purposes.

The effect of the Internet has been a much-debated issue within the retailing world. The premise of the individual retail format relies heavily on the products and merchandise offered. The products, such as shoes, apparel and personal items, should require contact from the consumers. There have been increased developments within virtual technology, including virtual environments. By using Plasma screens, the individual retail environment brings the concepts behind virtual technology to the consumers in the physical public realm.

Various operating systems could be used within the individual retailing format, such as a vending machine style, conveyor belt system or personal contact. The vending machine operating system involves the consumers making their selections within the individual retail environment, and then activating the system to supply the desired product. This suggests that all the products be stocked within the space allowing for immediate product access. Unfortunately, this system would require vast amounts of space for product storage within the retail space, and would require constant maintenance. The items would have to be refolded, as well as spaces refilled, relying heavily on human activity.

Alternatively, the conveyor belt system (see Figure 9) requires minimum square footage. This system would function similarly to the system used in dry-cleaner retailers. The consumer would feel a variety of items, determine their selections, and program the system to forward the appropriate sizes and colours to the retail space. The difference with this system requires that the merchandise be hung. This suggests less maintenance, as well as unnecessary restocking.

The final operating system involves personal contact where each item is brought to the retail environment by a salesperson. This promotes the desire for social interaction within retail environments. The social interaction that occurs within a "fitting room" is a significant determination in whether or not a consumer will purchase the item. The additional social interaction will increase the sales of the retail.

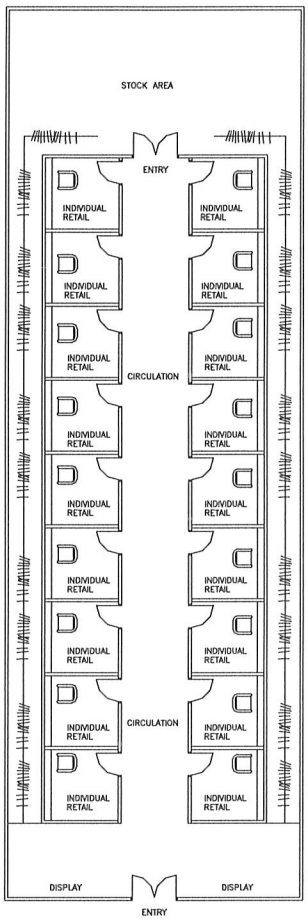


Figure 9. Concept drawing of conveyor belt retail.

For each situation described, there is a requirement for social interaction with others. A recommendation for personal service during the purchasing process is advised. For this retailing format and these specific users, the personal element is crucial.

CONCLUSION

The future of retailing affects the future of interior design. The development of on-line shopping will have minimal influence on the physical environment as long as consumers still seek tactile experiences and social interaction. When the individual retail environment occurs, the traditional role of the interior designer will change. Our roles will have to evolve and expand. Interior designers will become branding and marketing designers. Large-scale brands have already developed in-house design teams responsible for brand image, product design and retail design. These companies merely hire design firms to implement their ideas within a certain region.

The results have shown marketing strategies are compatible with design strategies. In particular, a direct correlation exists between the decision process of a consumer and the design process of an interior designer. The five principles of the decision process – Awareness, Interest, Evaluation, Trial and Adoption – represent the design guidelines for retail environments – promotion, product, access, tactile experience and purchase. The research increasingly solidifies the unavoidable evolution from interior designer to marketing designer.

As mentioned earlier, retailers as well as interior designers have become style manufacturers. The consumer culture is infected with rapid changing of trends, which impact the retailing realm with extensive renovations. As designers, we need to ask ourselves: Do we want to produce trends? Do we want to be these style manufacturers? As marketing designers, we would be able to deter this notion of style manufacturing. With active participation in the formulation of a brand's or company's business plan, we

can increase the brand's stability within the retailing realm, as well as within the physical retail environment. The objective for the interior designer is to involve themselves in all areas, directing and guiding the interior environment.

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APPENDIX A

PROGRAM

TWO RETAILING STRATEGIES

FOR NUALA – PUMA

941 CORYDON AVENUE
WINNIPEG, MANITOBA

Heather J. Miller

University of Manitoba
2003

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Introduction

The following project implements a specific brand identity within an experiential retail environment. The brand Nuala, a yoga apparel retailer, was selected based on the following criteria: Canadian or American origins; lack of individual (i.e., their brand only) retail spaces; limited availability to the Winnipeg market; and Shirley Roberts (1998) five consumer trends. Trend 1: spirituality and human reconnection will be sought (i.e., provides education of yoga principles). Trend 2: a higher quality of life will be pursued (i.e., promotes leisure activities and relaxation products). Trend 3: the desire for new experiences and innovation will grow (i.e., participation in yoga activities within the actual retail environment). Trend 4: shoppers will become more impatient and demanding (i.e., Nuala offers more than just a retail). Trend 5: consumer vigilance for value will grow (i.e., Nuala provides quality products under Puma's quality name brand).

An emerging trend in retailing formats involves an experiential retail environment. The experiential Nuala retail will allow consumers to participate in yoga practices enforcing the belief that certain proper yoga apparel is necessary. The retailer provides the activity for the usage of the products. In addition, two retailing strategies will be examined: full-service environments versus self-service environments. The full-service environment will involve extensive customer service from the retailer, including aid with product selection, product presentation and product retrieval from storage. The self-service environment allows the consumer to independently select products from merchandise units providing all sizes and colours.

After studying Winnipeg's retail market and consumer statistics (see Appendix G) the site, 941 Corydon Avenue, was selected. The research shows that 71% of Winnipeg shoppers visit small independent retail stores. The research also states that 20% of the Winnipeg shoppers surveyed work downtown. This particular building site is located within the popular Corydon shopping district. The existing building's overall square footage is 4,440 ft^2 with an additional 2,538 ft^2 for expansion. The key elements for the retail Nuala are the uniqueness of concept and location.

Client Profile

The client group consists of two distinct entities linked via corporate involvement – Puma and Nuala.



Figure A1. Puma logo.

Puma

Puma specializes in athletic footwear and apparel. The company was developed in Germany in 1948 by Rudolf Dassler. Its history focuses heavily on some of the greatest sporting achievements of the last 50 years. Puma has been worn by some of the best athletic performers including Pelé, Boris Becker and Linford Christie. Its brand strategy proclaims "to be the brand that mixes the influences of sports, lifestyles and fashion" (Company strategy & philosophy, November 2002, (http://www.pumabiz.com/CompanyInfo/company_strategy.html). Its mission is "to become one of the most desired brands in the world" (http://www.pumabiz.com/CompanyInfo/company_strategy.html). Their "never ending quest for perfection results in continuous adjustments to…three elements [product, marketing and sales] to ensure that quality, innovation and distinctiveness are present in the products that bear the Puma name and logo" (http://www.pumabiz.com/CompanyInfo/company_strategy.html).

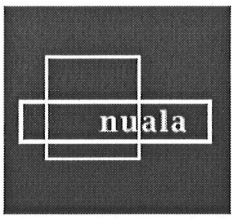


Figure A2. Nuala logo.

Nuala

Nuala is a subsidiary of Puma. "Having studied comparative religion and philosophy at New York University, model turned entrepreneur Christy Turlington sought to merge her interest in eastern practices with her real-life experience in the fashion industry and create an elegant, concise, fashion collection to complement her busy work, travel and exercise schedule" (Nuala: the inspiration, November 2002, http://www.nuala.puma.com/about/inspiration.html). In 2000, Puma and Christy Turlington launched the Nuala Collection. Nuala is an acronym comprising Natural, Universal, Altruistic, Limitless, Authentic. The philosophy of yoga constantly influences the Nuala line. "Nuala is the product of an organic partnership that reflects Christy Turlington's passion for the ancient discipline of yoga and Puma's commitment to create a superior mix of sport and lifestyle products" (http://www.nuala.puma.com/about/inspiration.html).

Client Issues

1. Economy – Operating costs, construction costs and return on investments are some of the financial concerns.
2. Image – The retail environment should reflect Nuala's brand image with consideration of Puma's brand identity. The marketing strategies, brand image and retail environment need to represent a holistic trading identity.
3. Universal – The design concept needs to be expandable, flexible and adaptable to various cultures and consumers around the globe.
4. Display system – There is a preference for a modular system to allow for numerous configurations that can be adapted for any site.
5. Yoga – The interior environment needs to reflect the central components of yoga. "The goal of Nuala is to create a symbiosis between the outer and inner being, the individual and collective experience, using yoga as a metaphor to make this balance possible" (http://www.nuala.puma.com/about/inspiration.html).
6. Service – The goal for the client is to maintain a close relationship with its consumer group. Their customers should experience a sociable environment with accessible, knowledgeable employee contact.
7. Social responsibility – The client maintains strong ties to the community at large. They contribute to UNICEF's Global Girls Education Initiative and Cancer Care. They support various causes concerning children's organizations, women's issues and environmental causes.
8. On-line shopping – The physical retail environment needs to provide access to the virtual retail environment. Integrated Internet access promotes Nuala's, as well as Puma's, on-line shopping experience. It offers an alternative retailing element, and promotes the use of an educational tool for additional yoga information.
9. Location – Nuala requires a small independent retail store within a trendy, upscale retailing community. Additionally, this format of retailing lowers overhead costs (i.e., rent, heating) which is another client issue listed above.

Brand Image

"At Nuala, we believe that everything in life should serve more that one purpose. Nuala is more than a line of yoga-inspired active wear; it is a building block for limitless living aimed at providing fashion-conscious, independent women comfort for everyday life" (http://www.nuala.puma.com/about/inspiration.html). 'Meditation in motion' describes their apparel line. The pieces are flexible for a variety of occasions and activities. "Nuala takes you wherever your life does and adapts to the environment in which you are placed" (Questions and answers with Christy Turlington, November 2002, (http://www.nuala.puma.com/about/QA.html). Nuala is influenced by eastern practices concerning the philosophy of yoga, including concepts such as the interconnectedness of life, self-realization and the notion that everything is relative to another. The brand's strong social responsibility involves contributions to charitable, as well as environmental, causes (see Figure A3). Keywords defining Nuala's identity include balance, evolution, natural, meditative, transition, centred, comfort, and inner being.

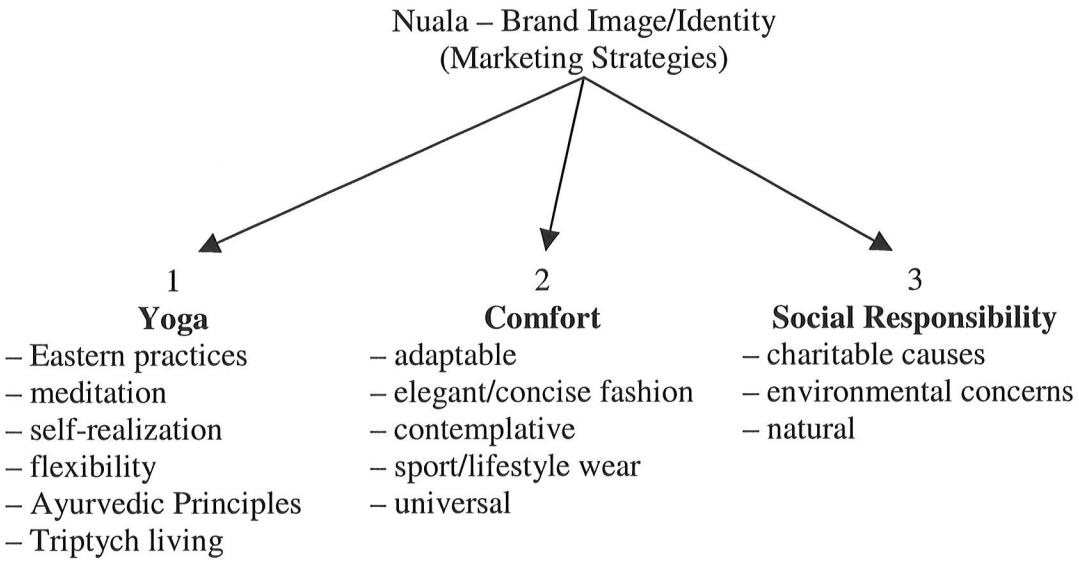


Figure A3. Marketing diagram for Nuala.

The advertising photographic images contain celebrity supporters. The individuals depicted promote comfortable relaxed lifestyles. The environments inhabited by the individuals suggest residential situations, again promoting that notion of comfort. The use of subtle colour and black and white imagery conveys modern yet classically understated visuals. The logo is comprised of two squares and a rectangle that were implemented in previous Puma display systems.



Figure A4. Advertising image of Christy Turlington for Nuala.

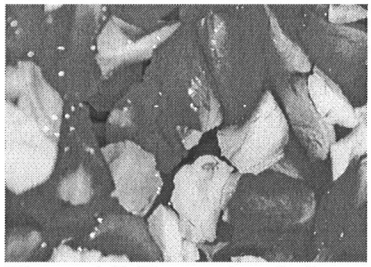


Figure A5. Promotional photo of Nuala's connection to nature.



Figure A6. Advertising image reaffirming the human connection.

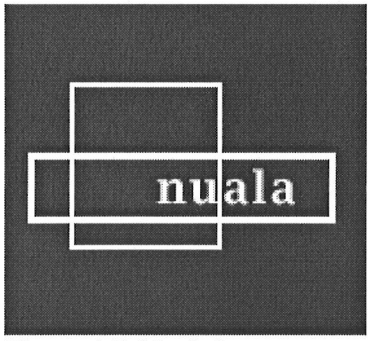


Figure A7. Nuala logo.

User Profile

Primary users

The primary users are the select target markets of Nuala. The target group consists of women within the 25-to-55 age group, living in urban or suburban settings, with an income of $35,000 plus. The Nuala woman is defined as "classic, elegant, multi-dimensional, empowered and modern" (http://www.nuala.puma.com/about/QA.html). These women are independent professional individuals with evolving health-conscious lifestyles. They seek enlightenment and spirituality with interests in self-discovery and inner peace.

Primary user issues

1. Wayfinding – Proper signage is needed, as well as visible entrances, to encourage consumers in off the street. There is a strong desire to view the interior from the exterior.
2. Accessibility – The retail environment needs to be accessible to all its consumers. Due consideration is needed for product display heights, as well as accommodating changing areas and circulation paths.
3. Parking – The availability of parking is a minor but relevant issue. The area selected should provide maximum parking opportunities.
4. Comfort – The spatial features, colours, textures, lighting and odour should reflect elements of yoga practices and its origins.
5. Location – The retail environment needs to situate itself within a retail-oriented community. The area should include various alternative retails for a diverse shopping experience.
6. Expected image – The overall concept should reflect the brand identity perceived by the consumer. The environment should correspond with the projected brand identity.
7. Security – The environment needs to be readable (i.e., understandable) and safe. The consumer needs to know how to move through the space, where everything is located immediately upon entry. Although, they should not be bombarded with too much information which may result in intimidating the consumer.

Secondary users

The secondary users are the sales associates of the retail environment. These users are required to maintain the environment. Their activities include merchandise display, operating the cash machine, unloading stock from storage containers, partaking in yoga demonstrations, and providing customer service. The sales floor will need to accommodate a minimum of three and a maximum of eight employees at a time. The sales staff are direct representatives of the client group and its brand identity. These users are knowledgeable of the products they promote and of the yoga principles influencing Nuala.

Secondary user issues

1. Psychological comfort – The issues to be considered are appropriate lighting for different areas, the level of security, climate control and a stable work environment.
2. Convenience – The location of activities needs to have relative proximity producing an efficient, time- and energy-saving environment.
3. Access – Sufficient parking within close proximity is required. Also, a separate, private entry is desired, as well as appropriate personal storage.
4. Flexibility – Adjustable display units for various products in a variety of configurations are needed. The display system requires fast and easy transformations which are time and energy saving.

Table A1. Activities and Needs of the Users

Users	Activities	Needs	Frequency	Time
Public/consumers	- handle merchandise - participate in yoga activities - use of computers for Internet access - sample products - purchase various merchandise	- accessible display units - large space for yoga practice - enclosed private spaces for computer usage - changing areas - pay station	constant	day, early evening
Sales associates	- remove stock from storage - stock merchandise - adjust displays - demonstrate yoga - clean the environment - provide customer service - sell products - package purchases - meals (breaks) - retail management	- storage area with adequate fixtures - display units - large space for yoga demo - maintenance area - pay station for two cash machines with bag storage - personal storage area - staff area for meals - office area for clerical activities	constant (activities with public) to sporadic (private activities)	morning, day, early evening

Site Analysis

The site is located at 941 Corydon Avenue on the north side of Corydon between Stafford Street and Wentworth Street in Winnipeg's Corydon Avenue shopping community. The area is one of Winnipeg's flourishing retail communities offering various alternative, one-of-a-kind shopping experiences. The existing building was originally used as a banking institution. It was constructed in 1952 and is a one-storey wood frame building with brick façade, including two offices and one washroom on the main level, and two washrooms in a fully finished basement. The square footage of the site is 6,037 ft^2 and the existing square footage of the building includes 2,762 ft^2 on the main level and 1,678 ft^2 at the basement level. Additional buildable space at the rear of the lot is 2,538 ft^2 allowing for a total square footage of 6,978 ft^2.

The site is currently owned by the Smith Agency Limited, a professional property management firm. The Smith Agency owns several properties within the Corydon retail district. The neighbouring properties of this specific site include a vacant development site to the west (also owned by Smith Agency) and a multi-tenant retail/office complex to the east (consisting of the Smith Agency office itself). Currently, parking is provided for approximately 10 vehicles at the rear of the building with abundant street parking available at the entry. A variety of services is offered within this area ranging from health services (i.e., dental clinics) to alternative retails (i.e., Artasia, Stella's Café & Bakery, and Cherry Tree Lane) to eating establishments (i.e., The Second Cup, Bar Italia and Chicken Delight). The estimated traffic circulation, provided by the retailer, in this area numbers 35,000 potential consumers.



Figure A8. Site plan of 941 Corydon Avenue.



Figure A9. Corydon's retail community in the vicinity of 941 Corydon Avenue.

Building Analysis

The building's main entry faces south, which provides maximum possibilities for solar radiation, as well as protection from the harsh north winds. As stated earlier, the overall square footage includes: main level of 2,762 ft^2 and basement of 1,678 ft^2. Plumbing elements are already in place. The vertical circulation relies entirely on the use of stairs. An additional form of circulation is needed for universal access. Two rear entries supply separate access to the space for the staff and the public. The new retail environment will require only one point of rear egress. Due to the requirements of the previous owners, the southwest corner contains a vault with two-foot thick walls on both levels. In 1994, renovations occurred including a new addition on the rear of the building, as well as the relocation of the entry. The existing cabinetry and millwork will be removed along with some of the non-structural interior walls.

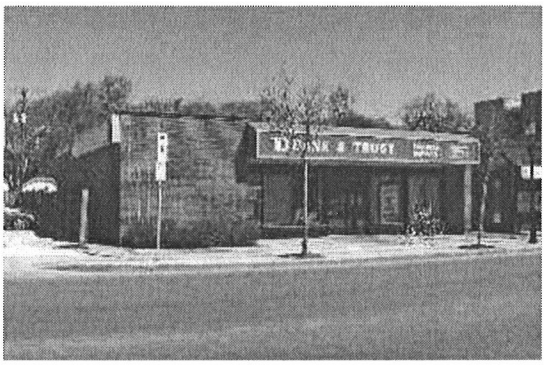


Figure A10. Exterior photo of 941 Corydon Avenue.

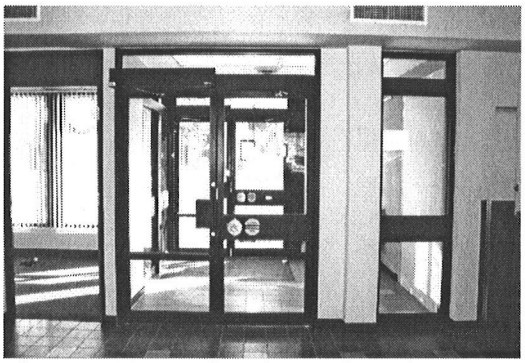


Figure A11. Interior photo of southern entrance and vestibule.



Figure A12. Interior photo of existing building and furnishings.

Spatial requirements

Areas established from needs of users are:

1. changing areas	300 ft^2
2. demonstrational yoga area	650 ft^2
3. footwear area	160 ft^2
4. cash area	140 ft^2
5. display area	210 ft^2
6. storage	200 ft^2
7. staff area	150 ft^2
8. personal storage	90 ft^2
9. washrooms	160 ft^2
10. product area	2,100 ft^2
11. main entry	100 ft^2
12. rear entry	50 ft^2
13. office	150 ft^2
14. yoga training area	100 ft^2
15. parking	800 ft^2
Total	5,360 ft^2
+ 25% for circulation =	6,700 ft^2

Please Note: In the following listed spatial requirements, two options are provided for each service environment.

Option I – requirements for full-service retail environment

Option 2 – requirements for self-service retail environment

1. ***Changing areas***
   – adequate space for the following activities
   a) trying on of apparel – full unobstructed rotation possibilities, various distances for viewing the apparel, slightly angled-backward full-length mirror, seating for fitting adjustments
   b) storage of apparel and personal items – storage system involving hooks, bars or shelves
      – Option 1 – minimal storage of apparel allowing sales people to retrieve and exchange for alternative items increasing the amount of social contact. This therefore increases the amount of product storage within close proximity to the changing area (i.e., a transition space before trying on).
      – Option 2 – a larger number of elements (i.e., hooks, rods) are necessary for time-saving for the consumer
   c) Internet access – to allow for comparison shopping opportunities, requires a horizontal surface to accommodate technical equipment, seating for comfortable use of the system
   – general lighting with diffuse illumination and customer controls for different lighting situations
   – temperature controls inside each space allowing for customization
   – secure solid entries for maximum privacy
   – additional mirrors placed in the exterior corridor of the changing area, which allow the salesperson additional contact with the consumer to encourage sales
   – location – prominent, visually accessible area of the retail
   – amount of changing areas determined by client – 4 to 6 units
   – size – approximately 8 feet x 8 feet

	in	cm
A	48 min.	121.9 min.
B	54–58	137.2–147.3
C	42	106.7
D	12–16	30.5–40.6
E	68 min.	172.7 min.
F	75 min.	190.5 min.
G	4	10.2
H	16	40.6
I	36 min.	91.4 min.
J	24	61.0
K	29–32	73.7–81.3
L	48	121.9
M	26	66.0
N	18	45.7
O	30	76.2
P	18–24	45.7–61.0
Q	6–10	15.2–25.4
R	35–36	88.9–91.4
S	35	88.9

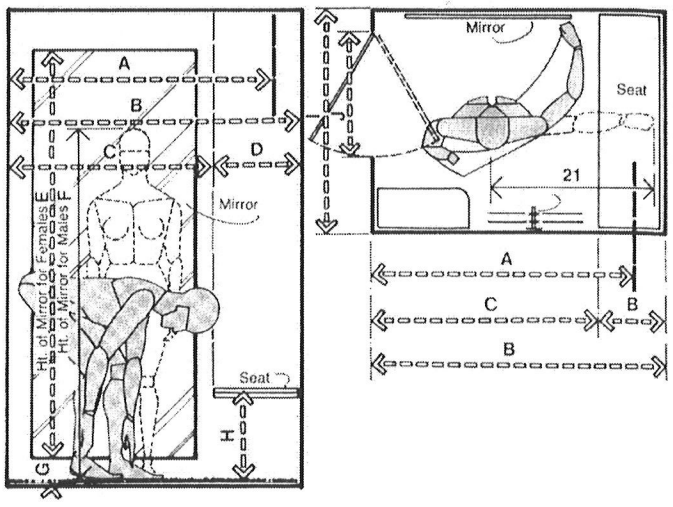
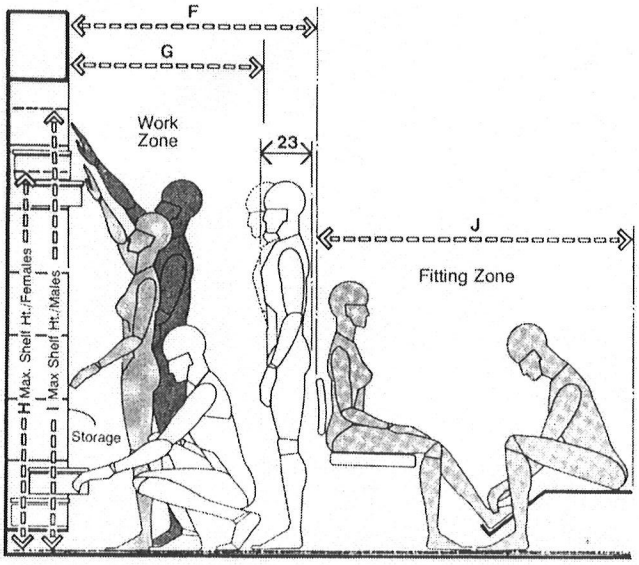


Figure A13. Graphic standard for changing areas.

2. ***Demonstrational yoga area***
   - enclosed space with sound isolation capabilities
   - electrical components for an audio/visual system
   - adequate floor space for yoga practice – mats measuring 2 feet x 6 feet for 10 individuals
   - personal storage (footwear, bags and winter apparel) for consumers experiencing yoga
     - Option 1 – an alternative location for storage could be used away from the yoga area. The sales associates could store and retrieve the consumers' belongings for them.
     - Option 2 – close proximity storage units within the yoga environment for convenience
   - viewing capabilities of the environment from the exterior

3. ***Footwear area***
   - finishes – soft carpeting for added comfort when trying on the shoes, large number of mirrors for viewing – small and full size
   - adequate unrestricted seating configurations for multiple consumers
   - displays
     - Option 1 – provide space for one pair of shoes per style. Sales associates would retrieve alternative sizes from a storage area.
     - Option 2 – a selection of each pair of shoes would be provided on the sales floor allowing for immediate customer contact
   - additional displays for footwear accessories
   - storage for empty containers while consumer tries on shoes



	in	cm
A	66 min.	167.6 min.
B	18 min.	45.7 min.
C	30 min.	76.2 min.
D	36	91.4
E	68	172.7
F	48	121.9
G	36 min.	91.4 min.
H	66	167.6
I	72	182.9
J	60–66	152.4–167.6

Figure A14. Graphic standard for footwear area.

4. *Cash area*
   - activities – selling the products, using the cash machines, and packaging the purchases
   - requires horizontal surfaces for placement of goods during transaction
   - storage for bags or packaging materials
   - storage for discarded hangers/display elements
   - area for impulse items
   - purchase storage area for bagged items
   - require two cash machines
   - secured cash area for employees only

	in	cm
A	48 min.	121.9 min.
B	54–58	137.2–147.3
C	42	106.7
D	12–16	30.5–40.6
E	68 min.	172.7 min.
F	75 min.	190.5 min.
G	4	10.2
H	16	40.6
I	36 min.	91.4 min.
J	24	61.0
K	29–32	73.7–81.3
L	48	121.9
M	26	66.0
N	18	45.7
O	30	76.2
P	18–24	45.7–61.0
Q	6–10	15.2–25.4
R	35–36	88.9–91.4
S	35	88.9

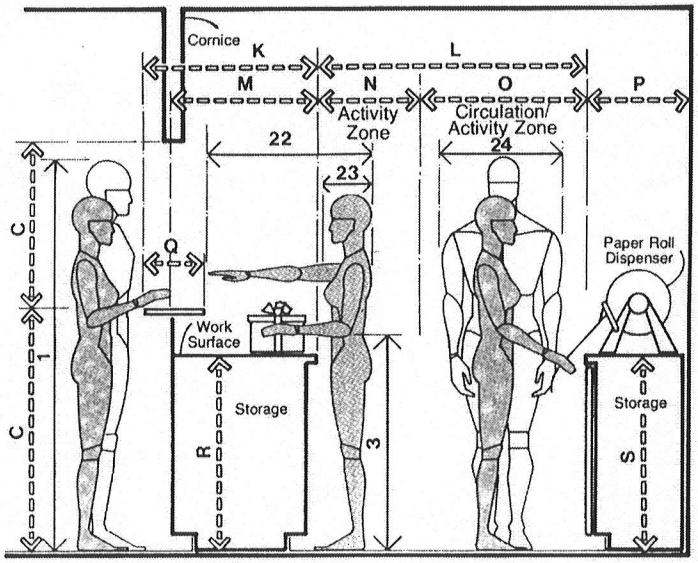


Figure A15. Graphic standard for cash area.

5. ***Display area***
   - adequate space for display and space for removal of items for immediate sales
   - displays to be viewed from interior and exterior at the front of the retail
   - specific lighting to highlight products
   - use of humanistic display modules to represent fit of apparel (i.e., mannequinesque display)
   - external reflection of glazing to be reduced by tilting the glass or using glare-reducing film
   - display units to configure to various positions for alternative arrangements

	in	cm
A	68.6	174.2
B	56.3	143.0
C	27.0	68.7
D	14.7	37.4
E	28.0	71.2
F	28.3	72.0
G	41.5	105.4
H	28.6	72.6
I	47.8	121.5
J	36.3	92.2
K	54.8	139.1
L	42.5	107.8
M	83.1	211.1
N	69.3	175.9
O	55.4	140.8
P	41.6	105.6
Q	27.7	70.4
R	72	182.9
S	60	152.4
T	48	121.9
U	36	91.4
V	24	61.0
W	12	30.5
X	84	213.4

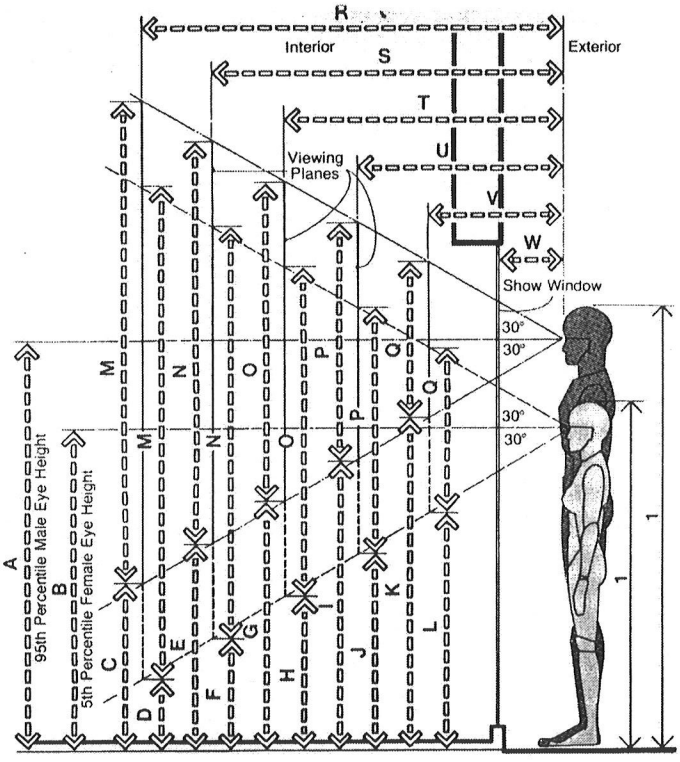


Figure A16. Graphic standard for display area.

6. *Storage*
   - divided for different merchandise
   a) footwear – located near the footwear area, stores extra stock
   b) apparel – storage for boxes and other packaging materials, hanging space for the removed garments, removal space for the merchandise
   - various configurations of shelving, hanging rods and counter space
   - area for returns to the manufacturer
   - area for goods to be shipped to special consumers
   - receiving area for inventory and checking of deliveries
   - general lighting within an area of task lighting
   - area for cleaning materials

Clothing boxes

Size (l x w x h*)	Suggested uses
10 x 7 x 1½	Small lingerie
11 x 10 x 2	Square shirt
12½ x 4½ x 1½	Socks, gloves, men's hose
12 x 8 x 1½	Blouses, lingerie
13½ x 9 x 2	Shirts, sweaters
15 x 9½ x 2	Longfold shirts, towels
16 x 9½ x 2¼	New longer fold shirts
17 x 11 x 2½	Double dress, linens
19 x 12 x 3	Robes, stoles, jackets
22 x 18 x 5	Large blankets, pile jackets, furs
23 x 12 x 3	Suits, jackets, coats, spreads
24 x 14 x 4	Coats, robes, large linens

Figure A17. Graphic standard for clothing boxes.

7. ***Staff area***
   - seating – informal and formal, accompanied by a table
   - cold storage for meals/food products
   - work counter for minimal food preparation
   - storage for supplies (i.e., coffee, filters, cups, plates)
   - equipped with microwave, kettle and coffeemaker
   - wash facilities and linens
   - general lighting

8. ***Personal storage***
   - located near staff area
   - secure compartments for personal items
   - hanging space for coat storage
   - footwear storage and space for footwear removal

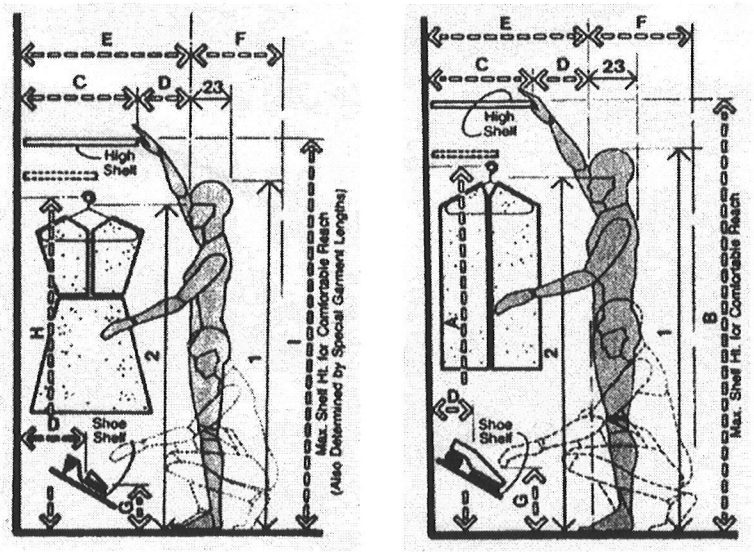


Figure A18. Graphic standard for personal storage.

9. Washrooms

- two private unisex washrooms consisting of one lavatory and one toilet for employee use
- separate spaces for each element allowing numerous individuals to partake in different activities (i.e., using the facility, retouching make-up)
- task lighting required

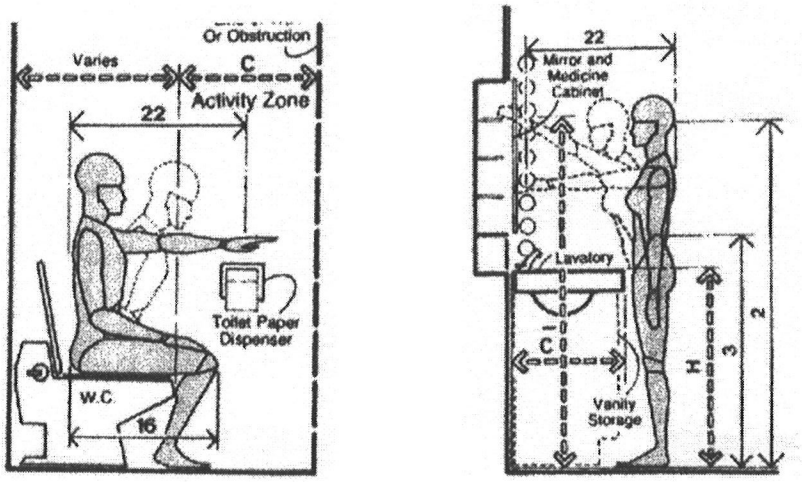


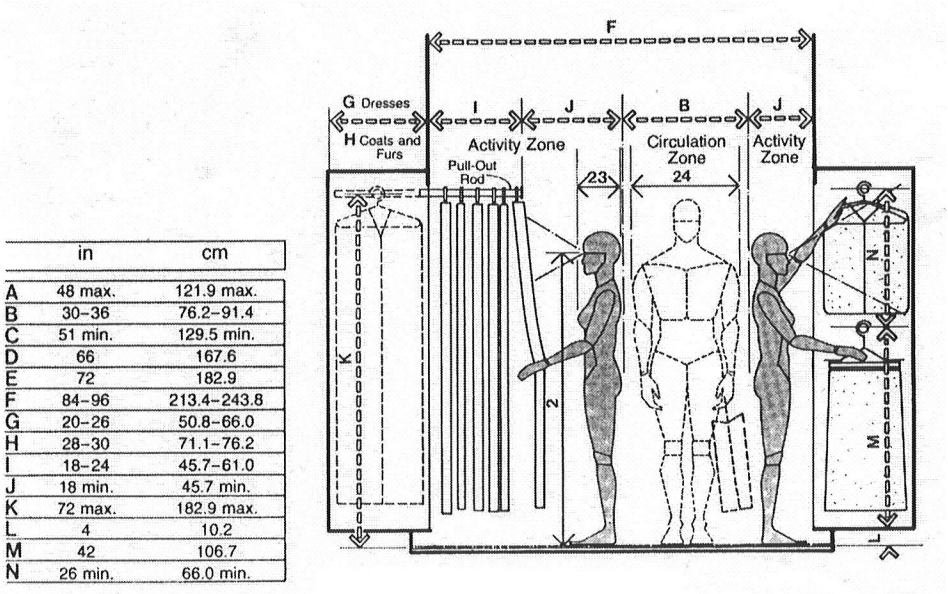
Figure A19. Graphic standard for washroom facility.

10. Product area

- placement of merchandise with the use of racks or tables
  - Option 1 – a minimal selection of the product will be available to the customer promoting continuous interaction with the salesperson. Hidden storage on the sales floor for duplicate items in alternative sizes and colours is required.
  - Option 2 – needs to accommodate 71 feet of merchandise, which includes duplicate sizing and various colours of each product. All merchandise should be easily accessed by the consumer.
- use of free standing or wall storage elements

Table A2. Inventory of Products by Nuala and Space Required

Items	Styles	Total # of colours	Total # of sizes	Total items	Space needed	Total
Shirts	11	34	5	340	¾"	255"
Pants	5	16	25	160	1"	160"
Outerwear	1	3	5	20	4"	80"
Sweaters	3	8	15	80	2"	160"
Innerwear	6	16	22	128	1"	128"
Shoes	5	8	12	8	12"	96"
TOTAL						849" ≈ 71 feet



	in	cm
A	48 max.	121.9 max.
B	30–36	76.2–91.4
C	51 min.	129.5 min.
D	66	167.6
E	72	182.9
F	84–96	213.4–243.8
G	20–26	50.8–66.0
H	28–30	71.1–76.2
I	18–24	45.7–61.0
J	18 min.	45.7 min.
K	72 max.	182.9 max.
L	4	10.2
M	42	106.7
N	26 min.	66.0 min.

Figure A20. Graphic standard for hanging merchandise.

11. Main entry

- automatic double-door system to eliminate drafts, minimum of 5 foot clearance between the sets of doors
- transparent doors to increase visibility from exterior to the interior
- special flooring for weather protection
- introduction of heat source and cooling ventilation system for the space
- general lighting is required
- adequate space when entering the environment for consumers to adjust and gain their bearings

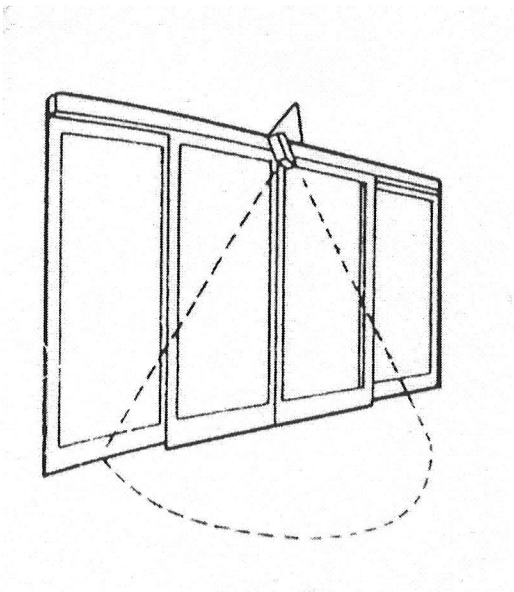


Figure A21. Graphic representation of motion-sensor entry.

12. Rear entry

- separate entry for employees to be located near employee parking
- allows access for deliveries out of view of the sales floor
- two-door entry for large items
- close proximity to storage and staff area

13. Office

- sufficient horizontal surfaces for all activities (i.e., paperwork, inventory, ordering)
- technical support for computer usage and telecommunications
- moveable and adjustable task chair, as well as additional seating
- storage for supplies and vertical files
- use of task and general lighting
- meeting area with seating and tables

14. Yoga training area

- space for training the sales staff in yoga practices
- area for sales staff to perform yoga during personal time
- required – yoga mats 6 feet x 2 feet, audio/visual equipment, shoe storage
- enclosed space with sound isolation capabilities

15. Parking

- 4 to 6 parking stalls are necessary for the staff
- adequate parking is provided for the consumers on Corydon Avenue at the front of the site
- maximum exterior lighting (floodlights) for staff parking and entry
- electrical outlets for winter conditions
- one loading parking stall for deliveries

Table A3. Summary of Program Requirements

	Square feet	Public access	Lighting	Equipment and furnishings
Changing areas	500	H	A	mirrors, storage (rods, hooks & shelving), seating, computer, horizontal surface
Demonstrational yoga area	750	H	A	audio/visual equipment, yoga mats, personal storage for customer (footwear, winter apparel)
Footwear area	150	H	G & A	seating, display, storage
Cash area	100	L	T	two cash machines, bag storage, counter space
Display area	200	L	G & A	display units, humanistic mannequins
Storage	200	L	G	counter space, hanging racks, shelving
Staff area	100	L	G	cold storage, seating, eating surface, microwave & coffeemaker
Personal storage	75	L	G	secure compartments, footwear storage, hanging space, mirror
Washrooms	100	L	G & T	2 sinks, 2 toilets, counter space
Product area	1,900	H	G & A	product apparel display units, hanging equipment, seating, literature display units
Main entry	150	H	G	double-door system
Rear entry	75	L	G	two-door entry
Office	100	L	G & T	working surfaces, computer, phone, vertical storage, seating
Yoga training area	100	L	A	audio/visual equipment, yoga mats, shoe storage
Parking	1,000	L	G	electrical outlets

H – high access
L – low access
G – general lighting
T – task lighting
A – ambient lighting

Building Systems and Technology

The existing building is equipped with substantial mechanical, electrical and plumbing systems. The addition to the building will require comparable systems to be integrated with the existing. The cooling system will need to adapt to handle the additional heat load from the lighting system. Due to the extreme temperatures of the local climate, southern orientation, and lack of sun shading, much of the environmental controls will rely on the qualities of the HVAC system. Numerous thermostats for each level are required, allowing the inhabitants to control temperatures for various activities within each area. This feature requires a constant-air-volume (CAV) forced-air HVAC system. Although this system is less energy-efficient and more expensive to install and maintain than alternative systems, it reduces compromising the indoor air quality and sound reverberation. These two elements are integral to promoting the brand identity within the physical environment (i.e., quality of air and quiet calming interior).

The electrical system will need to accommodate numerous computers and telephones on each level. To allow for speedy, yet limited Internet access from the changing areas, the installation of a copper system is sufficient. Due to the limited need, cost concerns, and small environment, this system will adequately meet the needs of the users and clients. The wiring will be circulated above the ceiling plane and funnelled down the walls for each area. Separate control panels for each floor are required. Electric lighting will be the principal source of illumination for the environment. The lighting will include a combination of direct, indirect and diffuse fixtures.

The existing plumbing system will meet the needs of the users; therefore, additional plumbing within the new space is unnecessary, although repositioning the piping is a possibility if the cost estimates are low. If so, proper venting of the system, access to the pipes for repair, and adequate slope of near horizontal drainage lines will be considered.

Health and Safety Issues

Since the retail environment relies heavily on public usage, barrier-free access will influence the spatial elements. All spaces, such as product area and changing areas, will allow for a minimum turning radius of 7 feet. An elevator will be added providing universal access to all levels, as well as easy product storage and removal. Aisles will have a maximum clearance of 4 feet and will be clear of displays or promotional items. The changing areas need a minimum of a 2' 10" opening and a minimum of 5 feet by 5 feet clear space inside. When designing custom millwork (i.e., the cash area) and display units, height variance will be considered.

Material selection will also reduce any safety concerns. The flooring material needs to be durable, as well as slip-resistant when wet or dry. There is a preference for unpolished or textured materials, such as cork tiles, PVC with non-slip granules, textured clay tiles or concrete with abrasive grain.

In order to meet the fire safety requirements, an increased number of water sprinklers, an alarm system, and clearly marked emergency exits will be added to the expansion area. To abide by health regulations, cleaning supplies and solvents need to be located away from public access, but close to the product area for immediate cleaning procedures.

Spatial Character

The spatial character relies heavily on the branded image of Nuala. As shown in Nuala's Branded Environment Retail Strategies (see Figure A22), the three elements to be considered include transitions, natural and meditative. Transitions refers to the viewing of the space as a cohesive whole; treatment of the interior and exterior environment; importance of thresholds and visual access to all areas. Natural implies the use of natural materials; the flow of nature; and application of organic forms. The term meditative originates from the brand's emphasis on yoga practices and Ayurvedic Principles.

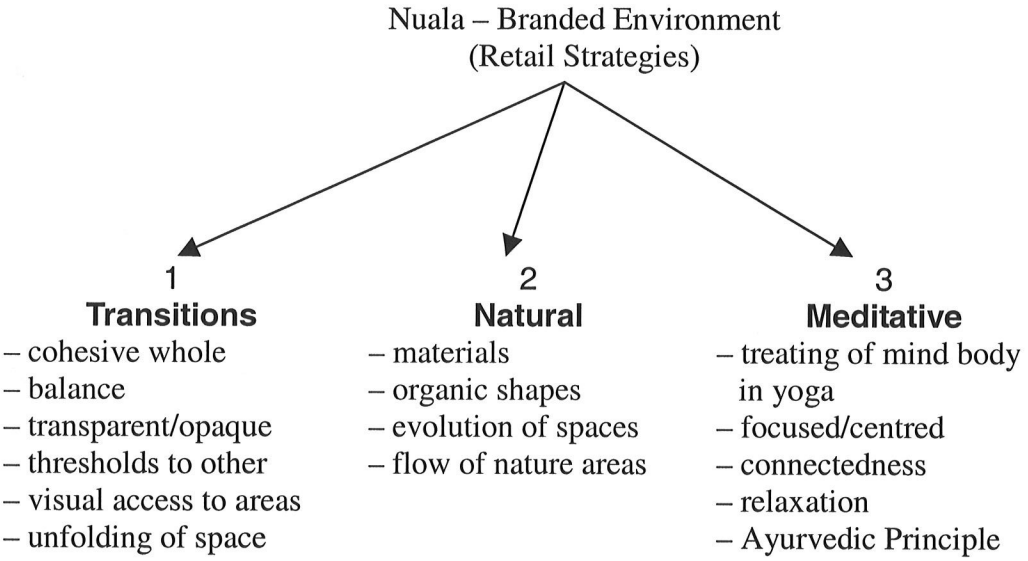


Figure A22. Retail strategies for the interior of Nuala.

The eight aspects of yoga include yamas, niyamas, asanas, pranayama, pratyahara, dharana, dhyana and samadhi (Turlington, 2002). Yamas involves the consideration of all living things and niyamas comprises the removal of impurities from the mind and body. Asanas focuses on the qualities of alertness and relaxation without tension through the activity of breath. Pranayama involves "the restraint and control on one's breath" (Turlington, 2002, p. 32). Pratyahara concerns "the relaxation and internalization of the senses of perception" (Turlington, 2002, p. 32). Dharana involves the ability to concentrate on one object among many, while dhyana means meditation. Samadhi focuses on self-realization.

The Ayurvedic Principles focus on three areas: Triguna (three primordial forces), Panca Mahabhuta (five elements) and Tridosa (three biological forces). "The three [primordial] forces...represent the phases of creation, as well as the qualities of the mind...sattva brings into creation and is pure consciousness, rajas is a maintaining and moving force and tamas represents the cohesive unity..." (Ayurveda Health Home, November 2002, (http://www.ayurveda.com.np/factsheets-principles.htm).

Everything in the universe is comprised of alternative combinations of the five elements: earth, water, fire, air and space. The combinations of these five elements result in three biological forces: Vata, Pitta, and Kapha. "Vata has a predominance of the elements of air and space and is responsible for movement, Pitta has fire as the dominant element and controls transformation, and Kapha has predominance of water and earth and represents cohesion" (http://www.ayurveda.com.np/factsheets-principles.htm).

The origin of yoga will play an active role in the selection of colours and materials. Yoga originated from the religious beliefs, physical activities and philosophy developed in India 5,000 years ago. Tibetan Yoga (Vajrayana Buddhism), Chinese "Yoga" (Cha 'an) and Japanese "Yoga" (Zen) all evolved from the Indian inspiration. Typically, when considering Indian culture, bright colours, translucent materials and flowery aromas are imagined. Material and colour selections will consider Indian culture, as well as the yoga experience.

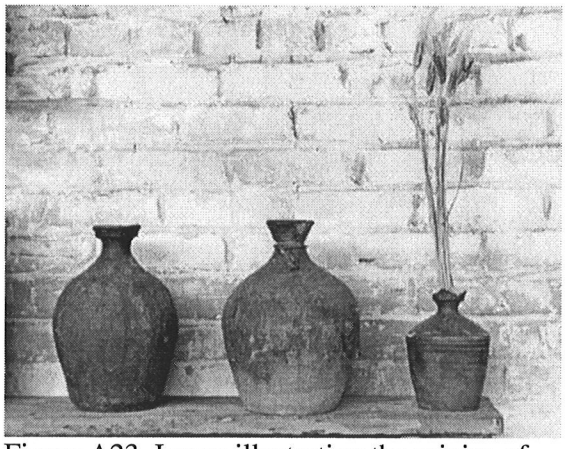


Figure A23. Image illustrating the origins of yoga, a critical element of Nuala's marketing strategy.

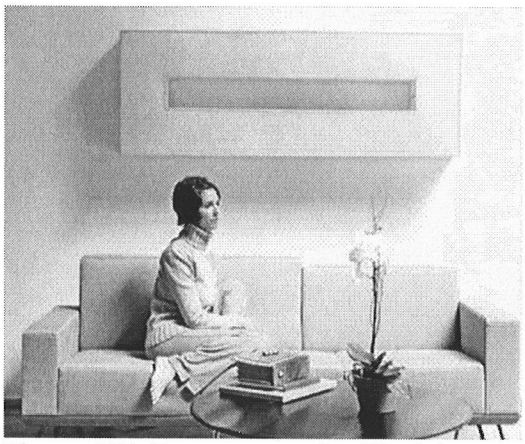
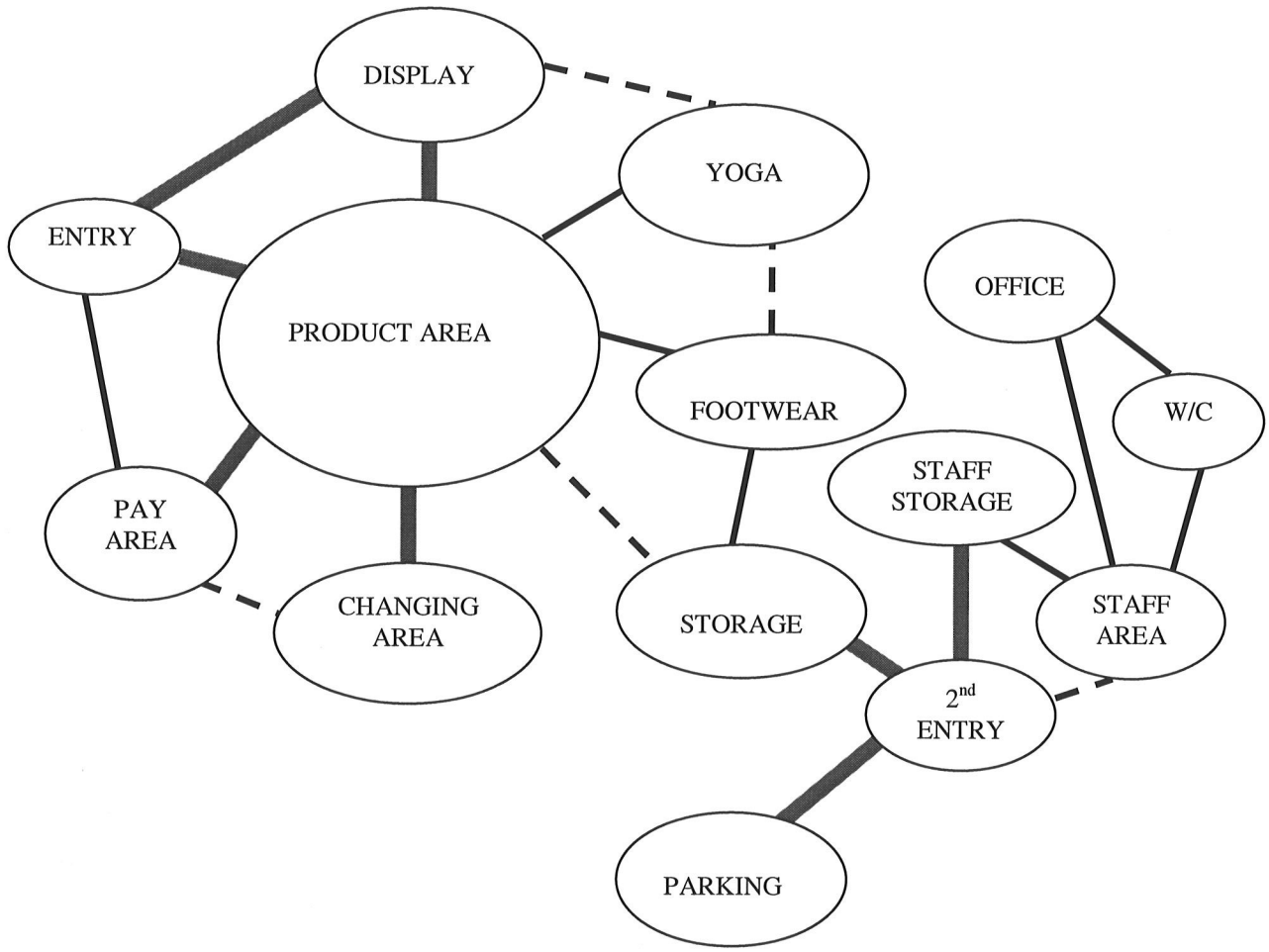
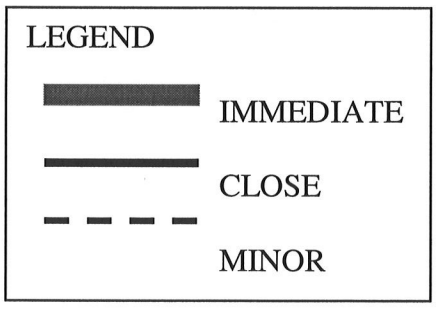


Figure A24. Image promoting Nuala's brand identity within an environment.

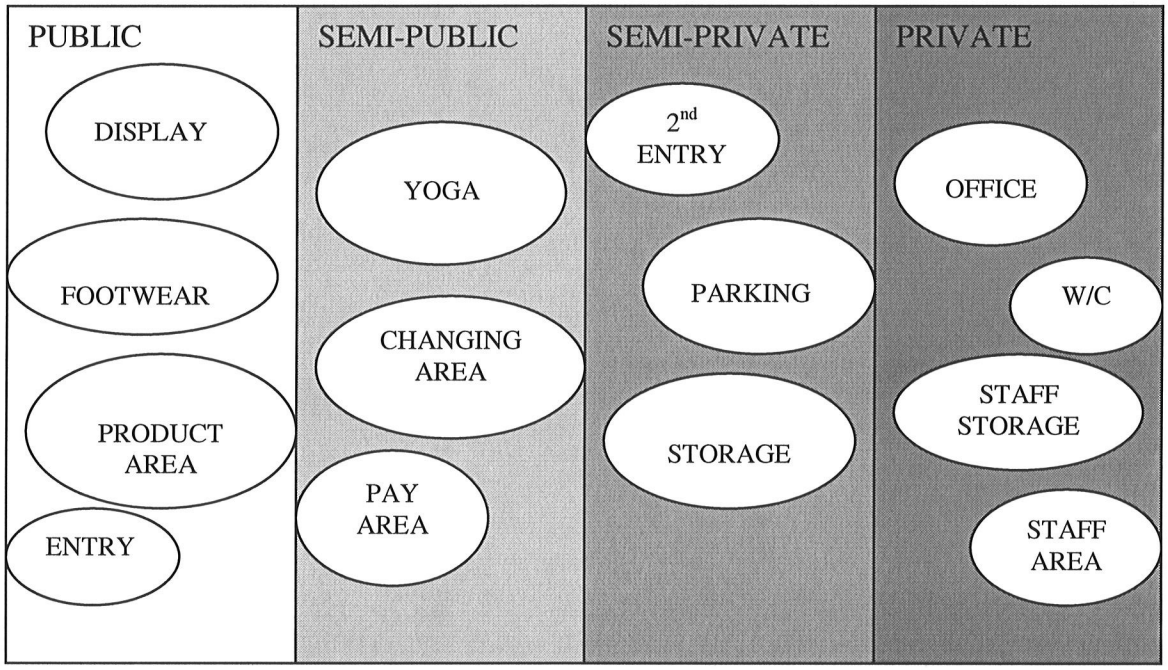
Zoning

Proximity

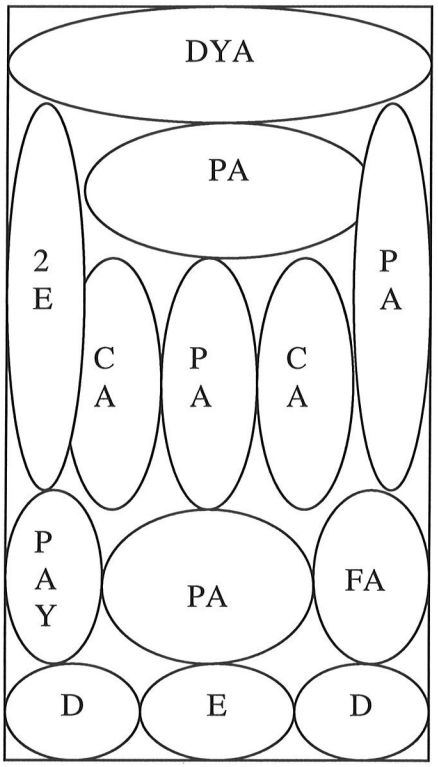




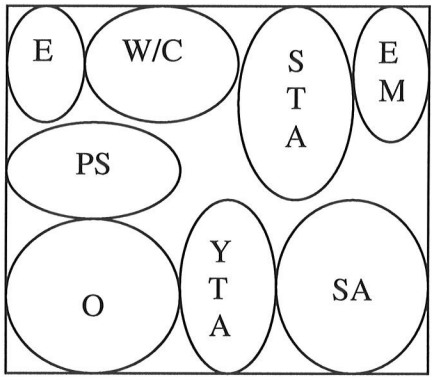
Socialization of Public versus Private Areas



Spatial Requirements within the Building Context



Zoning of main level of
941 Corydon.



Zoning of basement of
941 Corydon.

LEGEND
DYA – demonstrational yoga area
PA – product area
CA – changing area
2E – second entry
PAY – cash area
D – display area
FA – footwear area
E – main entry
W/C – washroom
PS – personal storage
O – office
YTA – yoga training area
SA – storage area
STA – staff area
EM – existing mechanical area

Summary

The retail interior will capitalize on the brand image of Nuala, focusing on its yoga influences with emphasis on comfort and social responsibility. These elements transform into interior design retail strategies involving the elements: transition, natural and meditative. Transition will focus on the importance of thresholds throughout the space. Entries and circulation paths will be emphasized. Natural refers to the use of natural materials within the space. The materials used will be environmentally friendly considering the brand's environmental concerns. Meditative refers to the yoga influences of the brand. This element will present the space as an experiential retail where customers can view and feel the products for the activities in which they were produced. The Ayurvedic Principles, in particular the five elements – earth, water, fire, air and space – will be represented within the space.

Two retail interiors at the same site will be designed. One interior will represent a full-service environment and the other, a self-service environment. Some of the interior elements, not all, will play key roles in the spatial differences. Such areas, including the changing areas, the yoga area, the footwear area, and the product area (i.e., all areas accessible by the public) will be designed considering the type of retail environment desired by the client. Great emphasis will be placed on the development of the changing area. These areas are critical for the purchasing procedures of the consumers. These spaces will allow the consumer to take control over the environment. Lighting controls, temperature controls and Internet access will increase the consumer's comfort level, considering that they are performing a private act in a public space.

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APPENDIX B

MATERIALS LIST

MATERIALS

Material selection is based upon Nuala's concerns for the environment. All materials chosen are either natural fibres, recyclable or eco-friendly. Considerations were made regarding manufacturing processes, the company's environmental initiatives, and product durability. Material selection varies for each retail environment. Some products are specifically suitable for the full-service (FS) environment and would be inappropriate within the self-service (SS) environment. Brand identity determines that the colour selection be consistent for both the full-service and the self-service environment. Blue is chosen for its meditative and intellectual qualities, while white represents purity and clarity. Both colours emphasize the yoga influence in this specific retail.

1. Flooring

1.1 Hardwood
Specification: Smith & Fong Plyboo Bamboo Products – flooring unfinished natural
Placement: Yoga demonstration areas – FS & SS
Characteristics: long continuous grain, kiln-dried and laminated together, durable as red oak, can be stained, low maintenance, adaptable
Environmental attributes: no pesticides, fertilizers or irrigation used, renewable resource, culled and harvested by hand, natural product, company strongly committed to principles of sustainability and environmentalism (donates percentage of profits to environmental campaigns)

1.2 Carpet
Specification: Interface Mountain Pass 1740 Shale
Placement: Changing areas – FS & SS
Characteristics: tufted textured loop, light fastness, high dimensional stability, soil- and stain-resistant, antimicrobial treated, 8 colour lines
Environmental attributes: water conservation efforts, eliminates printing process, reduces the use of petroleum-based products in manufacturing process, reduction in greenhouse gas emissions, elimination of waste, use of renewable fibres

1.3 Tile
Specification: Expression in Tile – Porcelain Tile – Banaff Arena – FS & SS
Placement: Entire retail selling places – FS & SS
Characteristics: dense, impervious, fine-grained, smooth finish, unglazed, scratch-resistant, chemical-resistant, durable
Environmental attributes: recyclable, very low life cycle cost, low environmental impact, reuse of waste in manufacturing process

1.4 Vinyl flooring

Specification: Forbo Marmoleum Dual 707 Barley

Placement: Basement levels – FS & SS

Characteristics: smooth surface, compact, indentation-resistant, easy maintenance, mixture of raw materials

Environmental attributes: participates in Life Cycle Assessment (which addresses issues regarding pre-processing, production, recycling and disposal), environmental concerns include global warming, natural resource depletion, ecological toxicity and indoor air quality

2. Walls

2.1 Paint

Specification: Benjamin Moore's Pristine EcoSpec™ Semi-Gloss

2.1.1 2030-40 – Spring Leaf – FS & SS

2.1.2 2066-40 – Rocky Mountain Sky – FS & SS

2.1.3 2121-70 – Chantilly Lace – FS & SS

Placement: Pay station wall and rear shelving area – FS & SS

Characteristics: fast drying, minimal odour, very low volatile organic compounds (VOCs), provides uniform finish, spatter-resistant

Environmental attributes: contains minimal levels of VOCs, meets strict environmental requirements

2.2 Bamboo paneling

Specification: Smith & Fong Plyboo™ Bamboo Products – Tambour Paneling unfinished natural

Placement: Changing areas – FS & SS

Characteristics: long continuous grain, kiln-dried and laminated together, durable as red oak, can be stained, low maintenance, adaptable

Environmental attributes: no pesticides, fertilizers or irrigation used, renewable resource, culled and harvested by hand, natural product, company strongly committed to principles of sustainability and environmentalism (donates percentage of profits to environmental campaigns)

2.3 Leather tile

Specification: Blackstock Leather Inc. – Silk Road Collection Porcelain 3035

Placement: Merchandise/display walls – FS

Characteristics: absorbs sound, subtle leather aroma, warm to the touch, naturally fire retardant, 100% quality leather, long-life durability, develops a patina over time

Environmental attributes: alliance with environment friendly tannery, percentage of profits donated to Blackstock Foundation which provides funding to environment organizations with mandated regarding reforestation, conservation and sustainable use

2.4 Straw wallcovering

Specification: Biri Tapet Straw Wallcovering A1
Placement: Yoga demonstration area – FS
Characteristics: straw combined with threads, non-fading, sun-resistant, long-lasting, highly textured, Norwegian, maintenance-free, natural product, changes colour
Environmental attributes: natural resource, environmentally friendly, handmade from grown straw, family business

2.5 Resin

2.5.1. Resin

Specification: **Lumicor**® Botanical Beach Grass
Placement: Vertical displays – FS & SS
Characteristics: glossy finish, high translucency, 48" x 96", multi-directional placement, UV-resistant, renewable, scratch-resistant, easy to fabricate
Environmental attributes: sustainable manufacturing concepts, does not produce hazardous waste or VOCs, recycles any water used, transforms water-saving strategy into thermal energy generating system for facility, company only works with people committed to the environment, reusable methods being developed

2.5.2. Resin

Specification: 3form Varia™ Quo Mezzo, Vertu H Mini, Winsor Blue, Kiwi
Placement: Doors and walls of Yoga demonstration area, shelves – FS & SS
Characteristics: high translucency, fire rated, lightweight, impact-resistant, anti-colour fading, cost-effective, highly textured
Environmental attributes: products contain 40% post-industrial re-ground content, clean manufacturing process, non-off-gassing, when incinerated no noxious gases produced, recyclable, low waste generation, no VOCs, solvents, harmful emissions used, member of United States Green Building Council

2.6 Cork

Specification: Natural Cork – Marbella
Placement: Wall paneling in Retail area and Yoga area – SS
Characteristics: fire retardant, insulating and acoustical properties, resilient, durable, impervious to liquids, hypoallergenic
Environmental attributes: natural product, recyclable, biodegradable, retrieval considerations (trees are never cut and habitats remain undisturbed)

3. Ceiling

Specification: Armstrong Optima Plank
Placement: Entire retail – FS & SS
Characteristics: smooth, nondirectional finish, scratch-resistant, durable, acoustical properties, light reflectance, humidity-resistant, impact-resistant, soil-resistant, fibreglass material
Environmental attributes: conservation of energy and raw materials, environmentally compatible process, member of United States Green Building Council

4. Fabric

4.1 Leather
Specification: Spinneybeck Leather – Sabrina SA785 White – FS
Placement: Furniture – FS
Characteristics: strong, comfortable, long-lasting, breathable, resilient, easy maintenance, soil-resistant
Environmental attributes: recycled material, environment friendly tannery

4.2 Suede
Specification: Ultrasuede 4488 Lime
Placement: Furniture – SS
Characteristics: non-woven fabric, soft to the touch, stain-resistant, wear-resistant, easy maintenance, colour fastness, breathable
Environment attributes: the manufacturing facilities are ISO 9001-certified for quality and ISO 14001-certified for safety and environmental protection

5. Millwork

5.1 Millwork
Specification: DuPont Corian®, Antarctica – FS
Placement: Cabinet in Yoga demonstration area, Pay stations – FS & SS
Characteristics: long-lasting, durable, high-quality, design flexibility, can be combined with other materials, dense, nonporous, easy to clean, scratch-, stain- and heat-resistant
Environmental attributes: use of raw materials, pigments are food-quality, low waste production, can be reprocessed and used as filler, recycles waste packaging, extensive corporate environmental goals

5.2 Millwork
Specification: Arborite
S-510 – Adriatic Blue
S-429 – Parrot Green
Placement: Pay station – SS and shelves – FS & SS
Characteristics: created with resin and paper products, wear-resistant, chemical-resistant, stain-resistant, vertical or horizontal application, long lasting
Environmental attributes: minimal packaging – reusable or recyclable, recycled water system, recycled waste, use of raw materials, low formaldehyde emissions, no ozone-depleting substances used

APPENDIX C

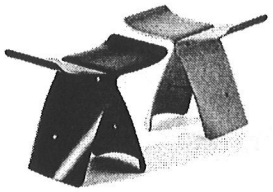
FURNITURE LIST

FURNITURE

1. Seating

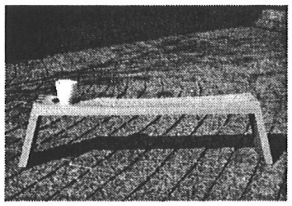
1.1 Sori Yanagi Rosewood Stool

Description: frame consists of two identical pressure-shaped and reinforced plywood elements connected with two screws and a detachable metal strap
Material: Rosewood
Dimensions: 16.8" wide x 12.4" deep x 13.6" high
Source: Velocity Art and Design



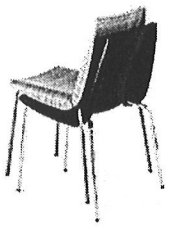
1.2 Taka

Description: completely comprised of wood, the legs angle inward, stackable for easy storage, complete with drink storage
Material: Beechwood
Dimensions: 54" wide x 14" deep x 18" high
Source: Katsushi Nagumo



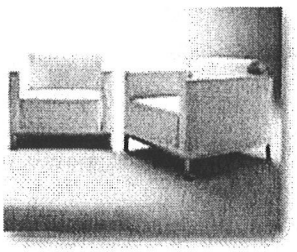
1.3 The Plank Chair

Description: seat and back comprised of moulded and laminated veneer, stackable for easy storage, custom stains available
Material: Ebano veneer with tubular steel legs and frame
Dimensions: 20" wide x 21.7" deep x 31.5" high
Source: ICF group



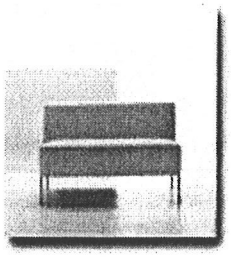
1.4 Pad Chair

Description: handmade with steel and hardwood frame, removable covers with a fixed all-cotton underlining, alternative materials can be selected by the client
Material: leather – Spinneybeck Cavalry Red or Spinneybeck White
Dimensions: 30.8" wide x 30.8" deep x 28" high
Source: Mdfitalia



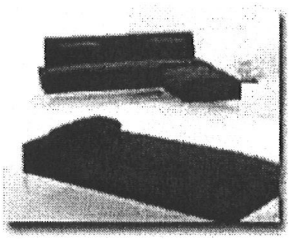
1.5 Allen Sofa

Description: handmade with steel and hardwood frame, removable covers with a fixed all-cotton underlining, alternative materials can be selected by the client
Material: leather – Spinneybeck Slate
Dimensions: 72" wide x 35.6" deep x 27.2" high
Source: Mdfitalia



1.6 Brando Pouf

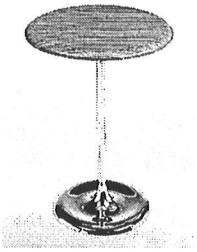
Description: handmade with steel and hardwood frame, removable covers with a fixed all-cotton underlining, alternative materials can be selected by the client
Material: leather – Spinneybeck Cavalry Red or Spinneybeck White
Dimensions: 72.8" wide x 30" deep x 30" high
Source: Mdfitalia



2. Tables

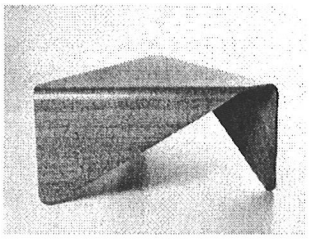
2.1 Cin Cin Table

Description: consists of a steel base and ¾" thick wood veneer tabletop, designed to accompany the Plank Chair (see 1.3)
Material: Ebano veneer
Dimensions: 31.5" top x 29.4" high x 15.8" base
Source: ICF group



2.2 T46 Coffee Table

Description: comprised of laminated folded veneers, designed by a Dutch architect, Hein Stolle, in 1946 (went into production only recently in 2001)
Material: Walnut veneers
Dimensions: 32" wide x 32" deep x 14.8" high
Source: Isokon Plus



APPENDIX D

CONCEPT BOARD OF THE INDIVIDUAL RETAIL ENVIRONMENT

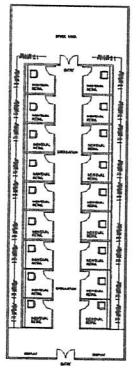
FUTURE DEVELOPMENTS

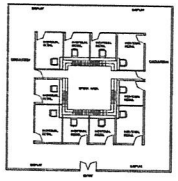
THREE INDIVIDUAL RETAIL ENVIRONMENT CONCEPTS

- A HYBRID-RETAILING FORMAT
- ELEMENT OF CUSTOMIZATION
- NOTION THAT SALES ARE MADE IN THE FITTING ROOMS NOT ON THE SALES FLOOR
- TRANSFORM THE SALES AREA INTO THE FITTING ROOM
- THE ONE-STOP-SHOPPING EXPERIENCE
- COLLECTION OF INDIVIDUAL UNITS
- THE CONCEPT OF MEMBERSHIP
- ISSUES OF ENTERTAINMENT, INNOVATION AND VALUE
- COST-EFFECTIVE FOR RETAILERS
- THE EFFECT OF THE INTERNET
- OPERATING SYSTEMS
- SOCIAL INTERACTION

2

AN ALTERNATIVE RETAIL ENVIRONMENT CONSISTS OF A GROUP OF RETAILERS. EACH RETAILER DEVELOPS 3 TO 4 INDIVIDUAL ENVIRONMENTS WITHIN THE COLLECTIVE. THE CONSUMER CAN EXPERIENCE THE BRAND IDENTITY WITHIN AN ENCLOSED SPACE BY THEMSELVES. THE CONSUMER CAN ALSO BECOME PART OF THE ADVERTISING IMAGE, AS SEEN ON TV OR IN MAGAZINES.

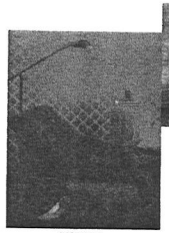




INITIAL CONCEPT SKETCHES

1

THIS SCENARIO INVOLVES THE CONSUMER WITHIN THE DESIGN PHASE. EACH SPACE IS CUSTOM DESIGNED FOR A PARTICULAR USER GROUP. A UNIQUE EXPERIENCE IS PROVIDED TO THE CONSUMER AS DESIRED REGARDLESS OF BRAND IMAGE. THE NOTION OF CUSTOMIZATION CAN BECOME THE BRAND IDENTITY. "THE BRAND LETS ME BE WHO I WANT TO BE".



MODERN



CLASSIC



CONTEMPORARY



ETHNIC



MEDITATIVE



NATURAL



ANN TAYLOR



EMPORIO ARMANI



C.P. COMPANY



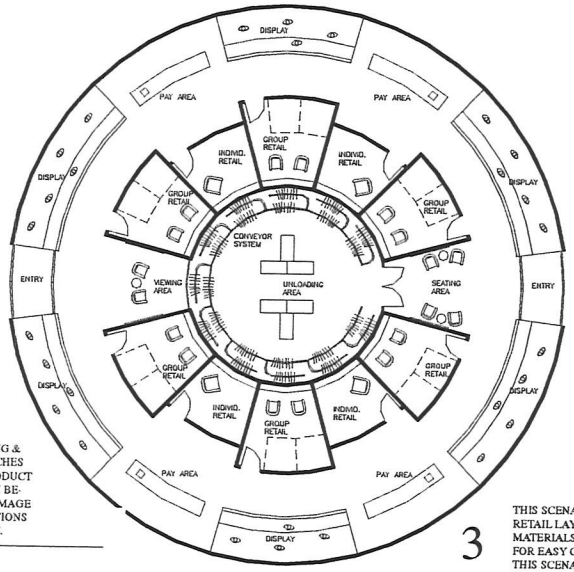
THE GAP



PUMA

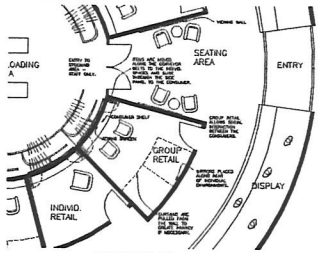


LOUIS VUITTON

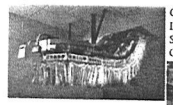


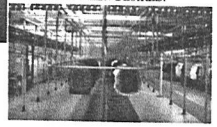
INDIVIDUAL RETAIL PLAN

THIS RETAIL CONSIDERS A CONVEYOR BELT OPERATING SYSTEM. THE PRODUCTS AND OPERATING SYSTEM ARE CENTRAL WITHIN THE ENVIRONMENT. EACH ELEMENT - SUCH AS THE INDIVIDUAL SPACES, DISPLAY AREAS, VIEWING AREAS AND PAY STATIONS -ARE LOCATED AROUND THE CENTRE AXIS. THIS PLACES GREAT EMPHASIS ON THE OPERATING SYSTEM AND ITS ABILITY TO PROVIDE TO THE CONSUMERS NEEDS. SOCIAL INTERACTION STILL OCCURS BETWEEN THE STAFF AND THE CONSUMERS WHEN ENTERING AND EXITING THE SPACE.



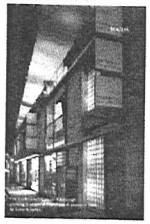
DETAILED PLAN

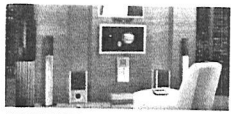




OPERATING SYSTEMS INVOLVE LAUNDRY CONVEYOR BELTS. THE SYSTEM BRINGS THE ITEM TO THE CONSUMER WHEN DESIRED.

THE CORRIDOR SPACE USES DIFFERENT SIGNAGE FOR EACH RETAIL INVOLVED IN INDIVIDUAL RETAIL ENVIRONMENT.

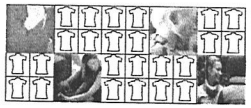




THE TECHNOLOGY REQUIRED INVOLVES ADVANCED AUDIO AND VISUAL EQUIPMENT. PLASMA SCREENS ARE TO BE USED TO PROMOTE THE MERCHANDISE TO THE CONSUMER. THE CONSUMER WILL FIRST VIEW THE ITEMS ON SCREEN THEN PLACE AN ORDER AND THE RECEIVE THE GOODS VIA THE OPERATING SYSTEM.

DETAIL - VIEWING WALL

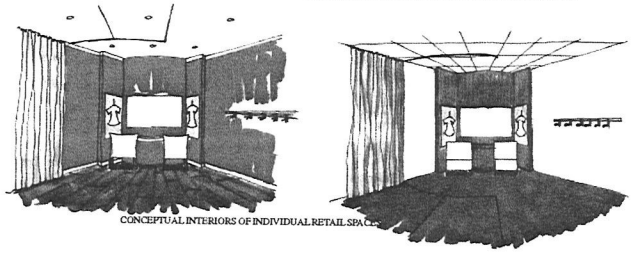
THE VIEWING WALL IS WITHIN THE SEATING & VIEWING AREA. THE CONSUMER APPROACHES THE WALL UNIT, PRESSES ANY OF THE PRODUCT PANELS (I.E. SHIRT PANELS) AND THE ITEM BECOMES DISPLAYED WITHIN THE LARGER IMAGE PANELS. BRIEF AUDIO PRODUCT DESCRIPTIONS WILL ACCOMPANY THE DISPLAYED IMAGE.



DETAIL - VIEWING WALL OF INDIVIDUAL RETAIL ENVIRONMENT

3

THIS SCENARIO SUGGESTS THAT EACH RETAIL LAYOUT IS SIMILAR AND ONLY THE MATERIALS AND COLOURS VARY. THIS ALLOWS FOR EASY CONSTRUCTION FOR THE RETAILER. THIS SCENARIO IS FOR ONE RETAILER WHO IS WILLING TO EXPERIMENT WITH THEIR INTERIORS.



CONCEPTUAL INTERIORS OF INDIVIDUAL RETAIL SPACE

FUTURE DEVELOPMENTS

THREE INDIVIDUAL RETAIL ENVIRONMENT CONCEPTS

- A hybrid-retailing format
- Element of customization
- Notion that sales are made in the fitting rooms not on the sales floor
- Transform the sales area into the fitting room
- The one-stop-shopping experience
- Collection of individual units
- The concept of membership
- Issues of entertainment, innovation and value
- Cost-effective for retailers
- The effect of the Internet
- Operating systems
- Social interaction

1: This scenario involves the consumer within the design phase. Each space is custom designed for a particular user group. A unique experience is provided to the consumer as desired regardless of brand image. The notion of customization can become the brand identity. "The brand lets me be who I want to be". **2:** An alternative retail environment consists of a group of retailers. Each retailer develops 3 to 4 individual environments within the collective. The consumers can experience the brand identity within an enclosed space by themselves. The consumer can also become part of the advertising image, as seen on TV or in magazines. **3:** This scenario suggests that each retail layout is similar and only the materials and colours vary. This allows for easy construction for the retailer. This scenario is for one retailer who is willing to experiment with their interiors.

The technology required involves advanced audio and visual equipment. Plasma screens are to be used to promote the merchandise to the consumer. The consumer will first view the items on screen, then place an order and receive the goods via the operating system. The corridor space uses different signage for each retail involved in the individual retail environment. Operating systems involve laundry conveyor belts. The system brings the item to the consumer when desired.

Individual retail plan

This retail considers a conveyor belt operating system. The products and operating system are central within the environment. Each element – such as the individual spaces, display areas, viewing areas and pay stations – are located around the centre axis. This places great emphasis on the operating system and its ability to provide to the consumers' needs. Social interaction still occurs between the staff and the consumers when entering and exiting the space. The viewing wall is within the seating and viewing area. The consumer approaches the wall unit, presses any of the product panels (i.e., shirt panels) and the item is displayed within the larger image panels. Brief audio product descriptions will accompany the displayed image.

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Louis Vuitton advertisement. (2001, October). ELLE DECOR, p. 4.

Nuala advertisement. (2001). Surface, p. 6.

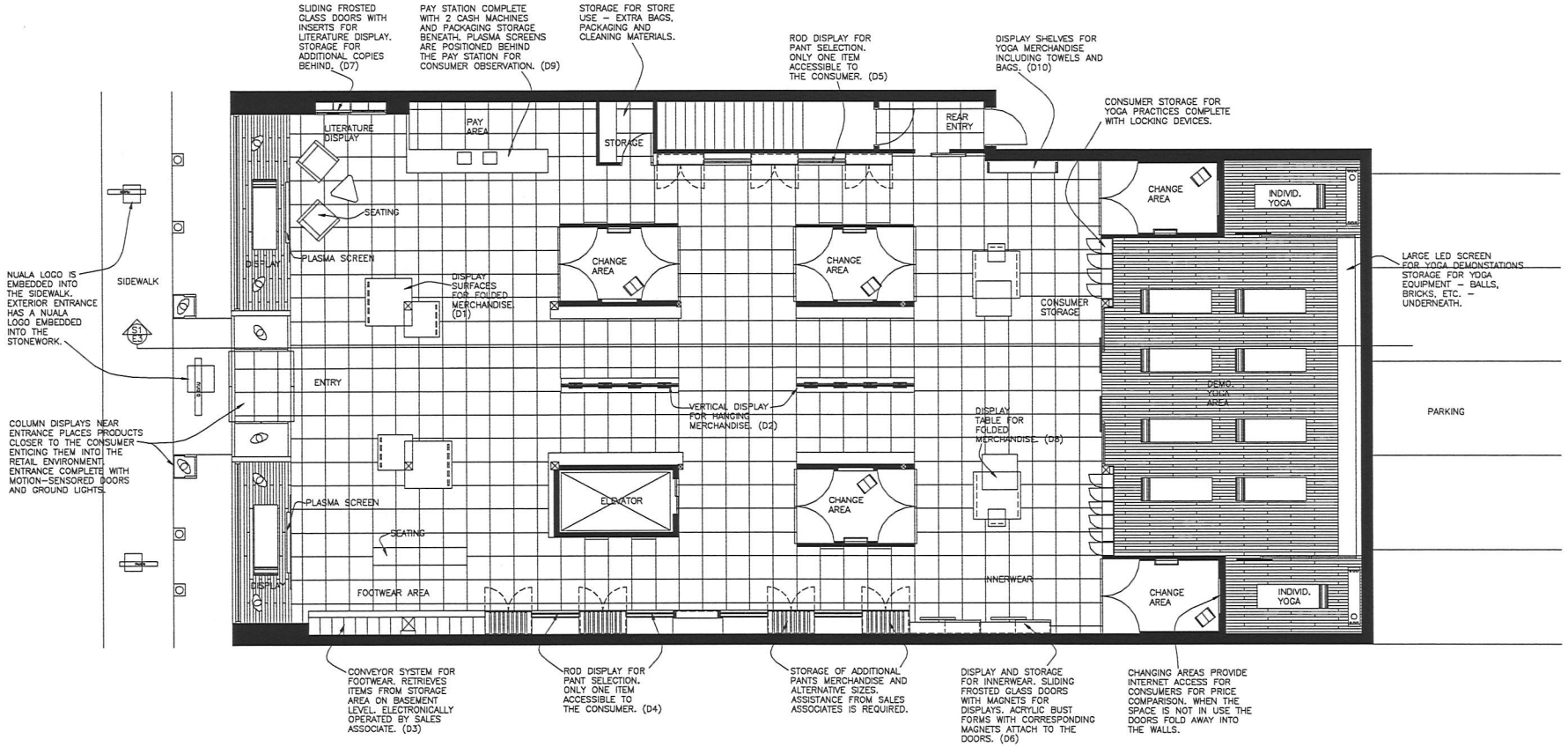
Sarside, A. (2001, October). Out of the closet. ELLE DECOR, p. 230.

Utzon, L. (2002, August/September). Breaking the waves. Vogue Living, p. 169.

Yves Saint Laurent advertisement. (2001, September). Vogue, p. 56.

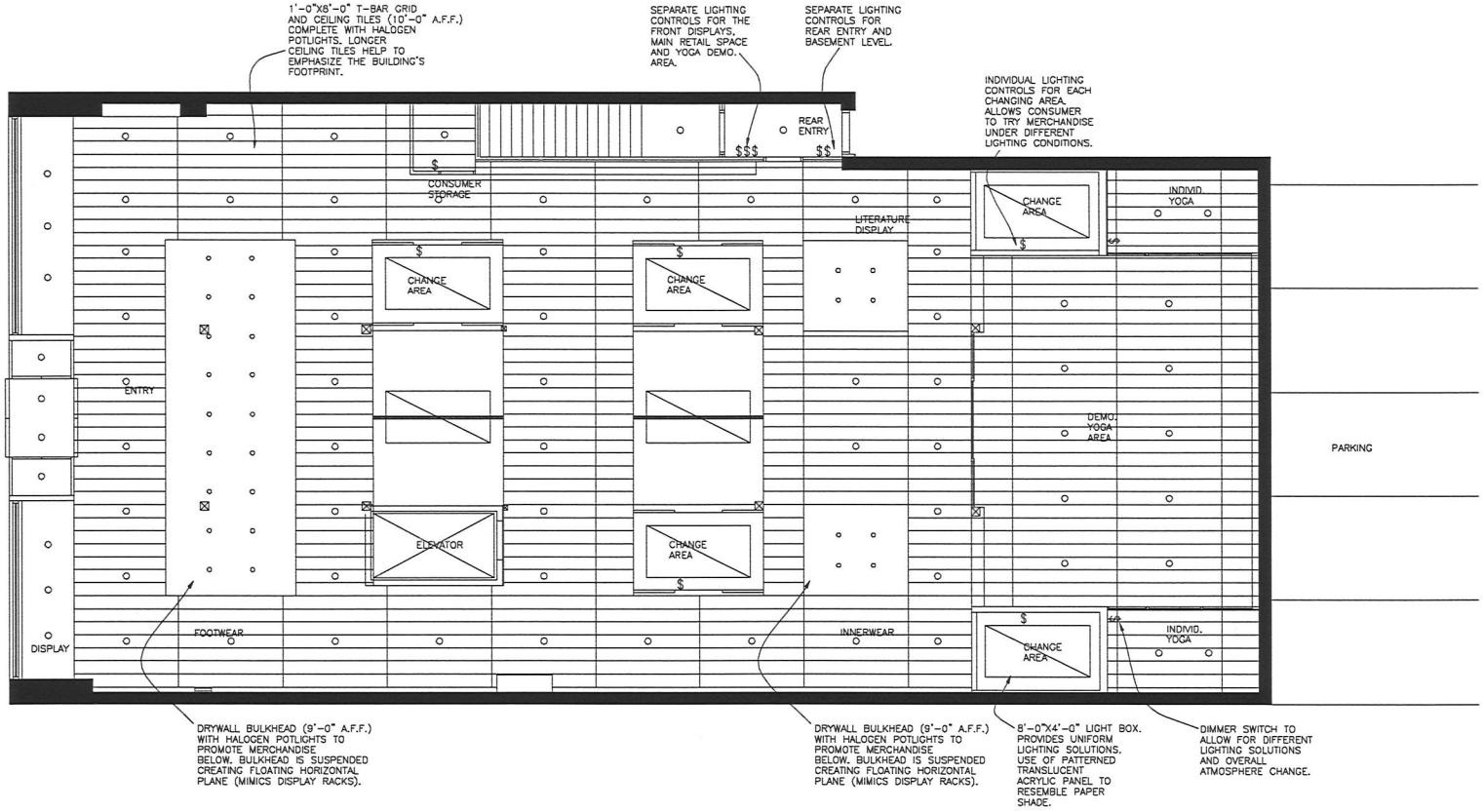
APPENDIX E

AUTOCAD DRAWINGS



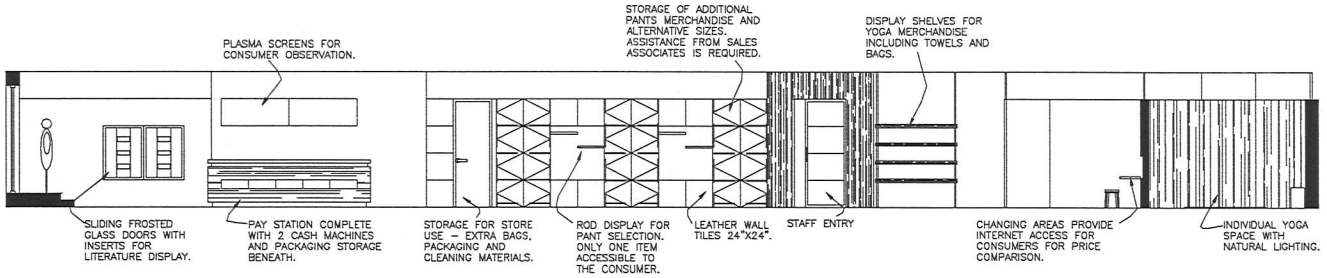
FULL–SERVICE RETAIL PLAN
SCALE: Not to Scale

E1

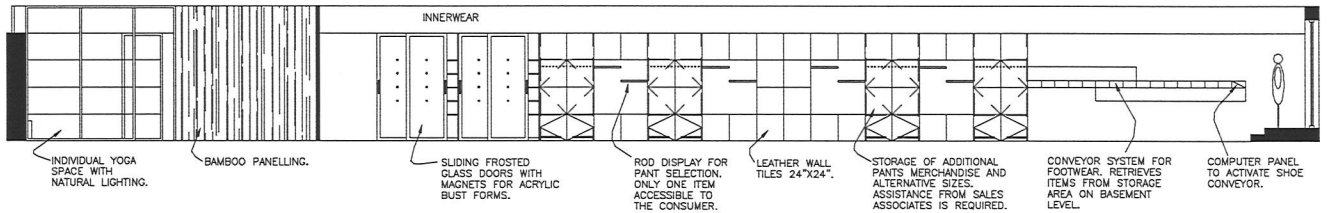


FULL-SERVICE REFLECTED CEILING PLAN
SCALE: Not to Scale

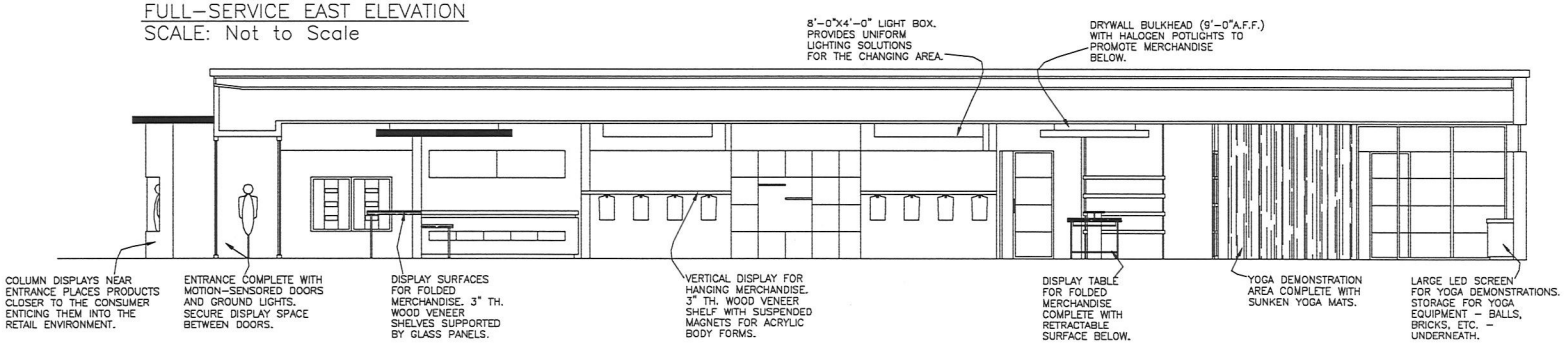
E2



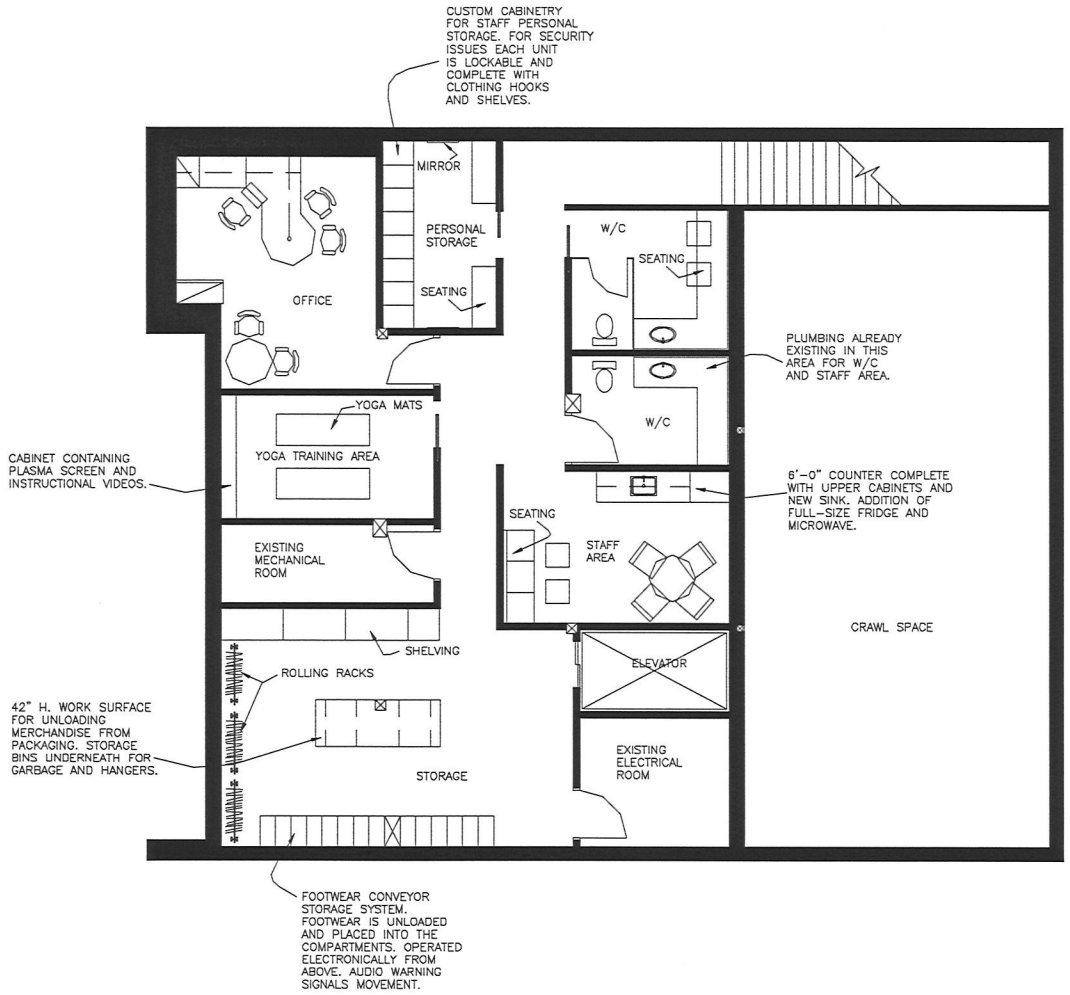
FULL–SERVICE WEST ELEVATION
SCALE: Not to Scale



FULL–SERVICE EAST ELEVATION
SCALE: Not to Scale

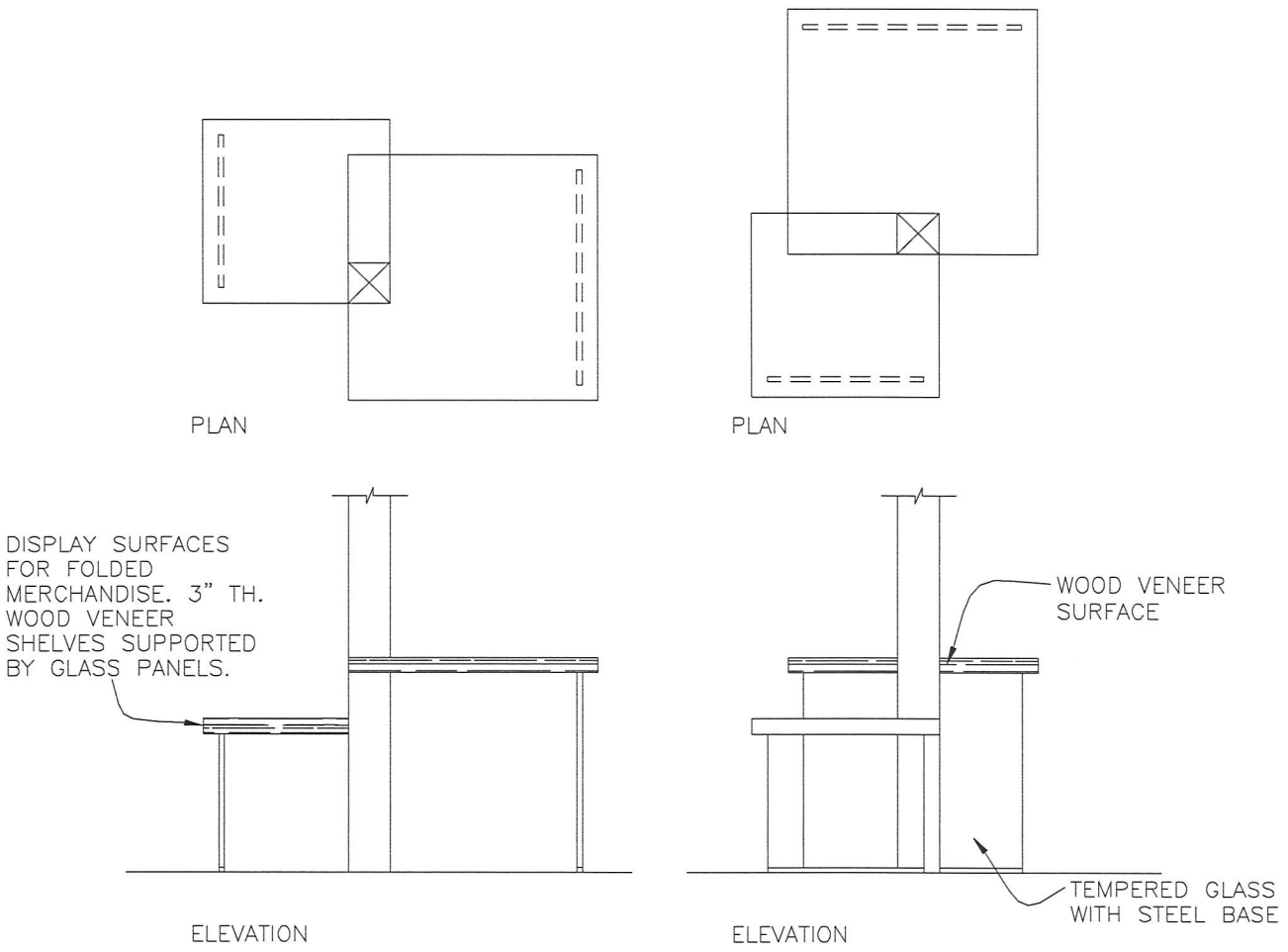


S1/E3 FULL–SERVICE SECTION
SCALE: Not to Scale



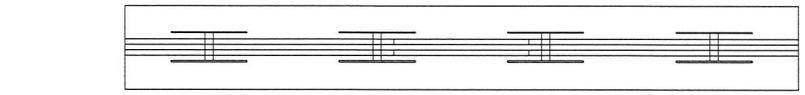
FULL-SERVICE BASEMENT PLAN
SCALE: Not to Scale

E4



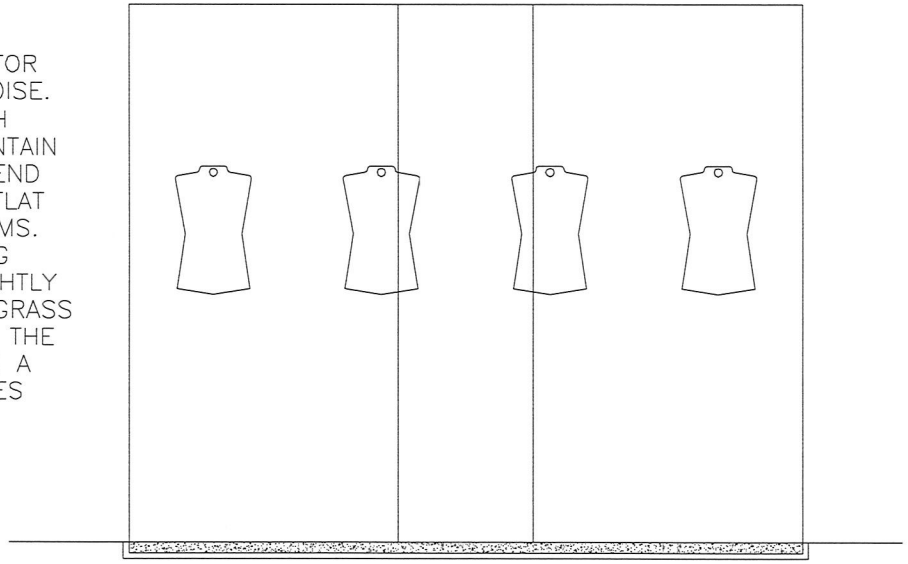
D1 FULL-SERVICE FRONT DISPLAY UNIT
SCALE: Not to scale

E5

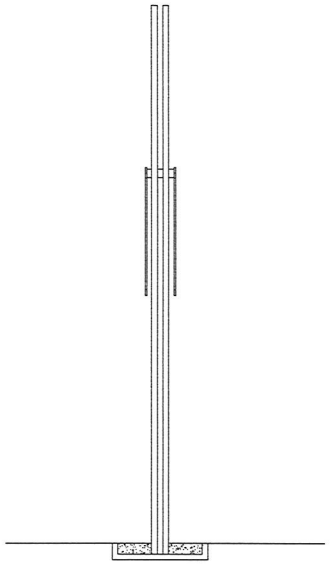


PLAN

VERTICAL DISPLAY FOR HANGING MERCHANDISE. RESIN WALLS WHICH STAND 8' TALL CONTAIN MAGNETS TO SUSPEND MERCHANDISE ON FLAT ACRYLIC BODY FORMS. THESE FORMS HANG EFFORTLESSLY SLIGHTLY FORWARD OF THE GRASS LINED RESIN WALL. THE WALL RESTS WITHIN A TROUGH OF PEBBLES ADDING ORGANIC PRESENCE.

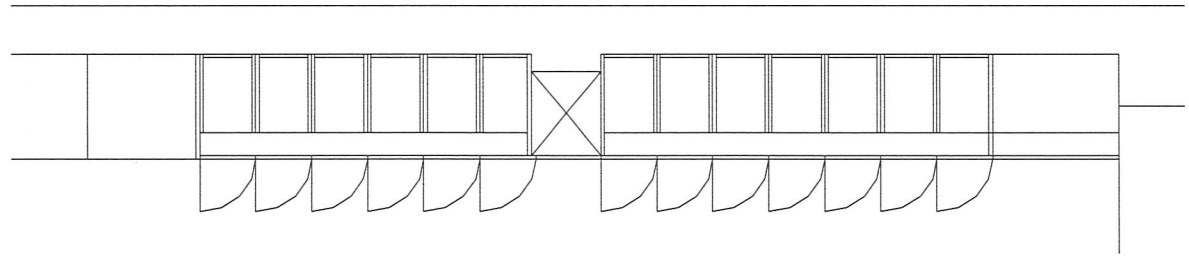


ELEVATION

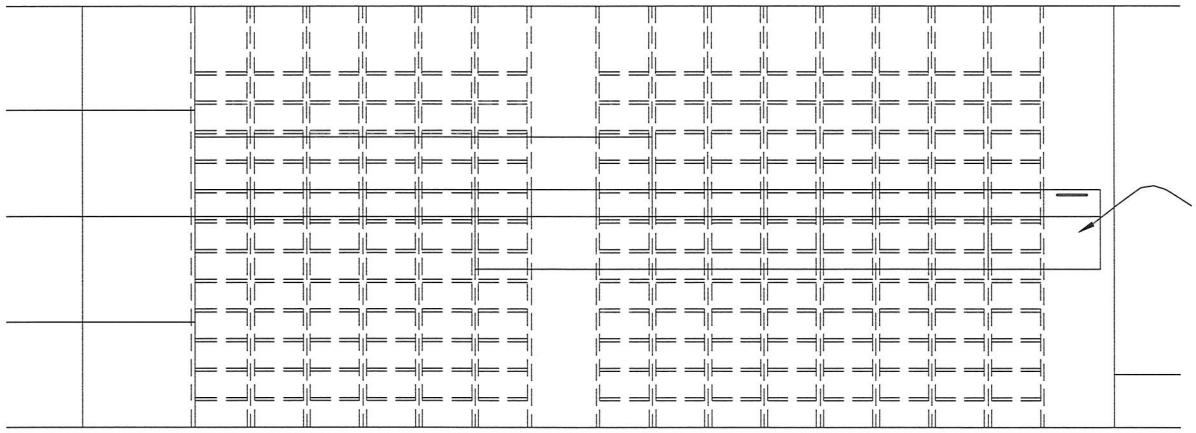


SECTION

(D2) FULL-SERVICE RESIN WALL DISPLAY
SCALE: Not to scale

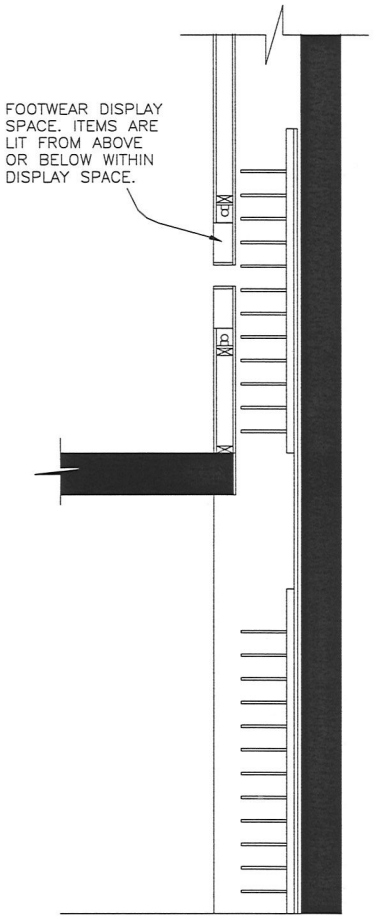


PLAN

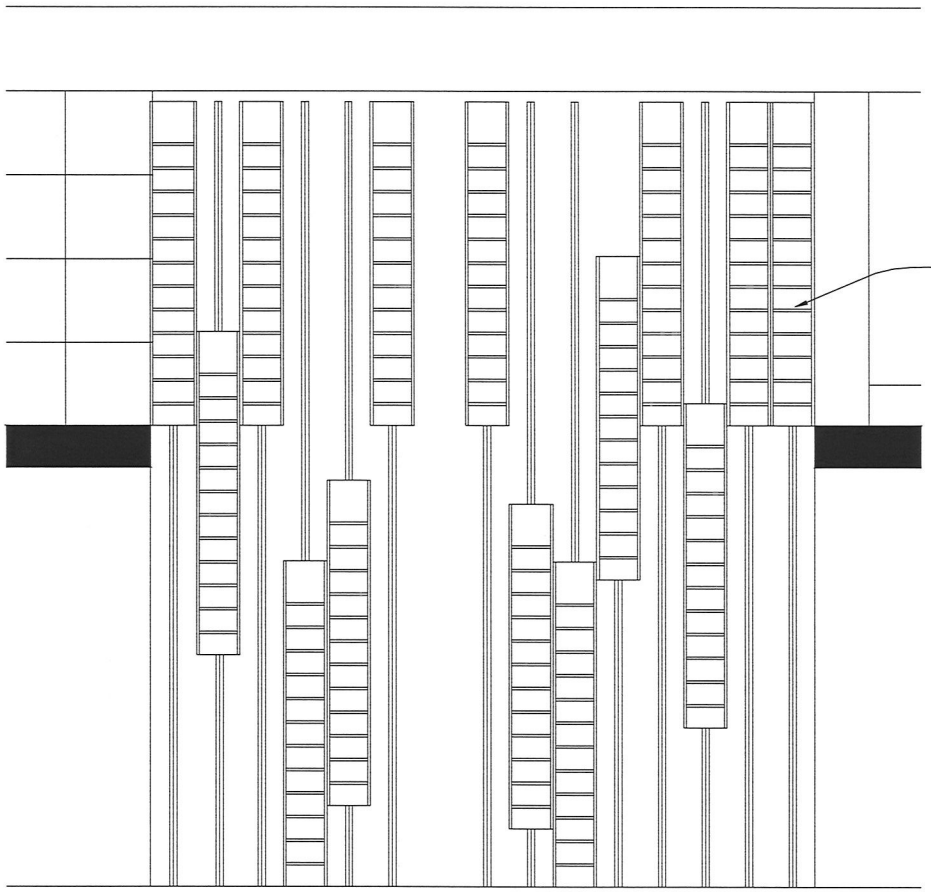


ELEVATION

D3 FULL-SERVICE FOOTWEAR SYSTEM
SCALE: Not to scale



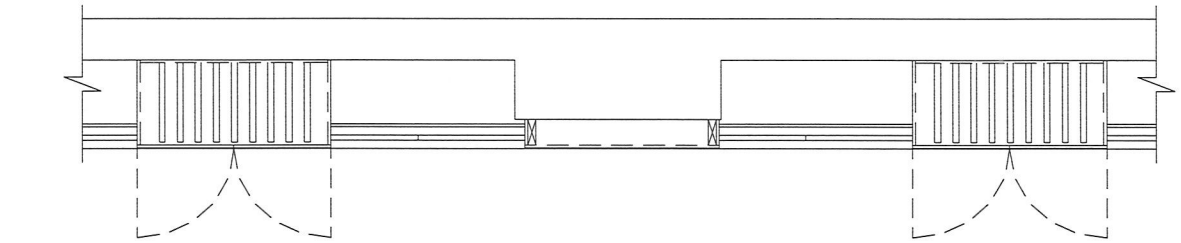
SECTION



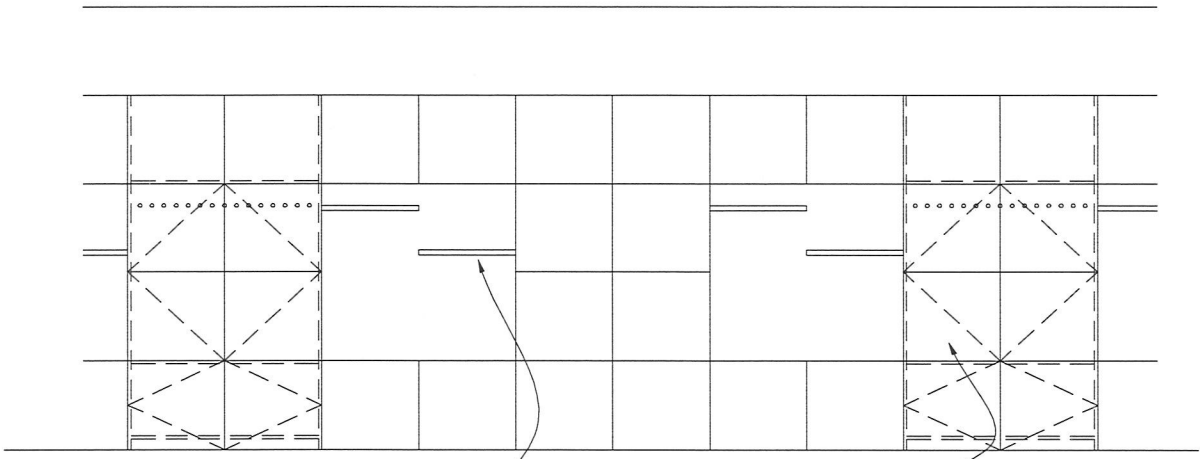
SECTION

D3 FULL-SERVICE FOOTWEAR SYSTEM
SCALE: Not to scale

E8



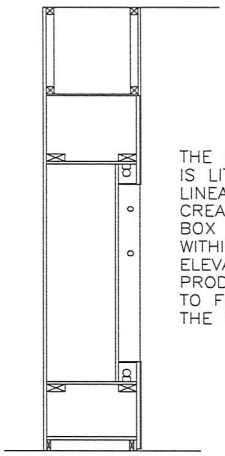
PLAN



ELEVATION

ROD DISPLAY FOR PANT SELECTION. ONLY ONE ITEM ACCESSIBLE TO THE CONSUMER.

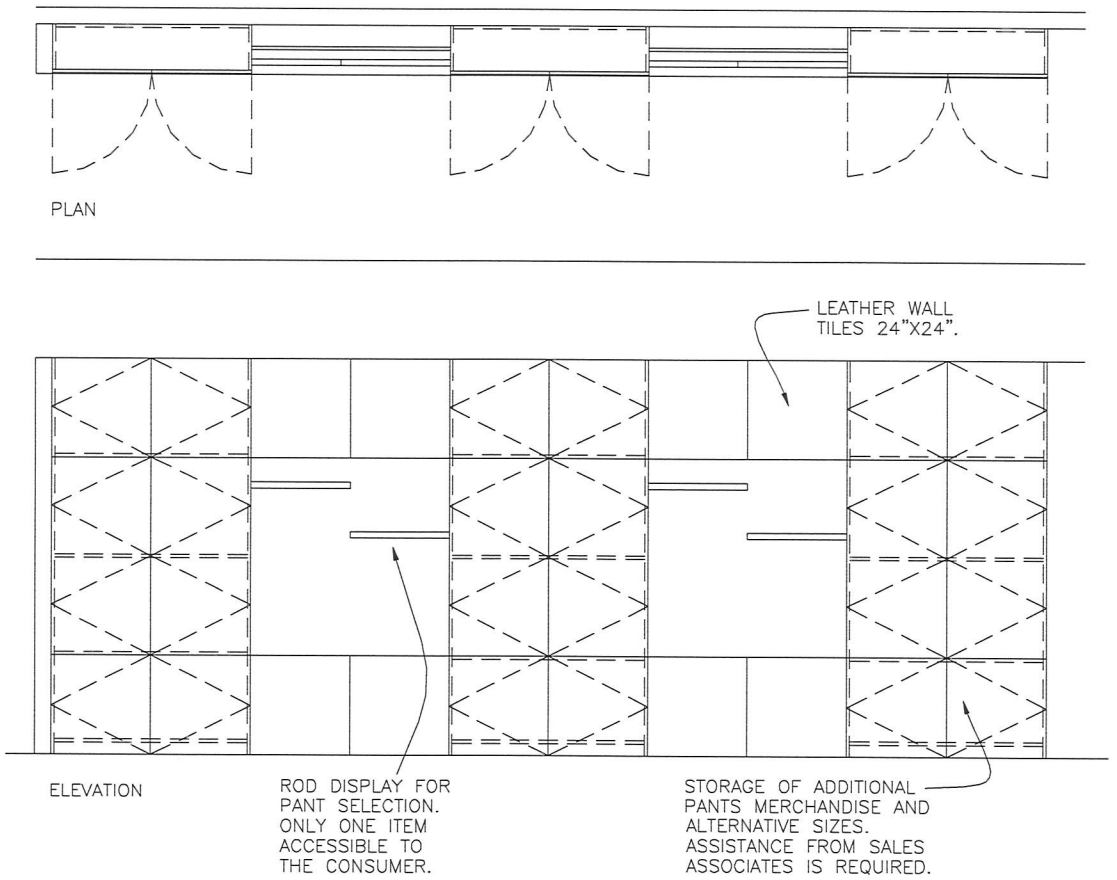
STORAGE OF ADDITIONAL PANTS MERCHANDISE AND ALTERNATIVE SIZES. ASSISTANCE FROM SALES ASSOCIATES IS REQUIRED.



SECTION

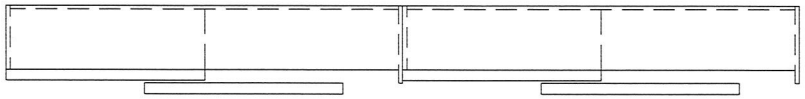
THE DISPLAY AREA IS LIT WITH HALOGEN LINEAR LIGHTS. THIS CREATES A LIGHT BOX OF WHITE LIGHT WITHIN THE WALL ELEVATION. THE PRODUCT APPEARS TO FLOAT WITHIN THE BOX.

D4 FULL-SERVICE PANT DISPLAY UNIT
SCALE: Not to scale



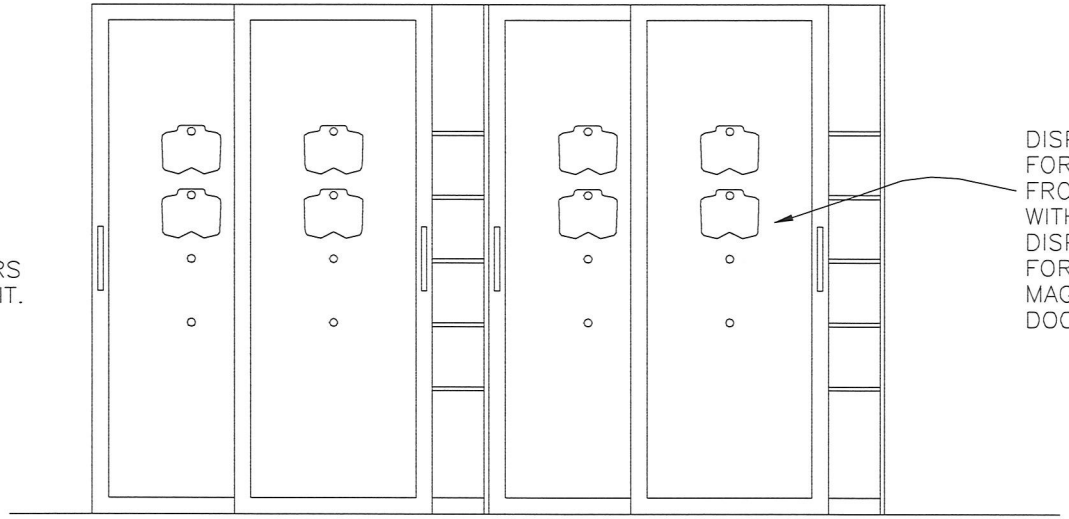
D5 FULL-SERVICE PANT DISPLAY UNIT
SCALE: Not to scale

E10



PLAN

THE ITEMS APPEAR TO FLOAT WITHIN THE DISPLAY UNIT. THIS DERIVES FROM SOME OF THE YOGA TEACHINGS – THE NOTION OF SUSPENSION, HIGHER PLANES, BALANCE AND UNRESTRAINED. ADDITIONAL SIZES AND COLOURS ARE AVAILABLE WITHIN THE UNIT. THIS ALLOWS FOR CLOSE PROXIMITY OF THE PRODUCT TO THE SALES ASSOCIATE AND THEIR CONSUMER.

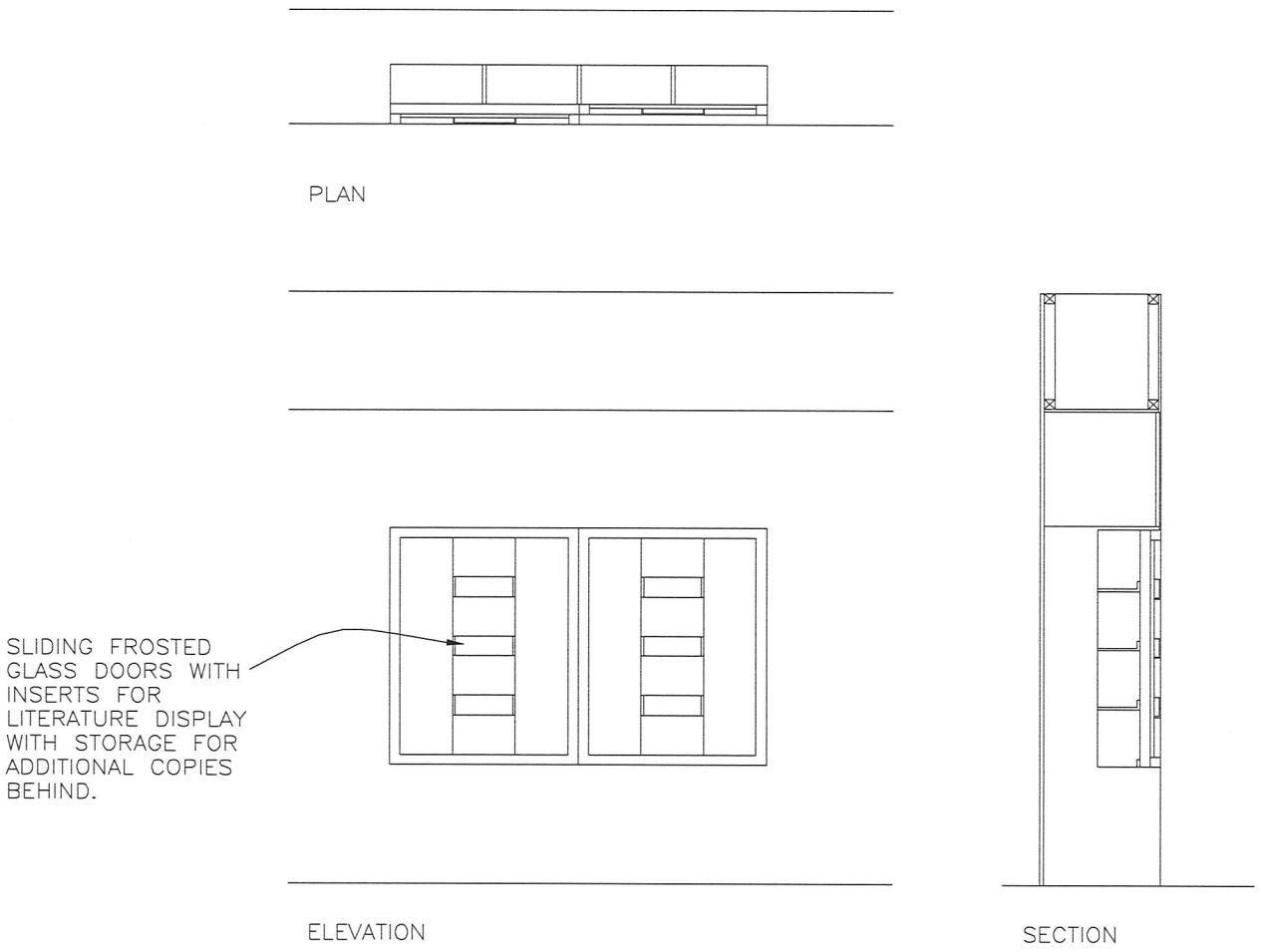


DISPLAY AND STORAGE FOR INNERWEAR. SLIDING FROSTED GLASS DOORS WITH MAGNETS FOR DISPLAYS. ACRYLIC BUST FORMS WITH CORRESPONDING MAGNETS ATTACH TO THE DOORS.

ELEVATION

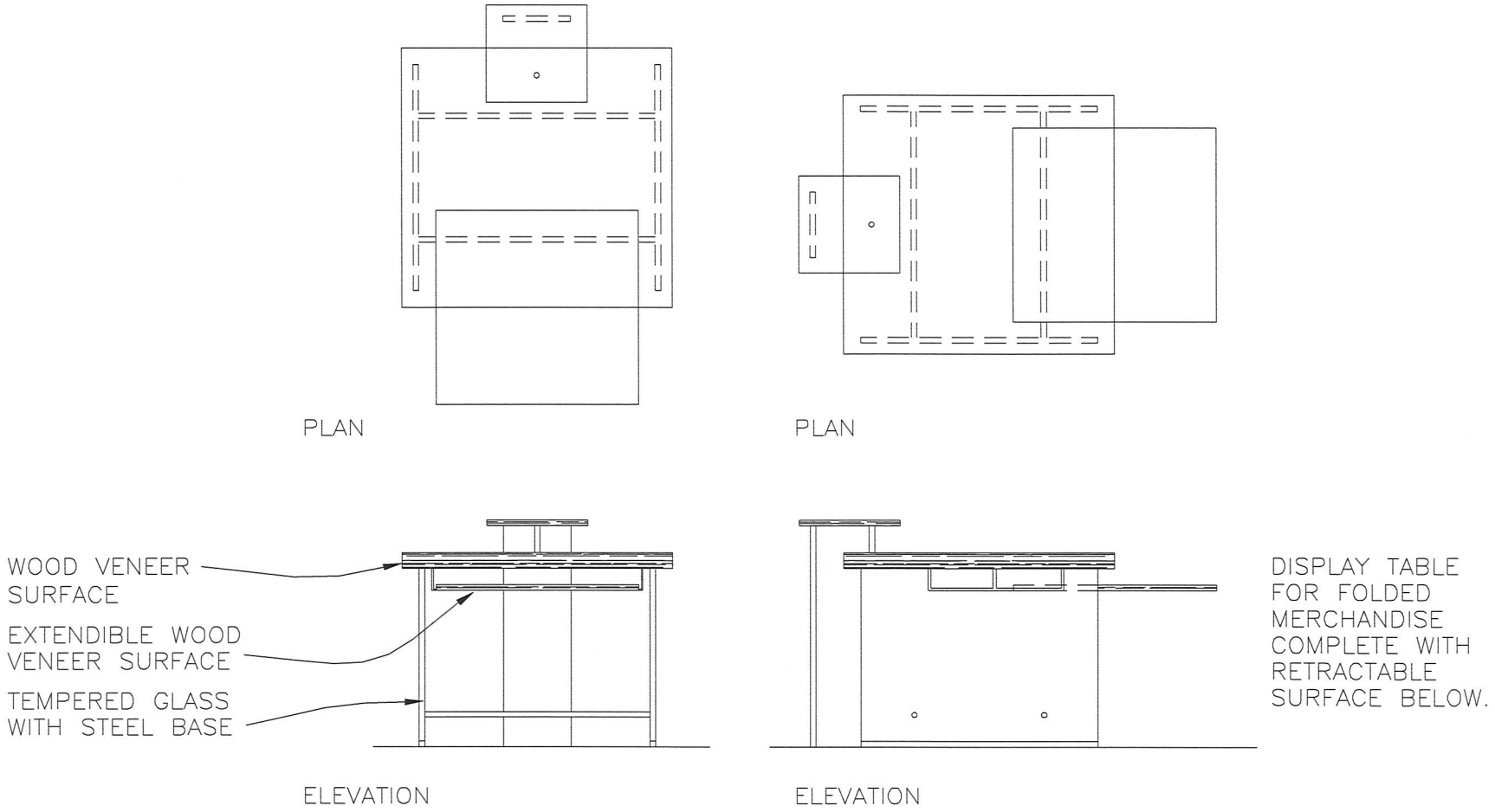
D6 FULL–SERVICE INNERWEAR DISPLAY
SCALE: Not to scale

E11



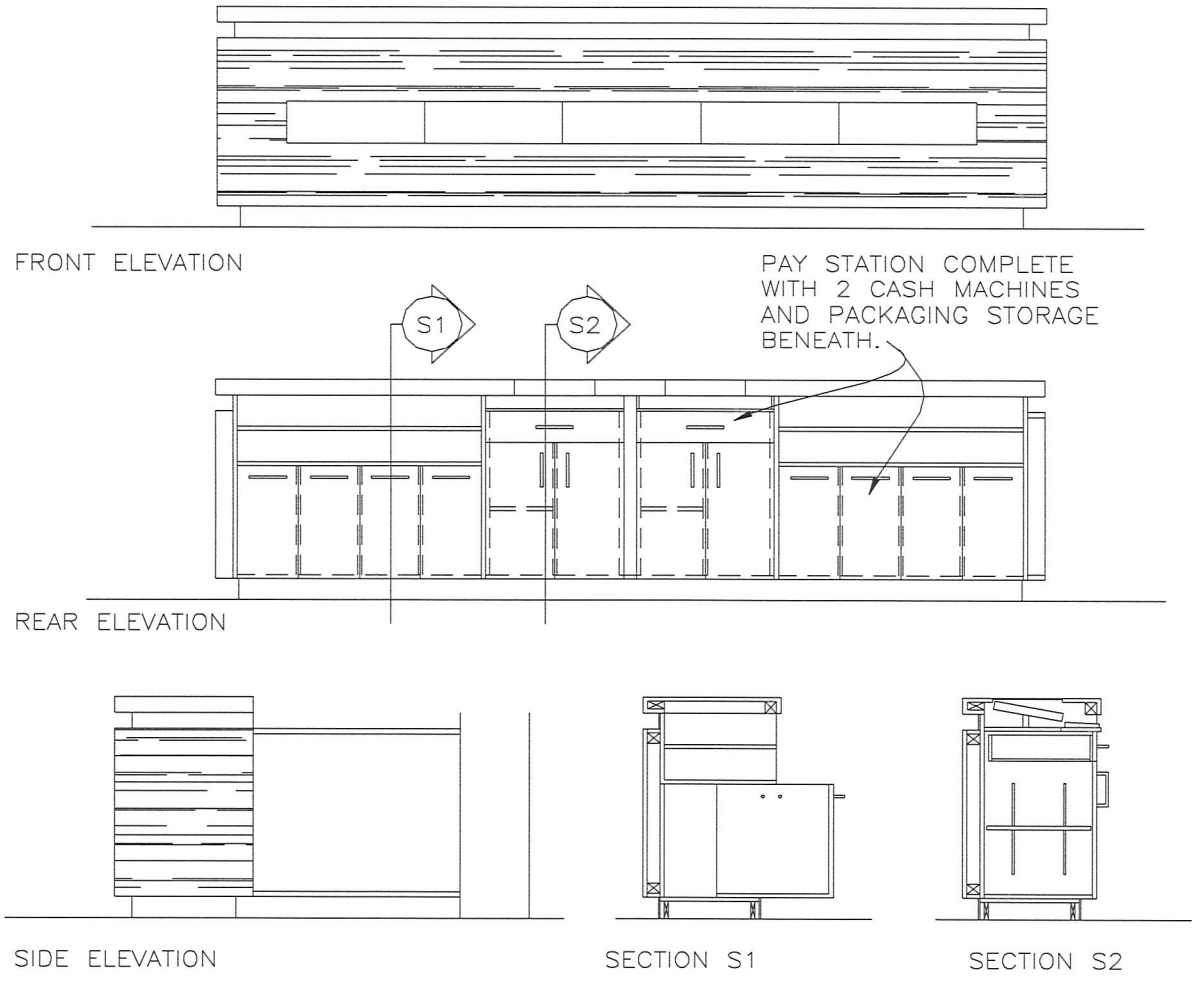
D7 FULL–SERVICE LITERATURE UNIT
SCALE: Not to scale

E12



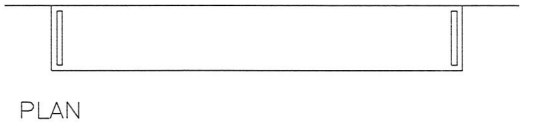
D8 FULL-SERVICE REAR DISPLAY TABLE
SCALE: Not to scale

E13



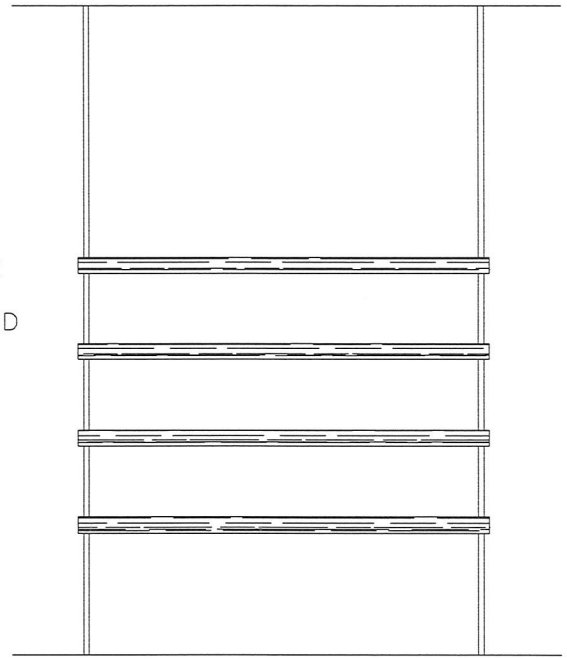
D9 FULL-/SELF-SERVICE PAY STATION
SCALE: Not to scale

E14

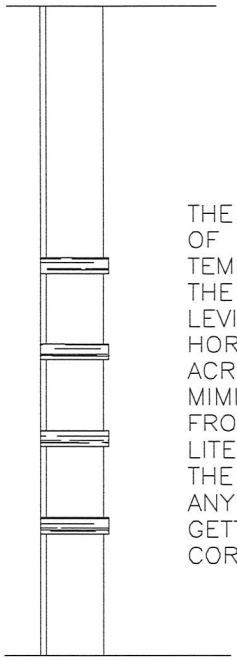


PLAN

DISPLAY SHELVES FOR YOGA MERCHANDISE INCLUDING TOWELS AND MARC JACOB BAGS.



ELEVATION

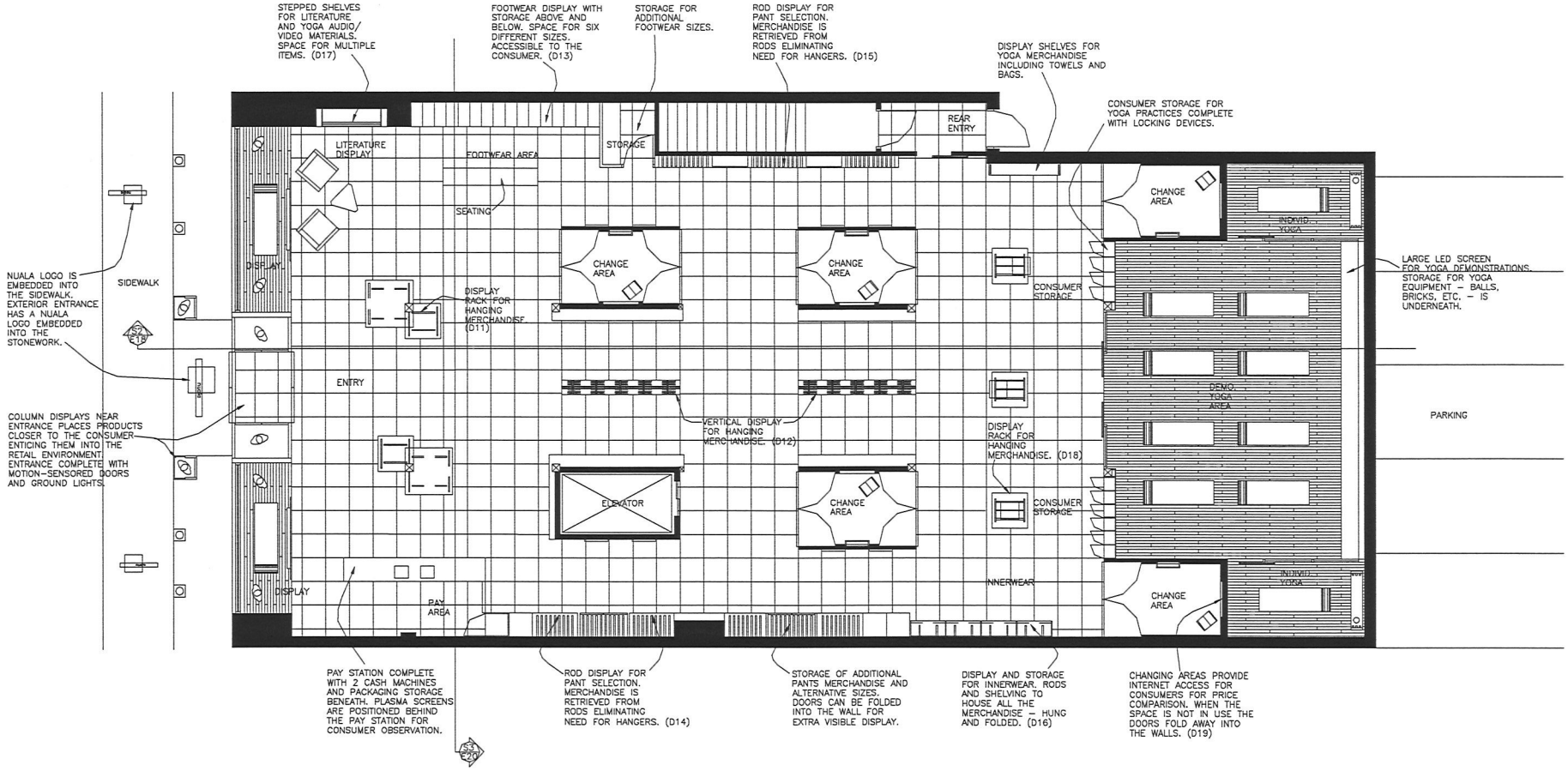


SECTION

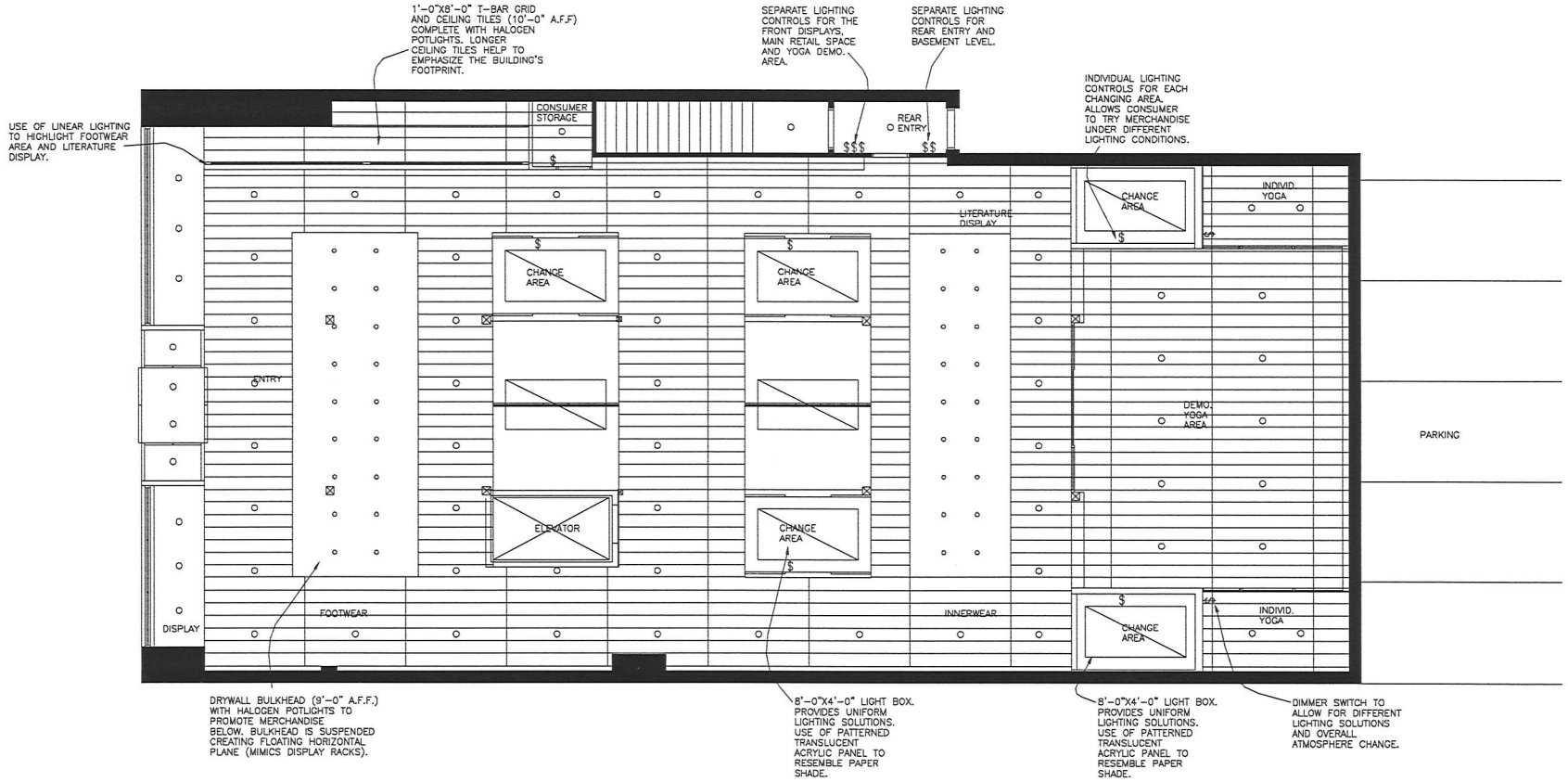
THE UNIT IS COMPRISED OF WOOD SHELVES AND TEMPERED GLASS SUPPORTS. THE SHELVES SEEM TO LEVITATE AND CREATE HORIZONTAL STRIPES ACROSS THE WALL MIMICKING THOSE AT THE FRONT ENTRANCE – THE LITERATURE UNIT. THE GLASS PREVENTS ANY CONSUMER FROM GETTING CAUGHT ON THE CORNER OF THE SHELF.

D10 FULL–/SELF–SERVICE ACCESSORY SHELVES
SCALE: Not to scale

E15

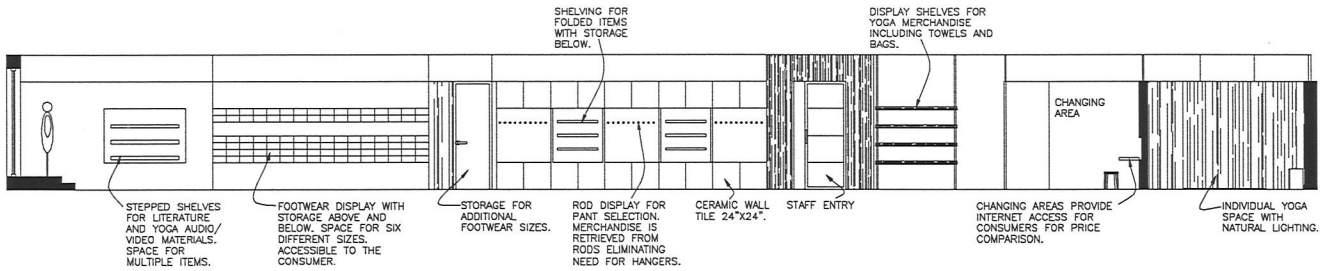


SELF–SERVICE RETAIL PLAN
SCALE: Not to scale

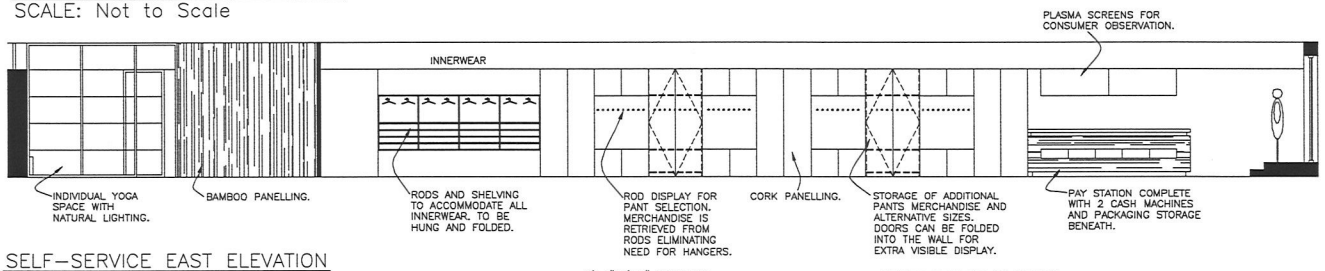


SELF-SERVICE REFLECTED CEILING PLAN
SCALE: Not to scale

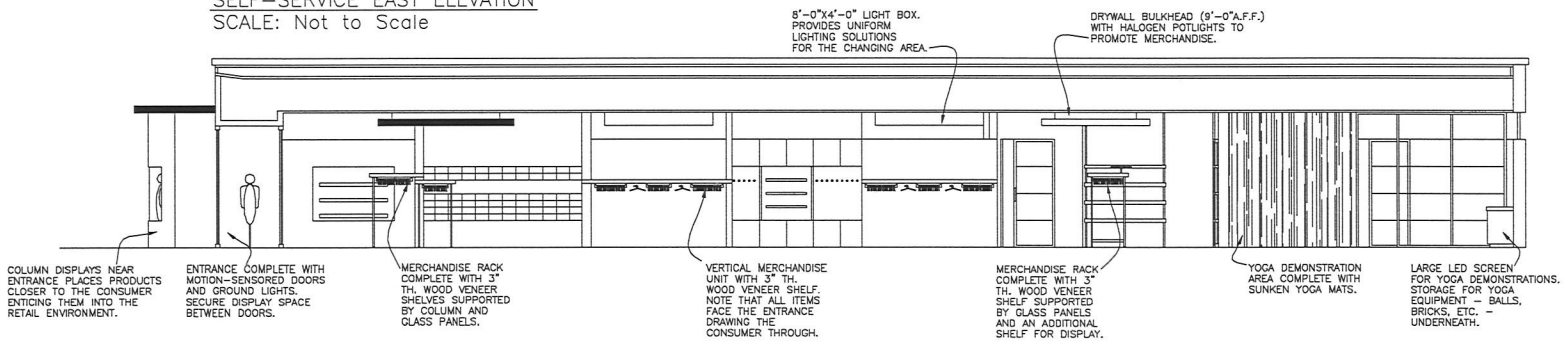
E17



SELF–SERVICE WEST ELEVATION
SCALE: Not to Scale

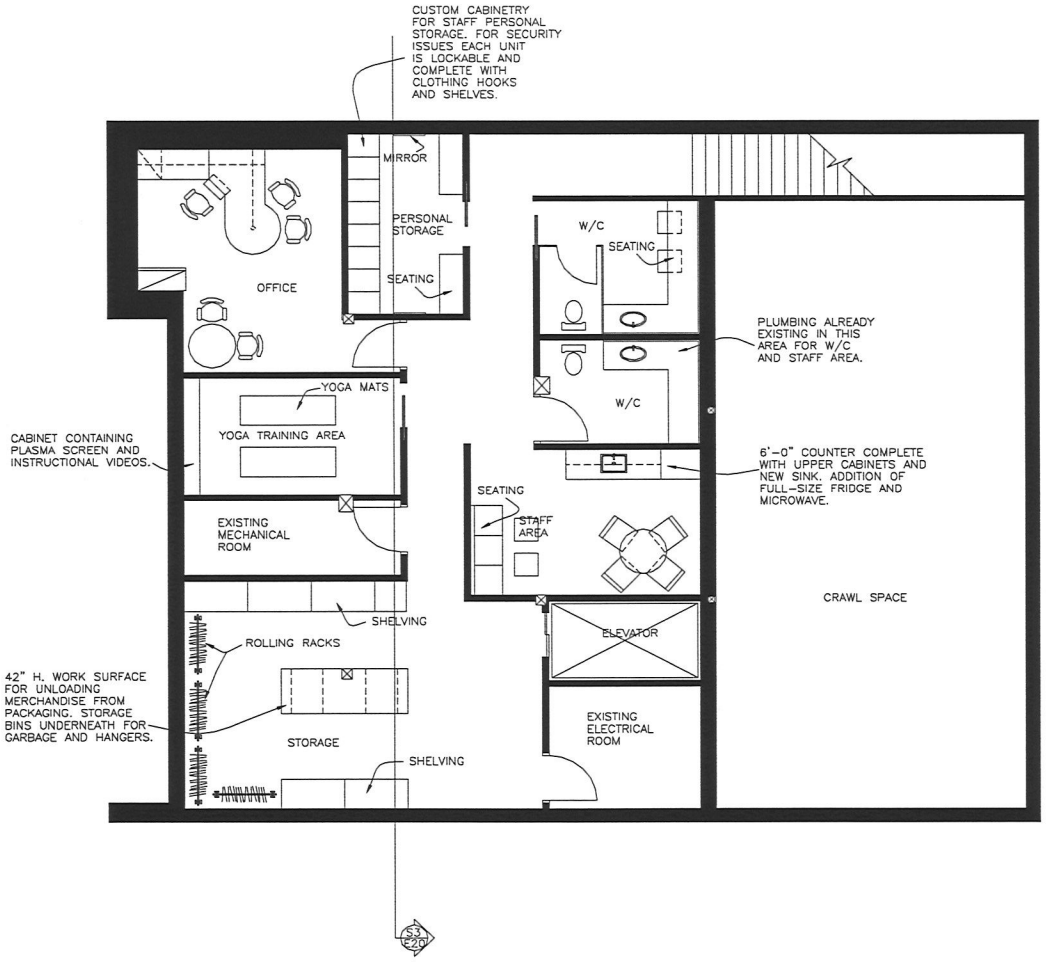


SELF–SERVICE EAST ELEVATION
SCALE: Not to Scale



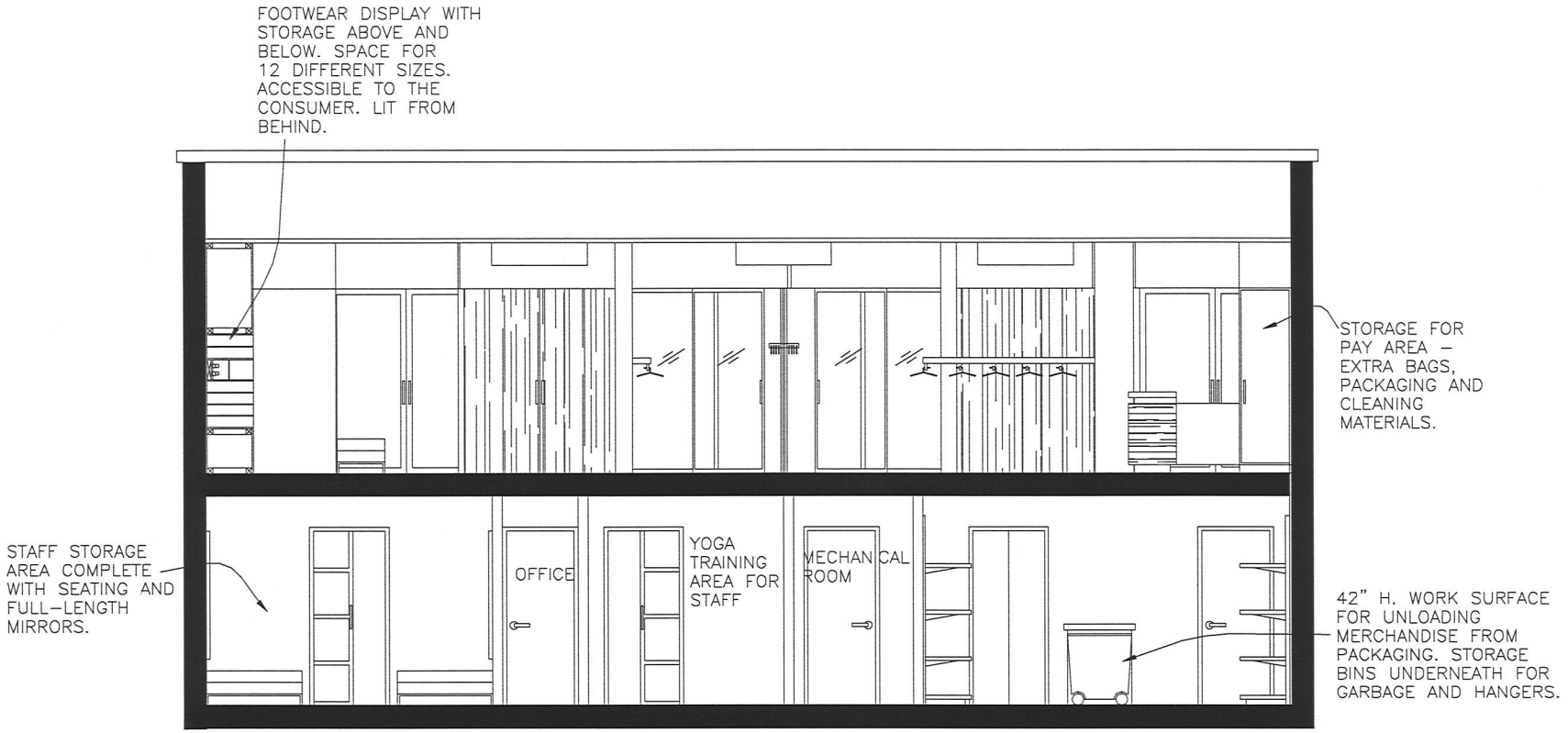
S2 / E18 SELF–SERVICE SECTION
SCALE: Not to Scale

E18



SELF-SERVICE BASEMENT PLAN
SCALE: Not to Scale

E19



S3/E20 SELF–SERVICE SECTION
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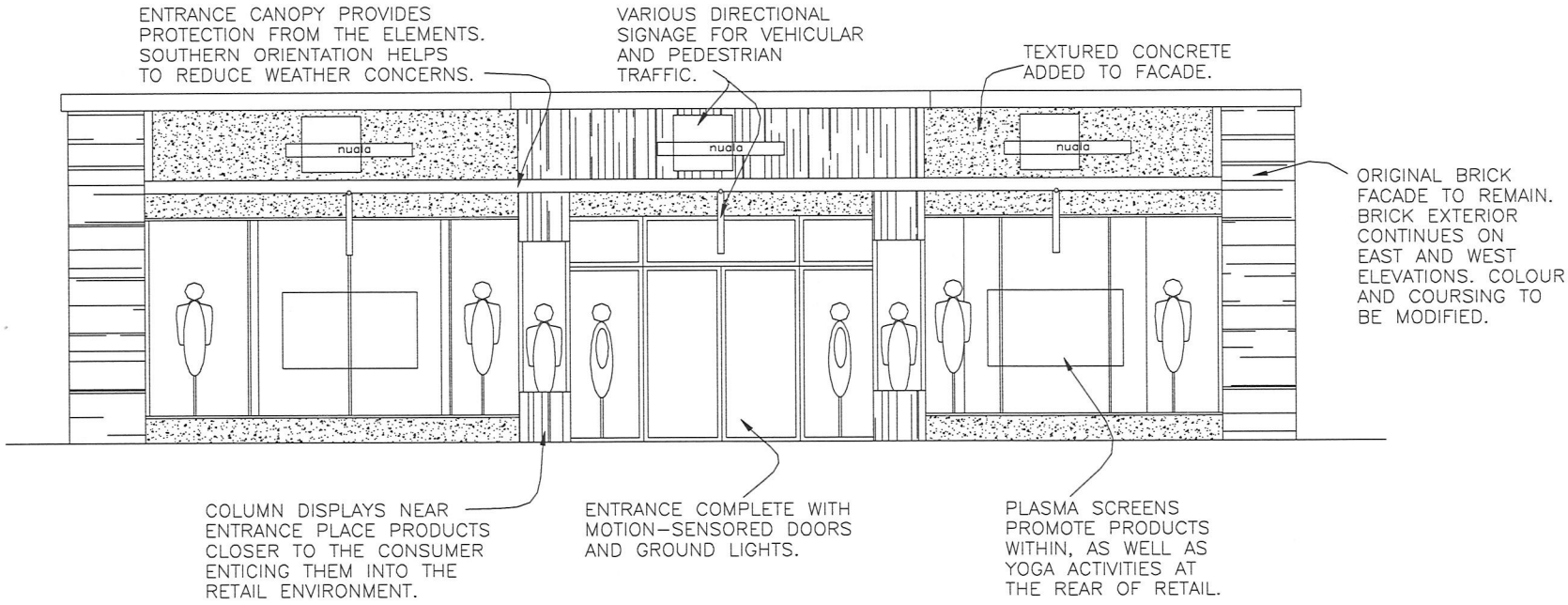
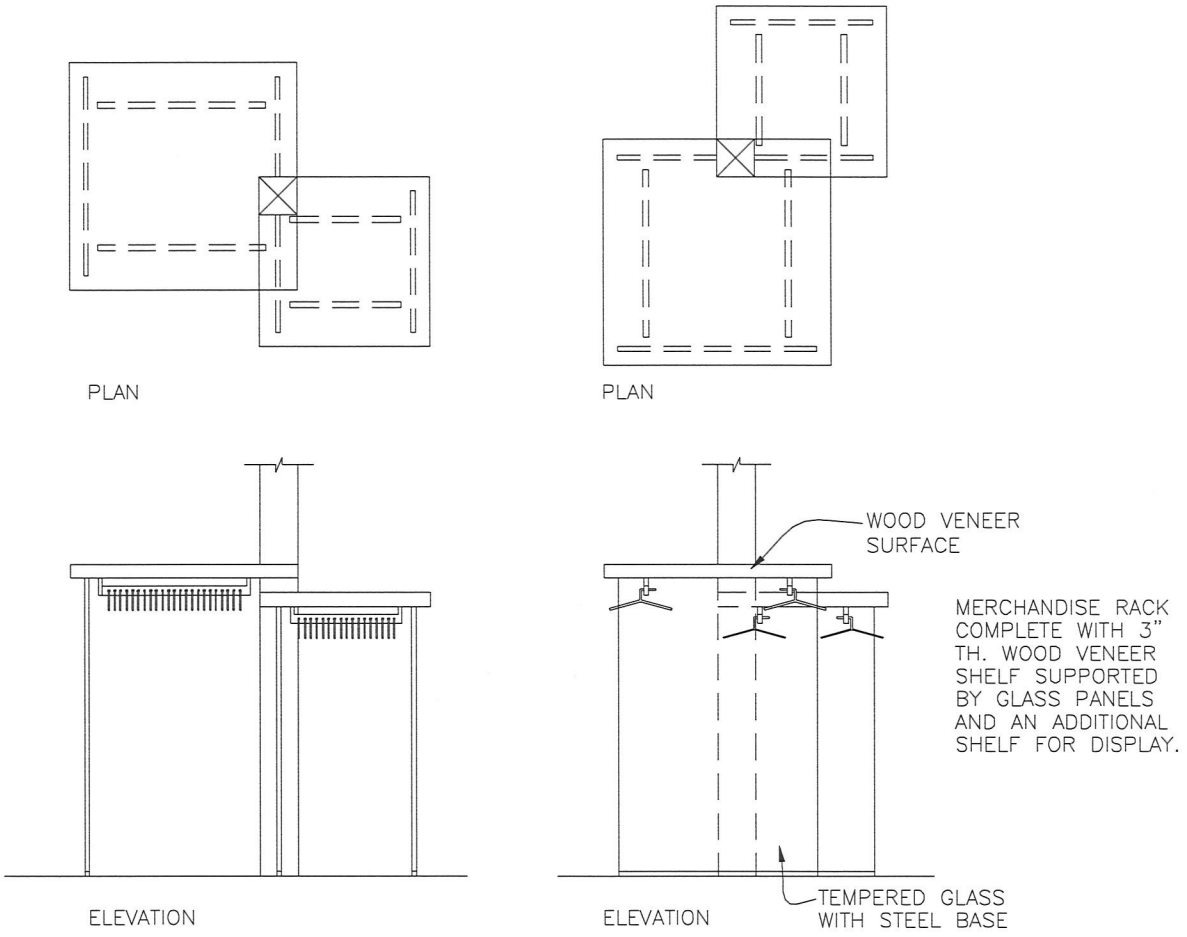


SELF-/FULL-SERVICE EXTERIOR ELEVATION
SCALE: Not to Scale

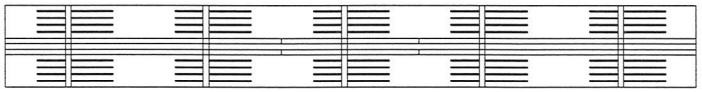
E21



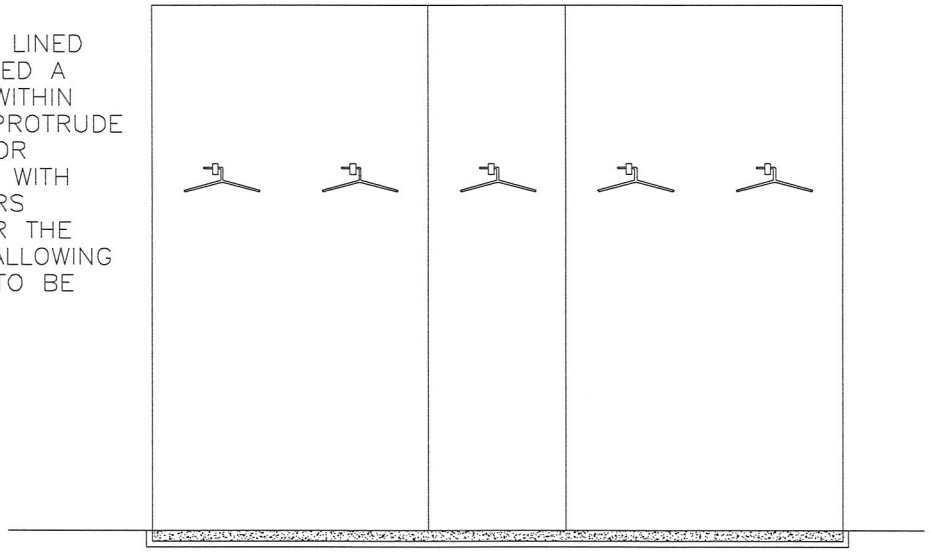
D11 SELF-SERVICE FRONT DISPLAY UNIT
SCALE: Not to scale

E22

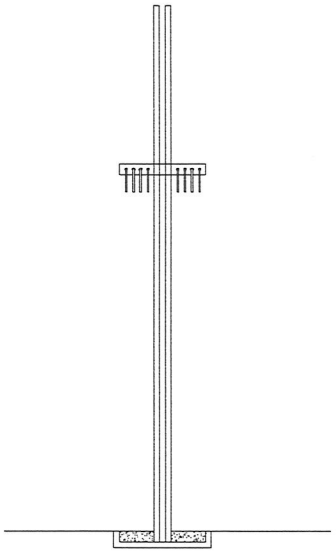
THE 8' RESIN WALL LINED WITH GRASS PROVIDED A NATURAL ELEMENT WITHIN THE SPACE. BARS PROTRUDE FROM THE RESIN FOR HANGERS EQUIPPED WITH PRODUCTS. THE BARS CONTAIN HOLES FOR THE CUSTOM HANGERS ALLOWING THE MERCHANDISE TO BE EVENLY SPACED.



PLAN



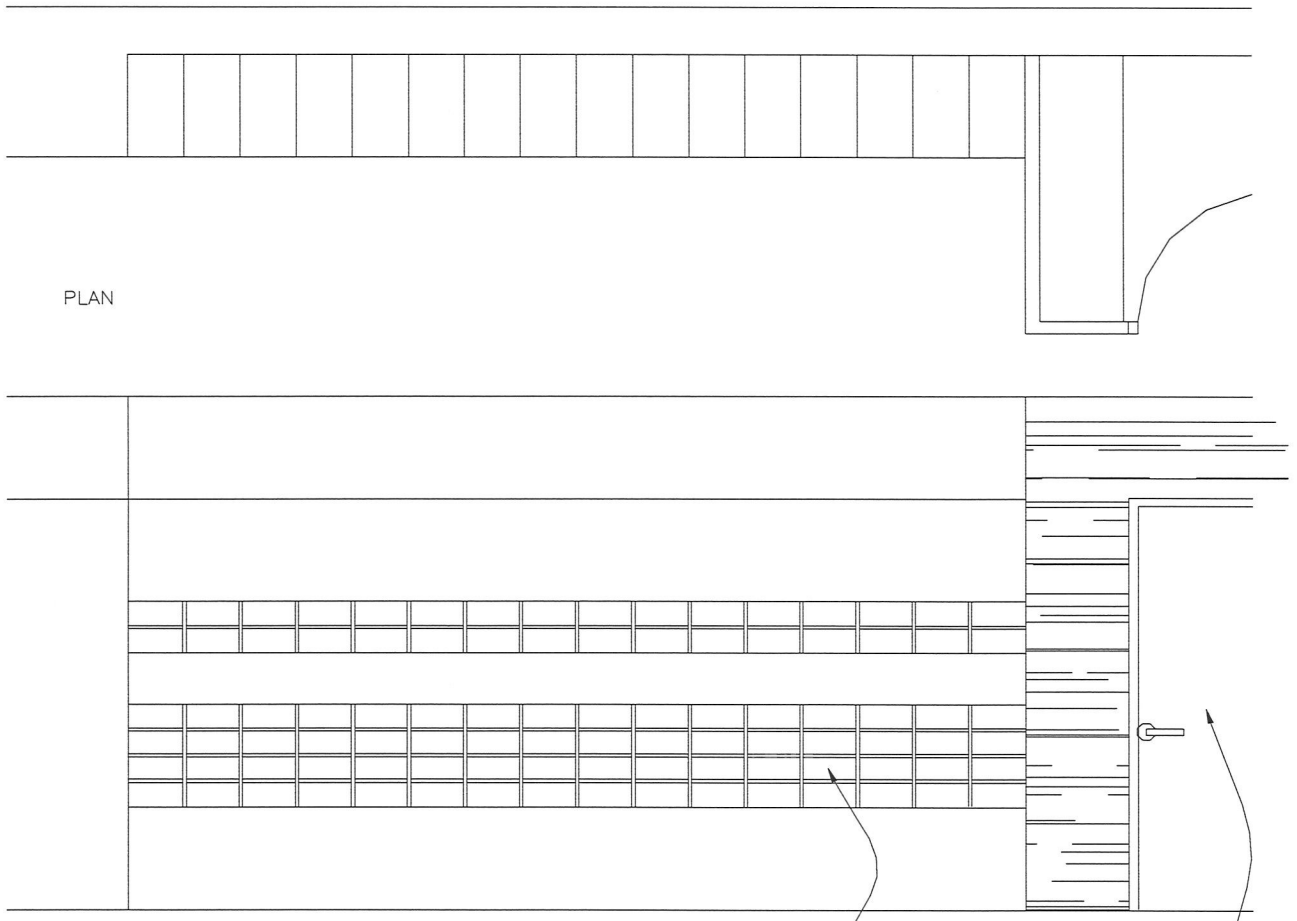
ELEVATION



SECTION

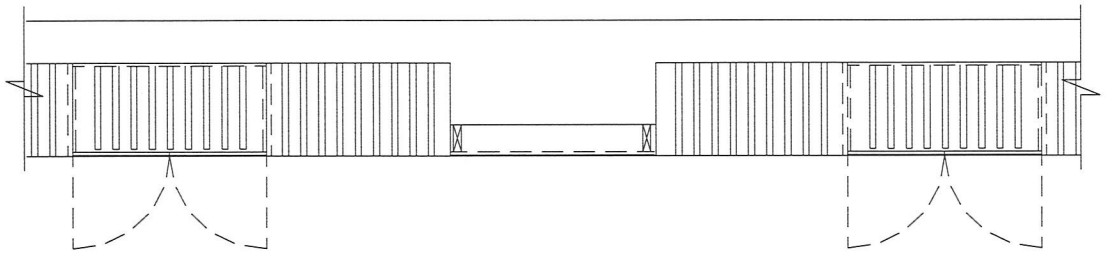
D12 SELF-SERVICE RESIN WALL DISPLAY
SCALE: Not to scale

E23

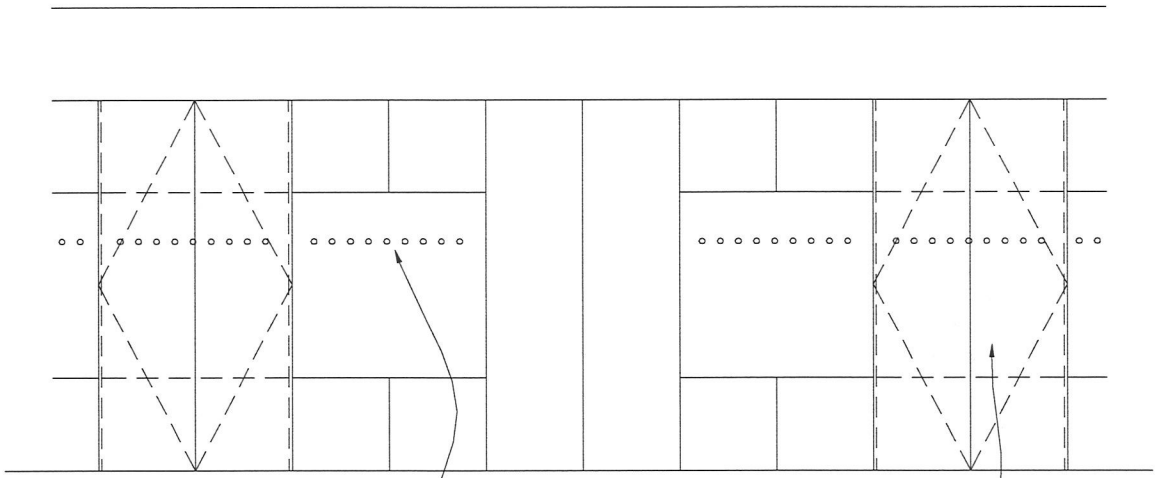


D13 SELF-SERVICE FOOTWEAR UNIT
SCALE: Not to scale

E24



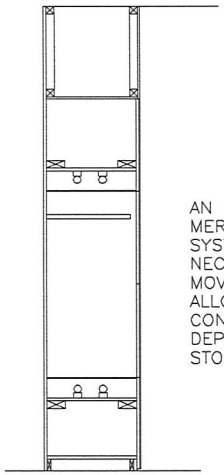
PLAN



ELEVATION

ROD DISPLAY FOR PANT SELECTION. MERCHANDISE IS RETRIEVED FROM RODS ELIMINATING NEED FOR HANGERS.

STORAGE OF ADDITIONAL PANTS MERCHANDISE AND ALTERNATIVE SIZES. DOORS CAN BE FOLDED INTO THE WALL FOR EXTRA VISIBLE DISPLAY.

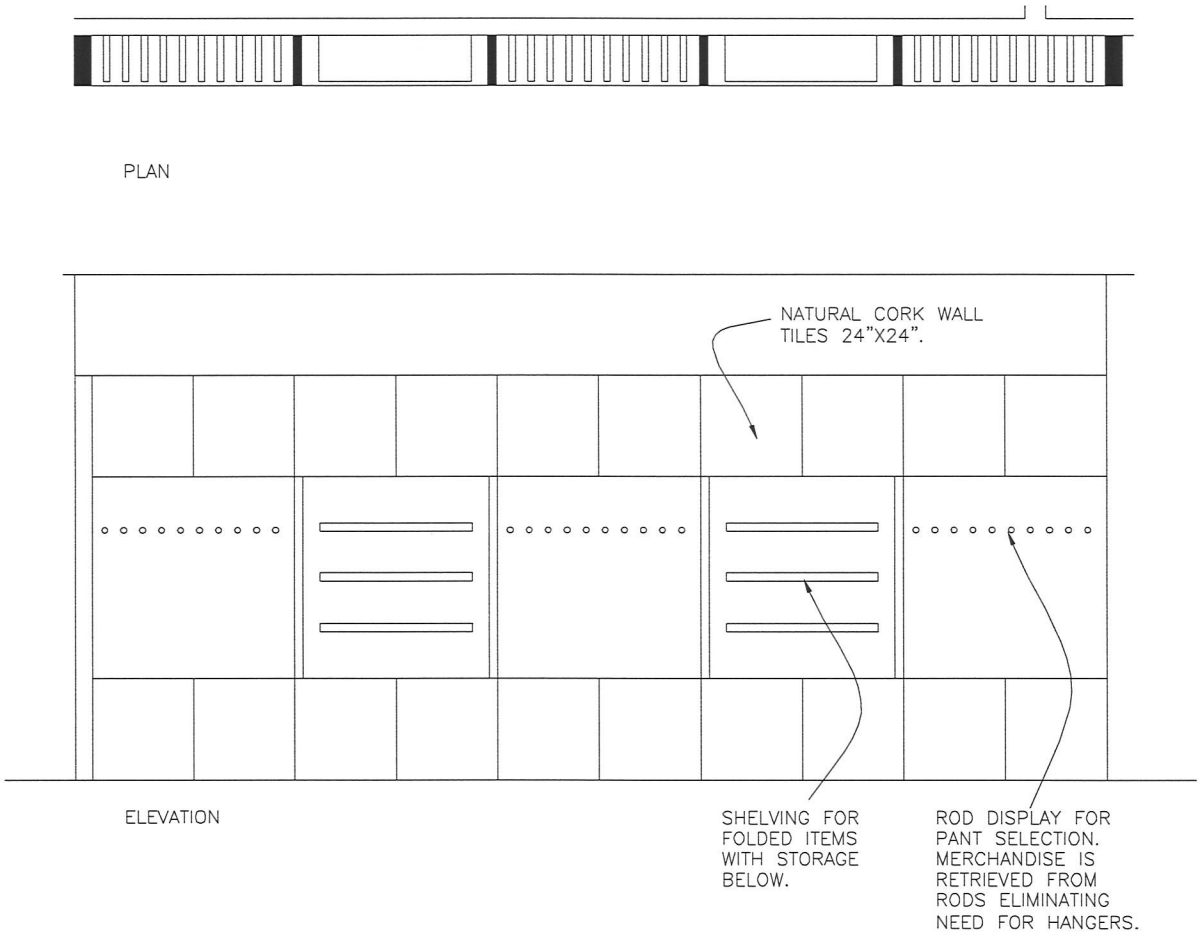


SECTION

AN ADJUSTABLE MERCHANDISING SYSTEM IS NECESSARY. THE MOVABLE DOORS ALLOW FOR VARIOUS CONFIGURATIONS DEPENDING ON STOCK QUANTITIES.

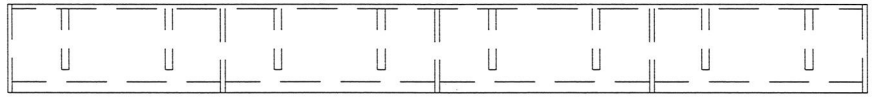
014 SELF-SERVICE PANT DISPLAY UNIT
SCALE: Not to scale

E25



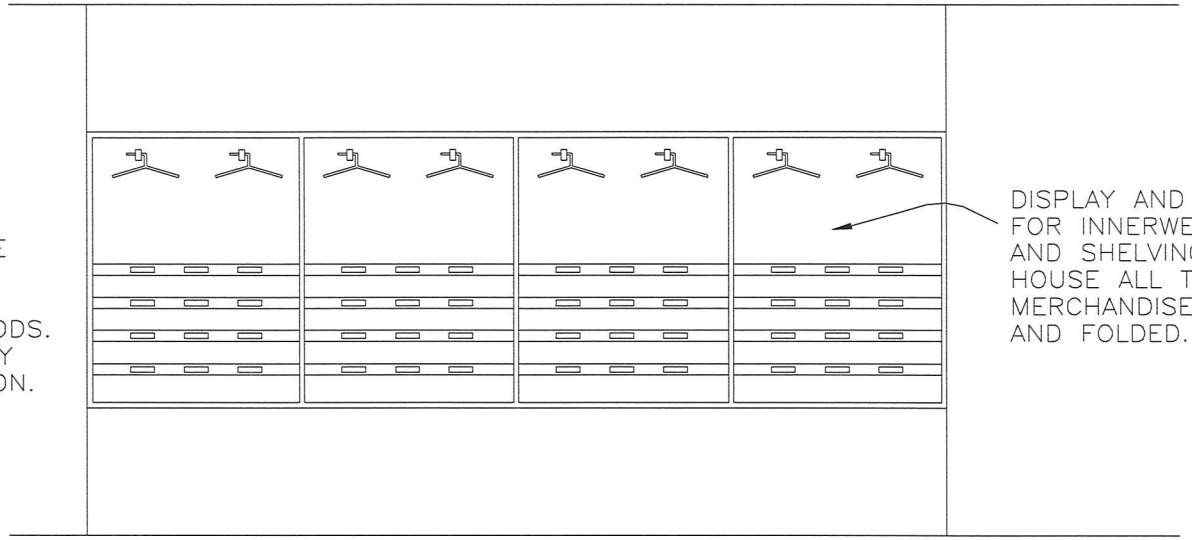
D15 SELF-SERVICE PANT DISPLAY UNIT
SCALE: Not to scale

E26



PLAN

ALL OF THE PRODUCTS NEED TO BE ACCESSIBLE TO THE CONSUMER FOR SELF SERVICE. THE SHELVES ARE EXTENDIBLE FOR EASY ACCESS AND CAREFULLY LABELED FOR QUICK RETRIEVAL OF GOODS. ORGANIZATION IS THE KEY FOR THE DESIGN SOLUTION.

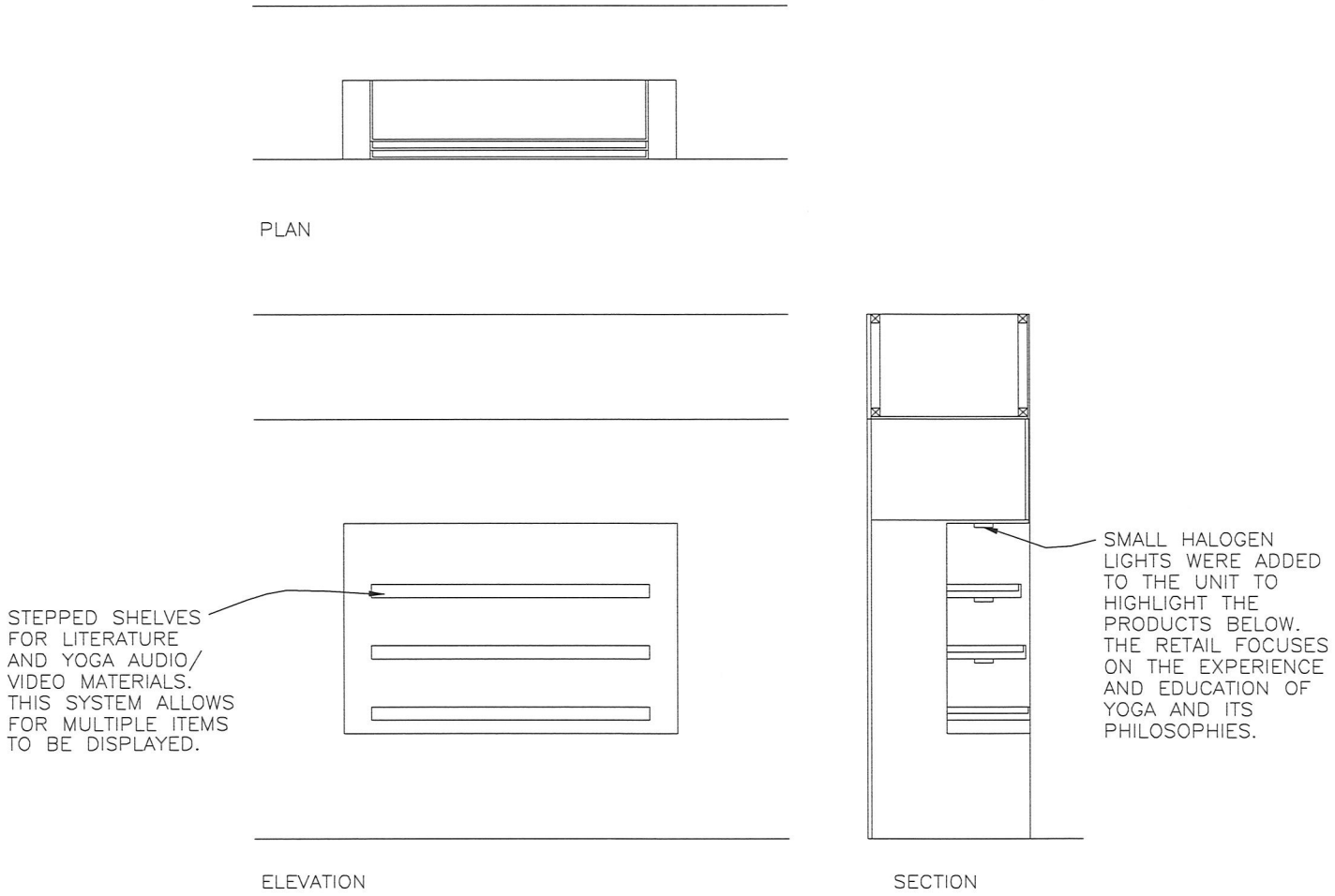


DISPLAY AND STORAGE FOR INNERWEAR. RODS AND SHELVING TO HOUSE ALL THE MERCHANDISE – HUNG AND FOLDED.

ELEVATION

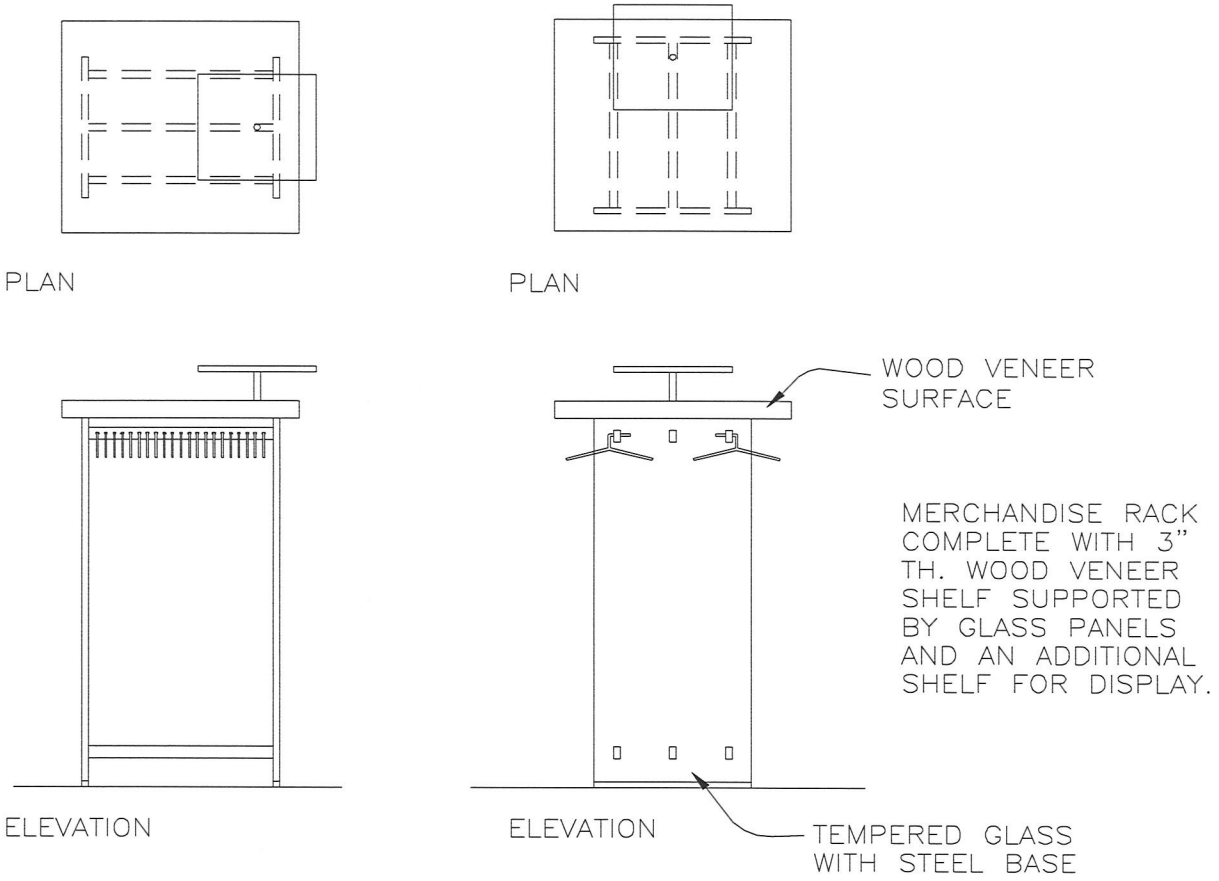
D16 SELF–SERVICE INNERWEAR UNIT
SCALE: Not to scale

E27



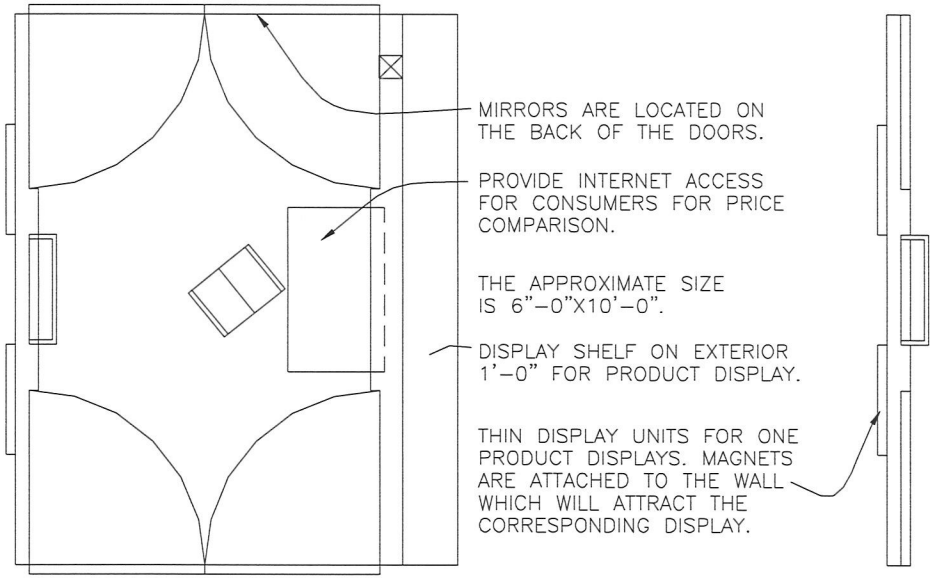
D17 SELF-SERVICE LITERATURE UNIT
SCALE: Not to scale

E28

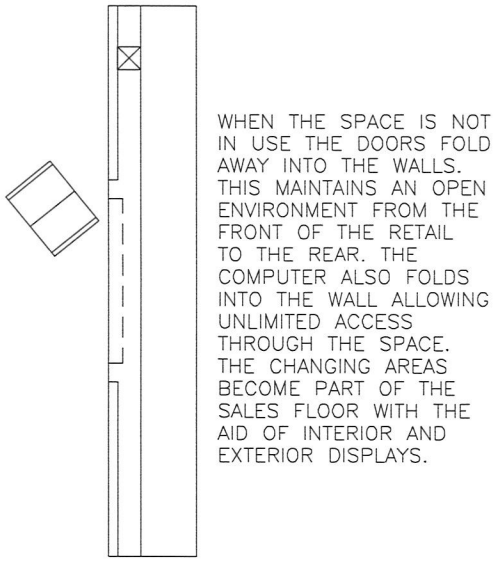


D18 SELF-SERVICE REAR PRODUCT RACK
SCALE: Not to scale

E29



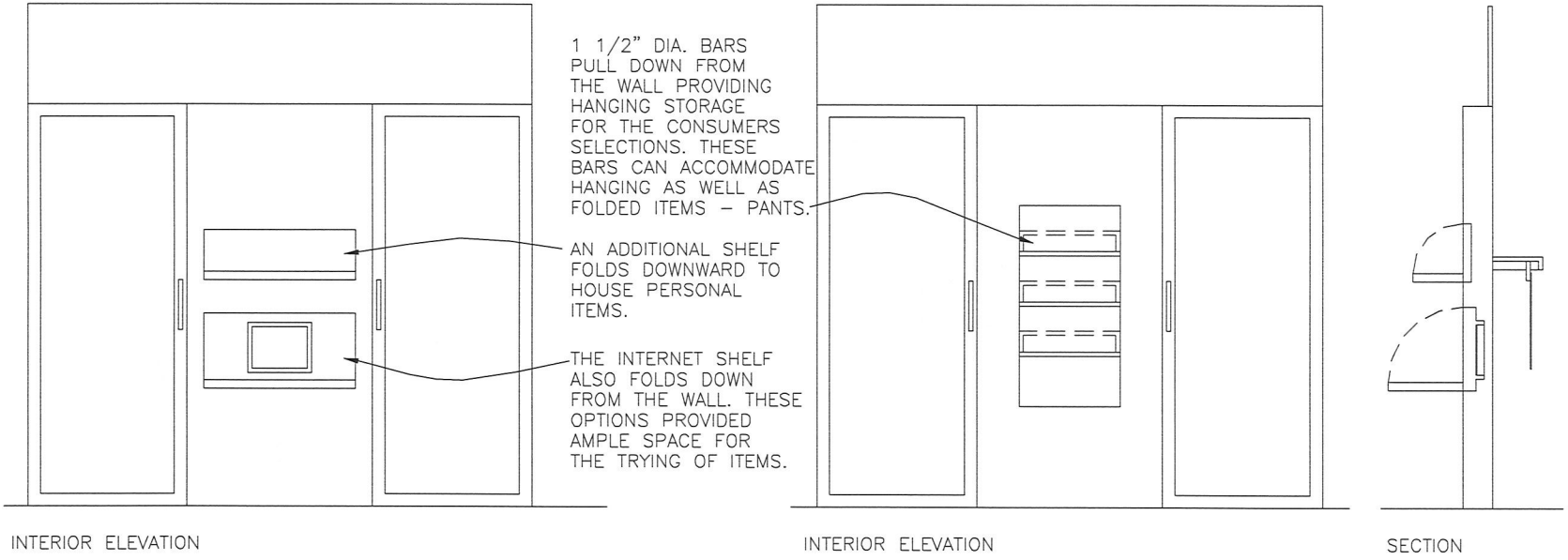
PLAN



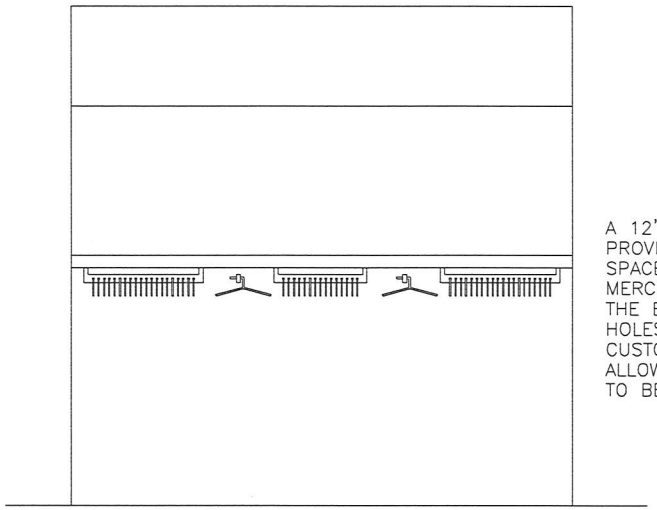
PLAN

D19 SELF–/FULL–SERVICE CHANGING AREA
SCALE: Not to scale

E30

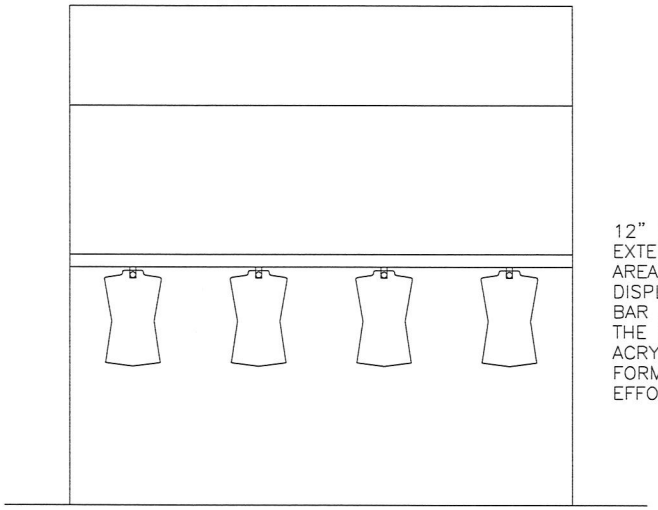


D19 SELF–/FULL–SERVICE CHANGING AREA
SCALE: Not to scale



A 12" WIDE SHELF PROVIDES ENOUGH SPACE FOR THE MERCHANDISING BARS. THE BARS CONTAIN HOLES FOR THE CUSTOM HANGERS ALLOWING THE ITEMS TO BE EVENLY SPACED.

SELF-SERVICE EXTERIOR ELEVATION



12" WIDE SHELF ON EXTERIOR OF CHANGING AREA PROVIDES EXTRA DISPLAY SPACE. MAGNETIC BAR ARE SUSPENDED FROM THE SHELF DISPLAYING ACRYLIC BODY FORMS. THE FORMS APPEAR TO HANG EFFORTLESSLY IN MID AIR.

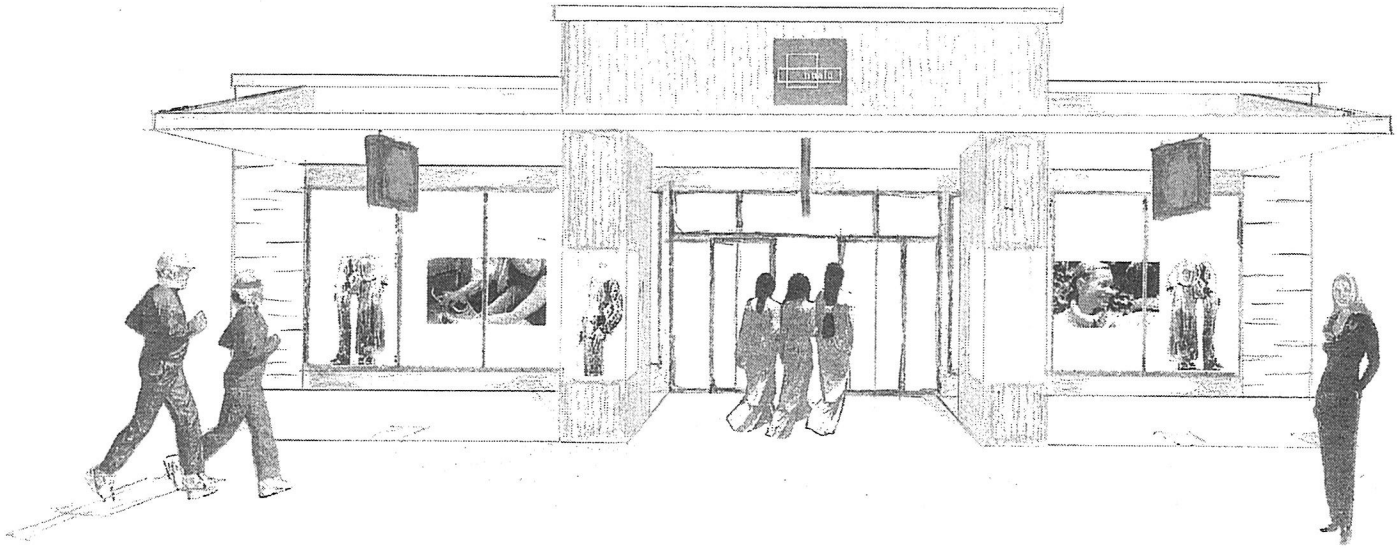
FULL-SERVICE EXTERIOR ELEVATION

D19 SELF-/FULL-SERVICE CHANGING AREA
SCALE: Not to scale

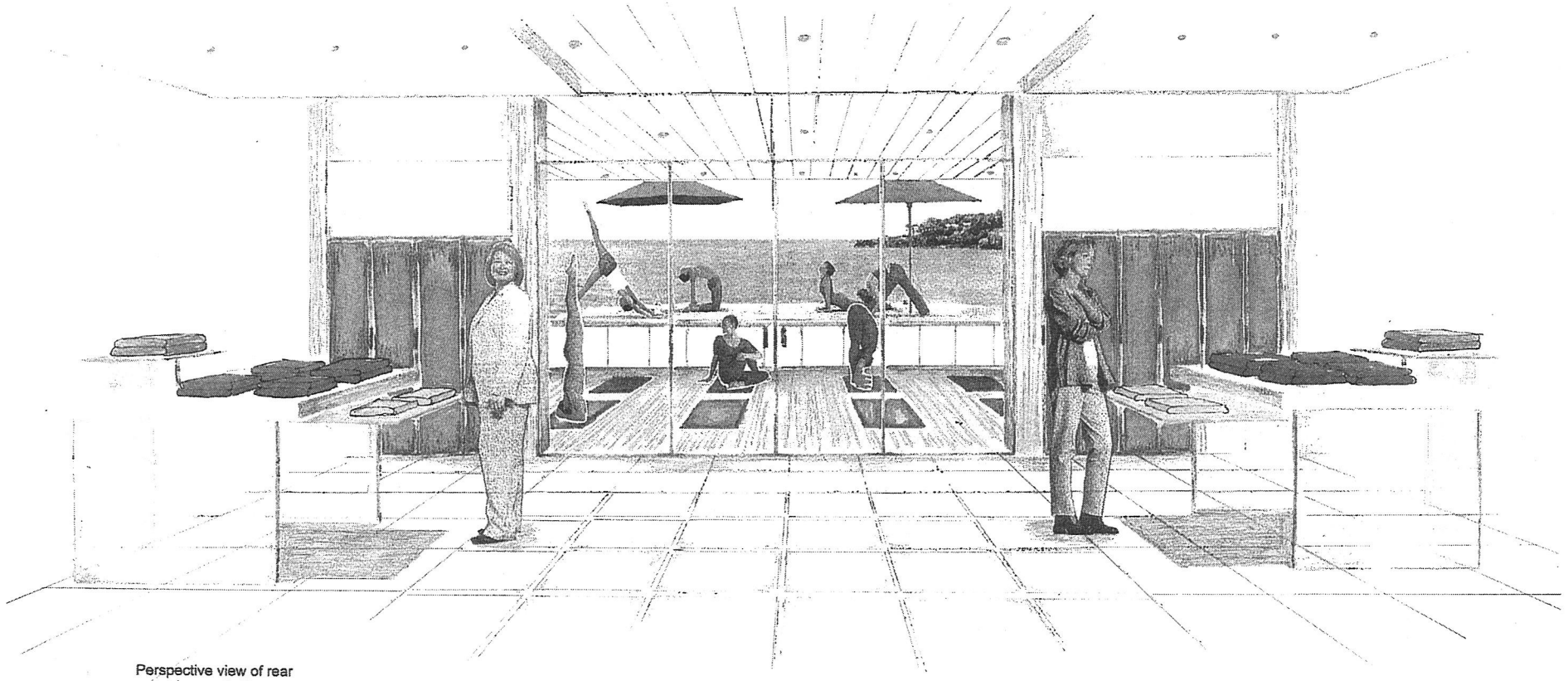
E32

APPENDIX F

PERSPECTIVES



Perspective view of exterior elevation for
full-service & self-service environments



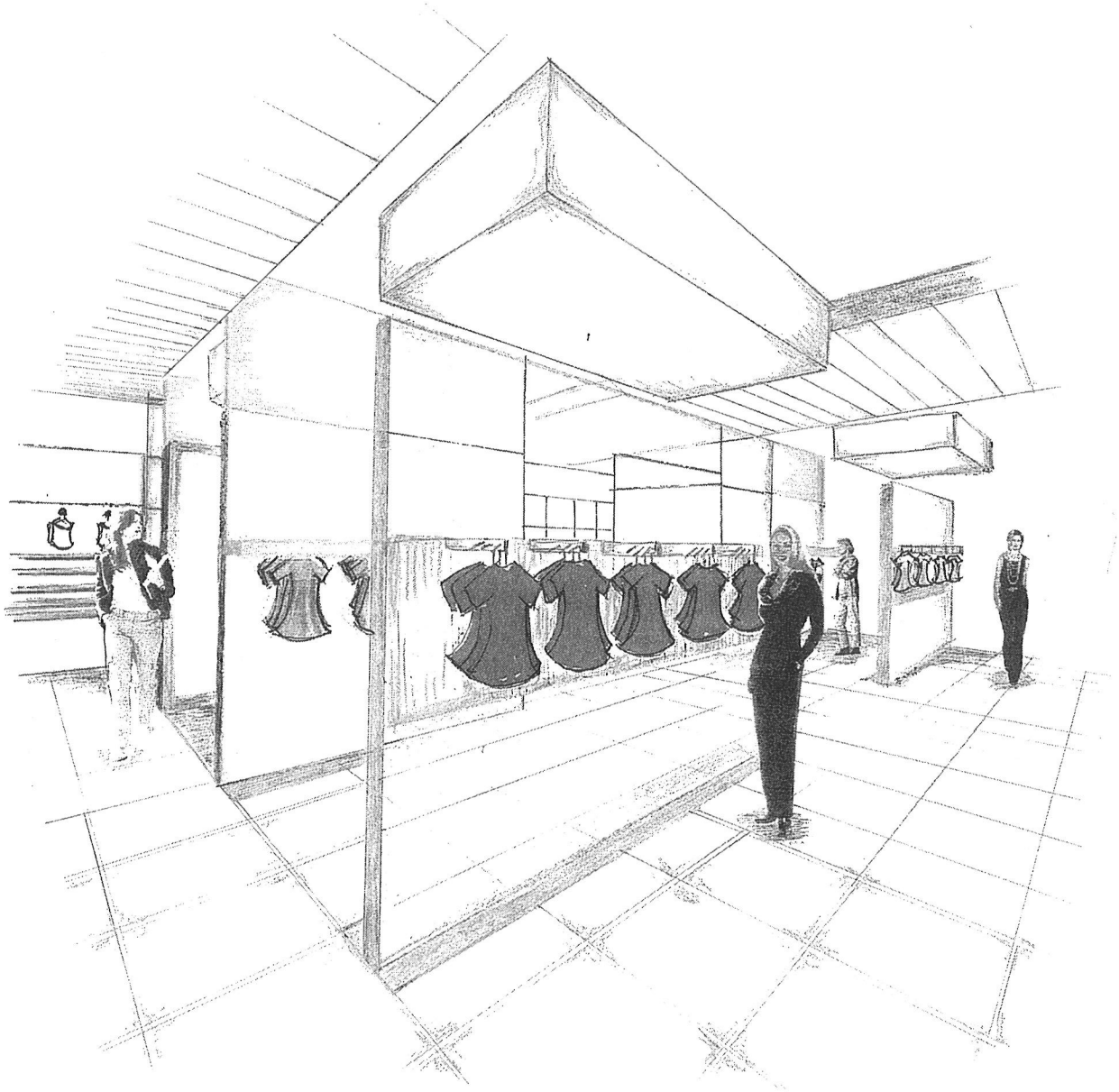
Perspective view of rear
yoga demonstration area



Perspective view of pay station
of full-service environment



Perspective view of footwear area
of full-service environment



Perspective view of resin merchandising unit in self-service environment



Perspective view of literature display
at front of self-service environment

APPENDIX G

EXTRACTS FROM

PORTAGE PLACE MARKET STUDY BY ANGUS REID GROUP

Key findings: Quantitative research
including demographic characteristics of Winnipeg shoppers

June 23, 1999

Heather Miller
Winnipeg MB

Laurie Michaluk
Portage Place Shopping Centre
309-393 Portage Avenue
Winnipeg MB R3B 3H6

March 25, 2003

Dear Ms. Laurie Michaluk,

Hello, my name is Heather Miller and I am completing my Masters of Interior Design degree at the University of Manitoba. I was one of the students who worked on a hypothetical design solution for Portage Place in January/April 2002 under the tutelage of Lynn Chalmers. The Dean of the Interior Design faculty, Lynn Chalmers contacted your office and requested information on Winnipeg's downtown shopping trends. On January 29, 2002 you faxed Lynn 19 pages (cover sheet of your fax enclosed) of market research regarding Winnipeg shoppers and their shopping habits. The information was extremely useful for that specific project. I found the information also valuable for my thesis/practicum research involving current trends in retailing. I am writing to ask your permission to print some of the information in my thesis document. The information I plan to use is enclosed.

My thesis document will be completed for April 1, 2003. I realize this is short notice but if you could send me written approval by Thursday, March 27, 2003, it would be greatly appreciated. I will understand if my request is unacceptable. Please be assured that all the information will be removed from the document, if necessary. If you have any questions, please call me.

Thank you for your time.

Yours truly,

Heather Miller

Encl.

March 28, 2003

Cheryl Mazur, General Manager, Portage Place Shopping Centre phoned to give consent for survey results to be included in Practicum.

1. A Profile of Winnipeg Shoppers – Demographic Statistics

Two-thirds (66%) of Winnipeg shoppers are **female**.

The mean age of a Winnipeg shopper is 45 years. Most Winnipeg shoppers (44%) are **"middle-aged"**; that is, aged 35 through 54. Another 30 percent are "younger" (18-34) and 26 percent are "older" (55+).

Six in ten (60%) Winnipeg shoppers are **married** (52%) or common-law (8%). One-fifth (21%) are single, and another one-fifth (19%) are divorced, separated or widowed.

About four in ten (37%) Winnipeg shoppers have completed community college, technical school or trade school or studied some community college or university. Another 36 percent either have finished high school or have studied less than high school. One-quarter (27%) have completed at least one university degree.

One-half (49%) of Winnipeg shoppers **work full-time**. One-fifth (20%) are employed part-time (12%) or self-employed (8%). Another 17 percent are retired, and even smaller segments are unemployed but looking for work, attending school full-time or not in the workforce.

One-fifth (20%) of Winnipeg shoppers work downtown.

The average size of a Winnipeg shopper's household is 2.7 people. Three-quarters (77%) of Winnipeg shoppers have other people aged 18 or older in their household. One-fifth (22%) live alone. Another one-fifth (18%) have teenagers in their household. One-quarter (27%) have children aged 12 or under in their household, including 17 percent who have children aged 6 through 12 and 15 percent who have children under 6 years of age.

Almost one-half (45%) of Winnipeg shoppers are from **"middle-income"** households – their annual pre-tax household income is between $30,000 and $60,000. Three in ten (29%) live in "higher-income" households (more than $60,000), and one-quarter (26%) are from "lower-income" households (less than $30,000).

2. A Profile of Winnipeg Shoppers Who Work Downtown

Downtown workers tend to be **younger** than other Winnipeg shoppers. The mean age of downtown workers is 40 years compared to 46 years for other Winnipeg shoppers. Nine in ten (91%) downtown worker are middle-aged (55% versus 40% of other Winnipeg shoppers) or younger (36% versus 28%). Very few are 55 years or older (8% versus 29%).

Downtown workers are **slightly more educated** than other Winnipeg shoppers. They are more likely to have completed a university degree (35% versus 25%), or to have

completed or attended community college or other post-secondary studies (40% versus 36%).

4. Shopping Habits of Winnipeg Shoppers

Shopping Malls – Nine in ten (92%) Winnipeg shoppers reported that they shop at shopping malls.

- Older respondents (aged 55+) and those with gross household incomes under $30,000 annually are less likely than other Winnipeg shoppers to visit shopping malls; nevertheless, a sizable majority (84% of each segment) shops at malls.

Plazas or neighbourhood strip malls – Three-quarters (77%) of Winnipeg shoppers visit plazas or neighbourhood strip malls.

Small independent retail stores – Seven in ten (71%) Winnipeg shoppers shop at small independent retail stores.

- Winnipeg shoppers who have completed university degrees (79%) and respondents with gross household incomes greater than $60,000 annually (77%) are most likely to shop at small independent retail stores.

Shopping Frequency: Most Winnipeg shoppers (45%) are "Less Frequent Shoppers" – they go shopping once every two weeks or less. One-third (32%) are "Regular Shoppers" who, in a typical month, shop once a week, while one-quarter (24%) may be called "Frequent Shoppers" – they go shopping at least two or three times a week.

Usual Shopping Company: Most Winnipeg shoppers (45%) usually shop with other people aged 18 or older. A significant proportion (36%) said that they usually shop alone, while 19 percent shop with teenagers (5%), children (8%) or family in general (6%).

Favourite Shopping Days: Four in ten (40%) Winnipeg shoppers are most likely to shop at a mall on Saturday (30%), Sunday (5%) or the weekend in general (5%). One-fifth (19%) usually shop at a mall on Thursday or Friday, and another one-fifth (19%) are most likely to visit a mall on a Monday, Tuesday or Wednesday. Another 13 percent said they usually shop at a mall on a weekday in general.

- Two-thirds (66%) of Winnipeg shoppers who are single and have changed their shopping habits recently are spending more or shopping more often, versus 29 percent of married Winnipeg shoppers. Married Winnipeg shoppers are more likely than single Winnipeg shoppers to be looking for better bargains, shopping at discount stores or looking for lower prices in general (35% versus 16%).