# THE POWER OF
# RETAIL DESIGN

## A STEP BY STEP GUIDE TO INCREASED PROFITS THROUGH STRATEGIC RETAIL DESIGN

by retail design guru

# MARK MULLER

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# Retail Design

# BY RETAIL DESIGN GURU
## MARK MULLER

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www.gurushopdesign.com.au

# LETTER FROM THE GURU — MARK MULLER

Dear Retailer,

Over 20 years of designing retail interiors I have worked on more than 1000 projects, and if there's one thing I've learned it's that:

*2 out of 3 stores make simple design mistakes that can cost thousands in lost sales each year.*

These mistakes often stem from retailers failing to follow the timetested principles of strategic retail design.

While this may originate from concerns regarding extra upfront costs at the store planning stage, the investment in strategic retail design is relatively small compared to the cost of store construction and the long-term success of the business. To get the most from this investment, businesses need to adopt a strategic approach to store design.

This manual is your first step in finding out how store design works and how you can avoid common mistakes. It's packed full of grass roots practical concepts and time-tested rules of design explained in every day language that you can apply to your retail business. I'm sure you will find this manual an interesting, useful and insightful education that can help you maximise the potential of your business.

Happy retailing!

# HOW TO GET THE MOST OUT OF THIS MANUAL

*Congratulations on taking a positive step towards gaining a better understanding of your retail business by reading the Guru's manual on store design!*

In the following pages, you'll be guided through the Guru's method of store design. When reading this manual it's important to complete two tasks:

- Undertake the research and planning phase

- Check your final design against the Retail Design Master Plan to ensure it reflects the strategic business goal.

An ideal store design requires the intergration of research / planning and design development. The research phase feeds the design and acts as a benchmark for review. These two parts combined create a synergy of goals and outcomes that lead to the creation of your ideal store design.

By systematically following the process outlined in this manual, you will learn how to:

1. USE store design to strengthen your retail image

2. DEVELOP an efficient store environment that will ultimately increase your sales and business success

3. COMMUNICATE with industry specialists to get the most out of your store design and fitout.

Each phase within the manual addresses a series of key factors that when combined form a complete store design. By continually refining the design around research / planning and design development, you will achieve your ideal store design.
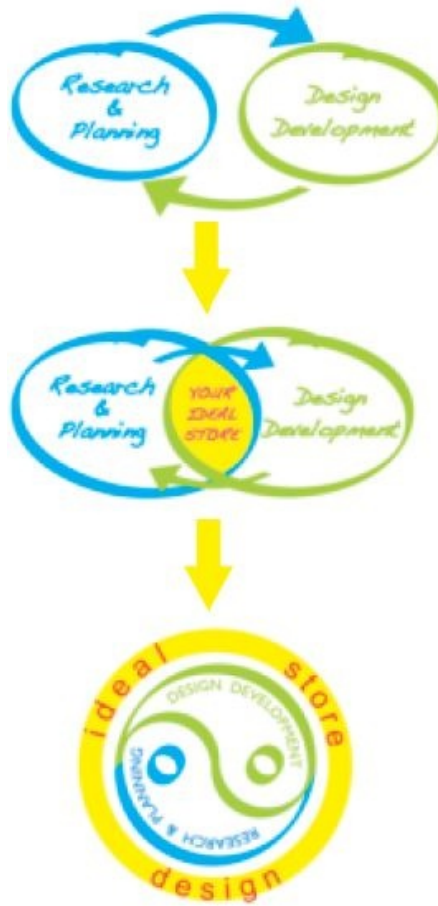
*Take control of your business's image and store design to maximize sales while strengthening your marketing position*

The key conceptual phases of store design explained in this manual include:

## 1. UNDERSTAND YOUR BUSINESS MODEL

To strengthen your business image, your store design must reflect your position in the market. Chapter Two provides you with the types of questions you will need to ask to ensure your design supports your business model, such as:

Questions to ask yourself

- What is the primary need that my business fulfils?

- Where does my business sit amongst my competitors?

- Where is my industry heading?

- How do I do things differently to my competitors?

## 2. INTEGRATE YOUR RESEARCH INTO THE GURU'S RETAIL DESIGN MASTER PLAN

The Guru's Retail Design Master Plan will help you focus the direction of your design and incorporate your business requirements along with the practical issues like staffing, operations, security, tenancy size and store type.

## 3. CREATE YOUR IDEAL STORE DESIGN USING THE GURU'S PROVEN DESIGN PROCESS

Part Two sets out the Guru's step-by-step design process. In this section you will learn how to apply the design elements beginning with the Floor Plan Layout and progressing to Fixtures and Displays, Retail Identity, Signage and Graphics, Lighting Design and Materials and Finishes.

By integrating your research learnings into the design phase you will ensure your ideal store design satisfies your business objectives.

To get the most out of this manual you will need to approach these lessons with an open mind. In particular, consider your design decisions from the point-of-view of a proprietor, customer, builder and designer.

# PART ONE - Using Design To Strengthen Your Market Position

- What Is Retail Design?

- Understanding Your Business Model

- Developing Your Retail Design Master Plan

# WHAT IS RETAIL DESIGN?

*A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.*
ANTOINE DE SAINT -EXUPÉRY (1900 - 1944)

If you asked the average person on the street 'What is Retail Design?' they would probably say it's something to do with interior design, architecture or shopfitting. They may include activities like selecting colours, designing the layout, creating signs and arranging displays.

Retail Design is not commonly taught in universities. Therefore, it's not unusual to find anyone from architects, designers for interior, furniture and graphics, advertising creatives, shop fitters and even cabinet-makers offering retail design services.

Most retailers are often unaware that they can engage the services of professional Retail Designers and how integral design is to maximise sales. Professional Retail Designers gain their knowledge and skill through considerable industry experience; it's something they do every day and measure their success by the success of their clients. They operate within a clear framework formulated to give their clients a successful store design in the most practical, efficient, economic and strategic way.

While retail designers have certain skills in common with other design professionals such as creating layouts, applying colours and finishes and preparing concept drawings and specifications, the ultimate motive of a retail design is somewhat different to its creative cousins.

In fact, there is only one over-riding purpose to retail design: to increase sales and improve your bottom line – after all, it's the reason you're in business in the first place!

**THE SINGLE MOST IMPORTANT OBJECTIVE OF ALL RETAIL DESIGN IS TO INCREASE SALES**

Likewise, your store design must create a highly tuned environment that is the most conducive for selling your product. Retail Design is not a luxury, but is an integral part of the strategic plan to maximize your business's potential. It's a critical factor to the success of your business and needs to be pre-planned - not an after-thought.



ARCHITECTURE

GRAPHIC DESIGN

INTERIOR DESIGN

SHOP FITTING

RETAIL DESIGN

# HOW DOES RETAIL DESIGN WORK?

*Retail Design integrates two key elements:*

1.  **STORE BRANDING** (decor, image, atmosphere, retail identity)

2.  **STORE PLANNING** (layout, traffic flow, security, displays).

Like the yin and yang, Store Branding and Store Planning are sometimes two opposing forces that come together to make the overall store design work.



## WHAT IS STORE BRANDING?

Store Branding is the IMAGE side of the design. It's the face of your store that gives it personality and creates the customer's first and last impression. That is, it's the over-riding feeling customers get when they think about your store, for example, fun, value for money, family oriented, high quality, environmentally

conscious, locally owned, old fashioned service and so on.

The physical aspects of Store Branding include the logo, signage, graphics, internal colours and finishes. Store Branding can also be affected by various intangible qualities, such as customer service, fashion trends, in-store policies, even your competitors' store brands.

In essence, Store Branding is intuitive, holistic, synthetic, subjective and looks at the overall picture. It's the 'yin' of your concept and appeals to the right side of the brain. It gives the customer that certain instinctive feeling that answers.



*Is this the right place for me?*

Any store brand must speak the same language as the business brand. The message must be coherent and make customers feel comfortable about shopping. When your business brand and store brand speak the same language, customers feel more confident that the store will meet their expectations, which leads to more visits and sales.

## WHAT IS STORE PLANNING?

Store Planning arranges the physical features of your store to ensure it works as a practical retail space; it includes floor layout, traffic flow, merchandising layout, architectural features, lighting, security, storage, staff work flow and more.

As mentioned above, the requirements of Store Planning may have different and sometimes contrary objectives to Store Branding. However, to make the store work successfully the retail designer must be able to integrate both while maximising their impact.

Every design decision must weigh up the relative values of each factor to determine the best compromise and create the right balance for your store. This can be a highly rational process of decision-making, which is why in essence, Store Planning appeals to the left side of the brain. It's logical, sequential, rational, analytical and objective.

## EXAMPLE

Store branding and store planning are two business partners with opposing personalities that need to come together to create a balance.

Your STORE BRAND might say…

"We are an up-market, minimalist, highly stylish emporium whose product is so exclusive we only have one item on display

…while your STORE PLANNING might say "We need to show lots of sizes, colours, options otherwise how are we going to cater to the broader market?"



## SUMMARY

Every design decision must weight up the relative values of both store brand and store planning to determine the best compromise and create the right balance for your store.

# UNDERSTANDING YOUR BUSINESS MODEL

*New ways of thinking about familiar things can release new energies and make all manner of things possible.*
CHARLES HANDY THE AGE OF UNREASON

Many store owners find themselves caught up in the day-to-day running of their business. By taking a step back and looking at your business from your customer's perspective, you can get a clearer picture of the environment in which you operate and identify the best path forward.

In this section you will discover the importance of reflecting the key marketing attributes of your business in your store design. Since your store's objective is to attract customers and sell more, any changes to your store design must be analysed from a marketing perspective.

*The following topics are discussed this section:*

- Recognise your CUSTOMER 'S FUNDAMENTAL NEED
- Differentiate your brand within your COMPETITIVE BUSINESS SECTOR
- Identify your INDUSTRY TRENDS
- Develop your RETAIL DESIGN PROFIT MODEL

**YOUR STORE DESIGN SHOULD BE AN EXTENSION OF YOUR MARKETING PLAN**

*Your store design must reflect your retail business. It must strengthen your market position and answer the following three simple questions:*

1. What are you selling?

2. How do you sell it?

3. How do you make money?

The question "What are you selling?" is not as obvious as it may seem. You need to consider this question in the context of your Customer's Fundamental Need and

how it impacts on your business model. Once you have identified your Customer's Fundamental Need you need to plan your store design to meet your customers's present and future needs.

The second question relates to how your business is differentiated from your competitors. That is, what's unique about your retail business, as your store design must fulfil your customer's expectations and leverage the strengths of your business model.

Finally, asking "How does your business make money?" will help you understand the dynamics of volume and margin in your store and develop your Retail Design Profit Model.

Throughout this section, I have included a number of research activities to help you clearly define your business goals and enable you to make important decisions regarding your store design.
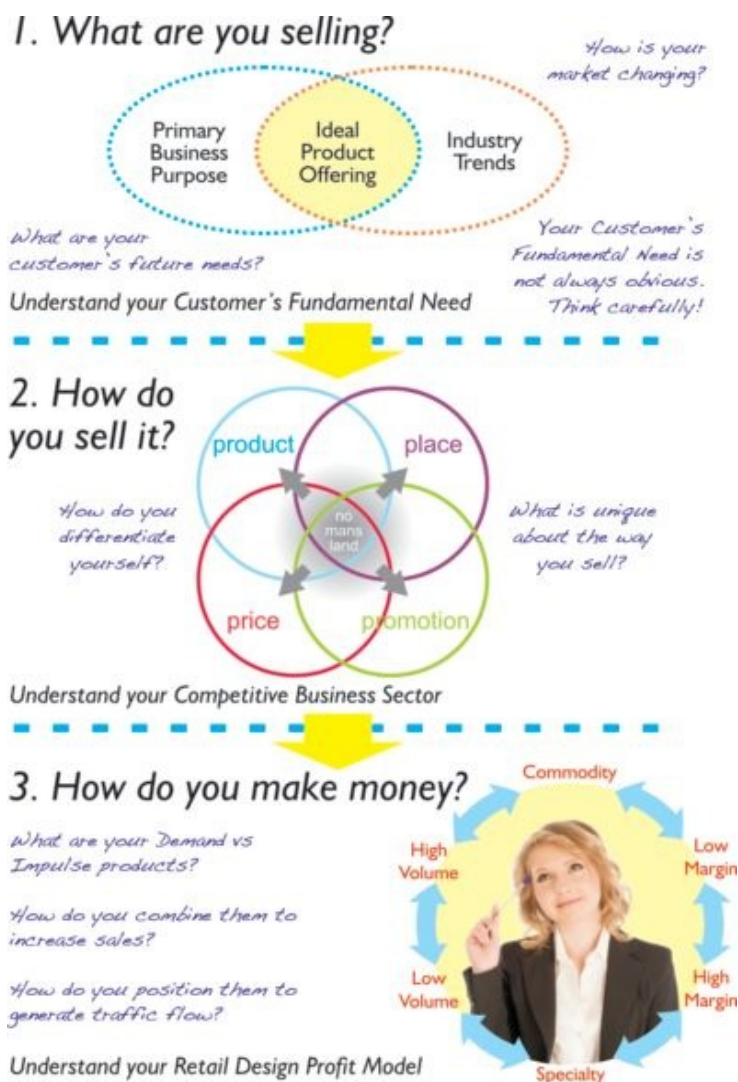
*Let's start with your*

# CUSTOMER'S FUNDAMENTAL NEED

*The Customer's Fundamental Need is one of the most important attributes of your business model and must play a pivotal role in the design of your store.*

The process of identifying your Customer's Fundamental Need may not be as obvious as you might think. For many businesses the process may be as simple as identifying the key tangible product; however, there are many other businesses where the real Customer's Fundamental Need is an intangible benefit.

*Answering the following question can usually identify your Customer's Fundamental Need:*

*Q. What is the primary need that my business fulfils for my customers?*

*A.* It's the item that defines your industry and triggers the desire in your customer's mind to visit your store in the first place.

Whilst the Customer's Fundamental Need for Newsagencies (newspaper) Pharmacies (prescription medicine) Photoshops (printing) is readily apparent, sometimes it can be less obvious. Asking the above question in reverse is another way to reflect upon the concept.

*Q. What product/service do I offer that if removed would fundamentally change my business?*

*A.* If newspapers were taken out of a newsagency it would no longer be seen as a newsagency. It would become a stationery store. Similarly, if prescription medicines were taken out of a pharmacy, it would cease to be a pharmacy.

A Customer's Fundamental Need may not be a tangible product. It can be an intangible benefit like the esteem of a brand or a social experience (coffee shop).

*Q. Is my primary need a tangible product or an intangible benefit such as an emotion or feeling?*

**EXAMPLE**

NEWSAGENCIES: A Newsagency carries many products like newspapers, magazines, stationery, greeting cards and lottery tickets. The core product of this range and the one that originally caused the business to come into existence is the newspaper.

PHARMACIES: A Pharmacy often sells medicines, vitamins, first aid, baby care, toiletries, cosmetics, dietary supplements and even health footwear. Its core product, however, is prescription medicine.

PHOTO SHOPS: A Photo Shop sells film, cameras, carry bags, tripods, picture frames, as well as it provides a service to develop and print photographs. Its core product is to develop and print photographs. (Although, recent industry trends have changed this, as we will discuss later.)

COFFEE SHOPS: A coffee shops fulfils the customer's need for rest, relaxation, good coffee and socialisation. Coffee just happens to be the beverage of choice and sitting down to spend a little time reading the paper, chatting with a friend or taking a break from a busy schedule is the real benefit coffee shops fulfil. It's true that if we took coffee away it would cease to be a coffee shops; however, if we took the tables and chairs away it might as well be a coffee cart. So the Customer's Fundamental Need of a coffee shops is actually a combination of the tangible and intangible.

Understanding your Customer's Fundamental Need will help you focus your efforts to ensure that your new store design, at the very least, satisfies your customer's most basic expectation.

Further on, you will discover just how important your Customer's Fundamental Need is to your Retail Design Profit Model and the success of your business.

**SUMMARY**

The Customer's Fundamental Need of a business may be a tangible product, an intangible benefit or a combination of both. Have a look at the following store categories to help understand where your business lies.

**STORETYPE:**

SPECIALITY STORE: Specialise in a particular tangible product category eg. newsagents, pharmacies and photo shops.

DEPARTMENT STORE: Bringing together a range of product categories for convenience like hardware, stationery, clothing, homewares and electrical stores.

COMFORT STORE: Offering both tangible and intangible products like coffee shops, fashion accessory stores and snack food stores.

BRAND STORE: Offering the esteem of the brand label such as Ralph Lauren, Adidas, Toyota or Sony.

*Differentiate your brand within your*

# COMPETITIVE BUSINESS SECTOR

*Now that you've determined your Customer's Fundamental Need, it's time to consider where your business sits amongst your competition.*

COMPETITIVE BUSINESS SECTORS are like sub-categories of industry competition; they're where businesses with a different marketing focus compete for the same dollar. Most industries have similar competitive sectors and these can be defined by the 4Ps of marketing: PRODUCT, PRICE, PLACE and PROMOTION.

*THE **4Ps** OF MARKETING applied towards designing your store*

## PRODUCT

- Is there a unique point of difference with the product you sell?
- Do your products have a particular quality, feature, shape, size or colour that makes your business different to your competitors?
- Do you sell a unique brand or are you licensed to carry a particular range?
- Are your products identified with some unique advantage?

For example, Subaru only sells All-Wheel Drive cars; Subway only sells fresh sandwiches; Apple sells Macintosh computers. Maybe your products are environmentally friendly or they're made free from genetically modified ingredients. Maybe they're portable, built to survive rough treatment, Italian designed or second-hand.

If your business relies on the uniqueness of your product then this is your Competitive Business Sector.

## PRICE

- Is the price of your products the most important factor to your business?

That is, does your store have a strong price or value focus? If your business name includes words like discount, warehouse, price, cost, value or crazy then you're most likely competing in the price or value category of your industry. Your products are probably commodity items that can be widely purchased and price is the key factor in your customer's decision process.

## PLACE

- How does the location of your store effect your business?

- Does your store need to be located in the path or vicinity of your customers?

If so, it's most likely you're a convenience-oriented or impulse driven business and rely on being in the right place for your success. In this case, your products may be widely available and you do not need to be price competitive; but being in the right place is imperative. This is typical of corner stores, take-away food stores, cafes, petrol stations, video rental stores and even real estate agents.

## PROMOTION

- Does your business rely on a particular form of promotion or selling method to identify itself?

Promotion includes advertising, sales promotion, publicity and personal selling. You may be well known for a particular two-for-one deal or you may rely on a regular sales event. You may offer a unique method of selling to customers such as one-on-one personal service or promote your business via the Internet or telemarketing. The promotion category may not be as obvious as you would expect and can often be confused with the price category. For example, a rug store that relies on continuous television advertising of heavily discounted prices is actually in the promotion category. This is because their products are actually quite unique and not easy to compare for price, design, size or quality. The customer cannot readily shop around like-for-like and must rely on the store's promise that the deal is very good. The same can be said for mobile phone stores. The products are similar but contracts can be almost impossible to compare between stores. If your business relies on a unique promotion method like this then you're in the Promotion Category.

To help you understand the Competitive Business Sector concept, the following table lists some common store types and their typical categories.

| Store Type | Competitive Business Sectors | | | |
| --- | --- | --- | --- | --- |
| | PRODUCT | PRICE | PLACE | PROMOTION |
| Brand Label Sunglasses | • | | | |
| Cheap Sunglasses | | | • | |
| | | | | |

| | | | | |
|---|---|---|---|---|
| Travel Goods | • | | | |
| Jewellery Store (diamonds & gold) | • | • | | |
| Costume Jewellery | | • | • | |
| Book Store (general) | | | • | |
| Specialist Technical Book Store | • | | | |
| Music store (general) | | | • | |
| Specialist Music Store (Jazz, Classical, R&B etc) | • | | | |
| Beauty Salon | • | | | |
| Upmarket Hair Salon | • | | | |
| Middle Market Hair Salon | | | • | |
| Barber Store | | • | | • |
| Mobile Phone Store | | • | | • |
| Electronic/Computer Games | | • | | • |
| Fashion Clothing Boutique | • | | | |
| Discount Mens Clothing | | | | • |
| Large Size Mens Clothing | • | | | |
| Maternity Wear | • | | | |
| Wedding Boutique | • | | | |

| | | | | |
|---|---|---|---|---|
| Surfwear Store | • | | | |
| Banks & Mortgage Centres | | • | • | • |
| Florist | | | • | |
| Chocolate Store | • | | • | |
| Bakery / Patisserie | | | • | • |
| Juice Bar | • | | • | |
| Donut Store | • | | • | • |
| Coffee Store | | | • | • |
| Take-Away Food Store | • | | • | • |
| Shoe Store | • | | • | |
| Gift Store | | | • | |
| Homewares Store | • | | • | |
| Supermarket | | • | • | |
| Electrical Superstore | | • | • | |
| Hardware Store | | | • | |
| Fitness Centre | | | • | • |
| News Agency | | | • | |

| | | | | |
|---|---|---|---|---|
| Optometrist | | | • | |
| Liquor Store | | • | • | |
| Toy Store | | • | • | |
| Furniture Store | • | | | • |
| Pet Store | • | | | |
| Camera Store | | • | • | |
| Shoe Repairs/Key cutting | | • | • | |
| Travel Agent | | • | | • |

Note that while these are the typical Competitive Business Sectors for various stores of today, changing industry trends (discussed next) can cause shifts in customer requirements that create new opportunities in different sectors.

Below is a brief description of each of the 4Ps and how they may relate to your store:

PRODUCT: Your store must place an emphasis on communicating the product's benefits. This can be done with informative signage, interactive displays, brand names and creating a décor theme that enhances the product.

PRICE: Your store design should give the appearance of an economical environment. The décor will be very simple and inexpensive; the store will emphasise pricing signage. Product display will be heavily stacked and you will provide baskets/trolleys to encourage customers to save more with multiple purchases.

PLACE: Your store's layout will be designed to encourage traffic flow and assist

the purchase of impulse or high margin products. This store may use graphic images to appeal to emotional qualities that encourage spur-of-the-moment decisions.

PROMOTION: Your store will carry signage that links your external advertising/marketing campaign reminding customers of your promotional offer.



*Now you've determined where your business sits in the market place and how that will affect your store design, you need to understand how to differentiate your retail brand.*

Today's business media widely discusses the term branding with many so-called experts more than willing to offer their insight on how it works and how to create one. Unfortunately, these experts all too often confuse branding with corporate image design and tend to only focus on part of the picture.

**"BRANDING** IS YOUR CUSTOMER'S PERCEPTION OF YOUR STORE

Simply put, branding is about how your customers perceive your business and what experience they can expect when patronising your store.

Your business image is your brand. It's the personality of your business that your customers instinctively relate to and derive their expectations. It tells them what your store stands for and sets ground rules about how they will be treated.

*So how do you*

# DEFINE YOUR BRAND?

Your brand is much more than just a logo or colour scheme. It includes your customer service, advertising and communication, product range, pricing, presentation and store layout. It can also include intangible aspects such as your business "attitude" or your refund policy.

Your brand is your way of doing things. It's made up of the qualities that differentiate you from your competitors. To help define your business brand, look at the following list of brand qualities and ask yourself:

## NAME

Is the name of your business different or similar to your competitors?

Are there similar words?

Can customers easily identify your business from your competition?

Do customers confuse your business with other stores with similar names?

Does the name of your business reveal what you do?

Does the name of your business infer something else, which may confuse customers?

See Chapter 6 for more ideas on business names.

## COLOUR

*Is your corporate colour unique amongst your competitors?*

A strong brand always uses a different colour or colour combination from its competition, as colour recognition is a powerful psychological device. In most industries, the primary colours red, blue and yellow are the first to be "taken". After these the secondary colours of green, purple and orange are often used for differentiation. Following these, a combination of primary and secondary colours can also work.

Again, the most important thing is to be seen to look different and memorable.

See Chapter 6 for an explanation on colour theory.

## QUALITY

*Do you offer a different level of product quality to your competition?*

Many businesses boast about quality; but the word "quality" by itself has little measurable value. It's not enough to just say that you have better quality. You must make sure your customers understand exactly what it's about your quality that's better. It could be the origin or type of materials used, the manufacturing process, size, strength or longevity. The point is that you need to build your brand around the measurable qualitative point of difference of your product.

## PRICE

*Do you offer the best price or best value?*

Many businesses purport to offer the lowest prices or best value, but few build their brand around this feature. Temporary price reductions or "sales" are a common event in most stores, but the successful use of price or as a brand attribute must come from the perception of value all day every day, not only at sale time.

Remember that branding is all about customer perceptions and it's the "perception" of value that's most important. It's very difficult for any retail business to actually have the lowest prices all the time, as competitors can readily undercut any price if they really want. But with consistent advertising, clever store design and attractive pricing policy, you can create a strong perception that your brand represents good value.

## SERVICE

*Is your business differentiated by service?*

Many successful brands have been built on service excellence. If you intend to differentiate with service, it must encompass all levels of your business, not just at the selling stage. Your customer's service experience may begin with the telephone enquiry before going to your store, followed by a greeting they receive when entering your door and extend beyond the sale to any follow up encounters such as exchanges, servicing or warranty claims. Service can also be passive, reflected in clear signage, uncluttered displays, easy access and multiple service counters.

## PRESENTATION

*Do you display your products in a unique way?*

*Do you bulk-stack or manufacture fresh in-store?*

*Is your product self-serve?*

*Do you offer taste testing or try-before-you-buy?*

The presentation of your products in a unique manner can be very visually striking and have a positive impact on customer perception. The way you display your products can also make a strong statement about the quality, price or value of your products. Consider the fishmonger that stacks whole fresh fish high upon a thick bed of crushed ice, as opposed to a plastic prepack tray on a refrigerated shelf. Or the jeweller that devotes an entire storefront window to one single magnificent diamond ring highlighted by spectacular theatrical lighting. Your method of presentation can become a signature of your store brand and a point of difference to your competition.

**NOTE:** There may be other qualities that you are known for which form part of your brand. It's vitally important that your customers also identify your point of difference. There's no point in you thinking you're different if your customers do not think the same way.

*It's now time to look at identifying*

# INDUSTRY TRENDS

**"IDENTIFY** HOW MAJOR TRENDS WILL AFFECT THE DESIGN OF YOUR STORE**"**

*Where is your industry heading?*

*What are the buzzwords in your industry media?*

*What are the early adopters doing?*

While you can easily modify your advertising and marketing from month-to-month to suit current trends, the design and construction of your store is an expensive exercise that requires longevity.

You must consider not only where your industry is now, but also where it will be in three to five years. This may require some crystal ball gazing, but it's essential to ensure that your store design can successfully compete over the life of your store fit-out.

In this section we will look at identifying the major trends in your industry. This can be an eye-opening experience; especially, if the exercise identifies that serious change is required in your business, as change may involve significant capital investment and staff training.

A good place to start your research of major trends is with industry associations, publications, web sites and chat rooms. These are all reasonably accessible at minimum cost. Other excellent sources of trend information can be found at local and international trade shows. These may be more difficult to access but can provide real insight to your industry's future. The changes you discover may relate to social, economic, regulatory or technological change. Below I discuss these key change elements to help provide an understanding of how these changes may directly affect store design.

SOCIAL CHANGE relates to changes in the social fabric of your customer's lives. For example, over the years we've seen a trend towards longer working hours and a greater number of women in employment. This has reduced the time families have to prepare meals at home. As a consequence, there has been an increase in people dining out or consuming take-away food. It has also caused a shift in the opening hours of the retail industry. Most shopping centres are now open longer with an increase in night/weekend trading, while opening later during weekday

mornings.

Social Change can also be demographic whereby the types of customers in your local area are changing. For example, there may be a shift in residents from mature retirees to young families or from office/commercial buildings that provide you with day-time professional customers to high-rise apartments that provide night-time singles and child-less couples. Your store design must be able to adapt to social change if it's to appeal to your future target market.

ECONOMIC CHANGE relates to the customer's changing need for quality or value in the products and/or services you provide. Identifying this trend will help you decide whether you need to offer higher quality products with a strong level of personal service for more discerning customers with money to spend or offer more value-oriented products for price-conscious customers that wish to spend less money.

Find out how income levels are changing in your area. This can be done through observation or by statistical data, usually available from government agencies. Economic change will require modifications to the appearance and layout of your store design from up-scale to discount or vice versa.

TECHNOLOGICAL CHANGE relates to any type of industry-wide technological development that affects the demand for your products or services. This could be a revolutionary new range of products, a more efficient or unique delivery method or a shift towards environmental-consciousness.

The most dramatic technological changes can require a major refurbishment of your store to accommodate the new product or process. Upgrading equipment or changing customer traffic flow, for example, can have definite demands on the allocation of space, staff and signage, as well as services like electricity, plumbing and air conditioning.

REGULATORY CHANGE can be described as any change to the rules of business introduced by regulatory authorities. Governments or regulatory authorities may make these changes directly or indirectly; but they represent compulsory changes for all industry participants. Regulatory change is usually slower and easier to accommodate, as debate about all future regulations is readily observable in the public arena. It's therefore, often slower to be introduced and usually has a take-up period to allow all affected businesses to adapt. But nonetheless, it can

dramatically alter the way in which your business operates, causing changes to design, layout, equipment, processes and signage.

TECHNOLOGICAL Pizza shops have introduced conveyor ovens to speed up production volumes. This has led to lower prices and faster service, but has a different space requirement and has changed kitchen workflow.

REGULATORY Energy efficiency standards for all commercial buildings (including stores) require a maximum lighting output per square metre. This means that there is a limit to the amount of lighting each store can have. Therefore, the lighting design and layout must be designed to ensure the lighting levels are correct in all the different store areas.

- Access for disabilities is often a building code assessment that requires all commercial buildings (including stores) to provide equal access for both customers and staff with a range of physical disabilities (such as, sight, sound or mobility). This has had the greatest impact on multilevel stores where ramps, elevators and handrails are now compulsory. It has also affected all access ways such as doors, hallways and counter areas.
- Food Safety standards have always been in place to regulate the storage, preparation and service of food products; but they're constantly updated to improve food preparation.

Environmentally sustainable construction regulations are causing designers and builders to re-think the use of outdated manufacturing methods and materials. Plantation timbers, nontoxic production chemicals, carbon neutrality and increased safe work practices are all changing the way retail stores are designed. While many of these changes may not be readily apparent to customers, it's often in the retailer's interest to promote their environmental credentials to customers to gain credibility for being socially responsible.

## SUMMARY

It's imperative that you identify what emerging trends lie around the corner in your industry. This will enable you to incorporate retail trends and regulatory change into your store design to ensure longevity.

Here are some examples of retail trends that have revolutionised store design in different industries.

| INDUSTRY | TREND | RESULT |
|---|---|---|
| FOOD/ HOSPITALITY | Longer working hours and more working women means less time spent preparing meals at home | Increase in number of meals prepared outside the home:<br>• restaurants<br>• take-away food<br>    • supermarket pre-prepared meals |
| FOOD/ GROCERIES | People are shopping for groceries more often, but buying more fresh products and in smaller amounts | Supermarkets change their operations by:<br>• installing more express checkouts and self-serve checkouts to cater for smaller purchase quantities<br>• increasing trading hours to cater for more customer visits<br>• providing more "fresh" oriented and pre-prepared meal solutions. |
| BANKING & FINANCE | Customers want more personalised service to help deal with today's more complex and varied financial issues | • Banks install welcome counters to help direct customer enquiries.<br>• Client meeting rooms are also introduced to cater for private discussions on insurance, investment, retirement funding and general financial advice.<br>• Web kiosks are installed to provide fast self-serve access to account details. |
| FOOD, BANKING, DRY CLEANING | Customers become time-poor<br>and want faster service | Drive-through facilities, home delivery services and internet ordering are<br>introduced to save time. |
| ALL | Customers become time-poor<br>and want more flexible shopping hours | • Longer store trading hours means ability to operate on skeleton staff.<br>• Stores require better sight lines for security, better external lighting and alternate customer exits for after hours trading. Store traffic flow must work in two directions. |
| ALL | Customers use the internet to research products and seek out "best value" | • Stores introduce price-matching policies to compensate. Stores must maintain close surveillance of competitor's prices so as not to be caught out by customers. |
| FOOD | Customers become more aware of healthy | • Food outlets introduce new fresh menu concepts, new counters and systems are installed to prepare food in front of |

| | living and seek fresh and healthy products | customer's eyes, fresh retailers thrive – juice bars, fresh sandwiches, sushi, salad, organic, fat-free, low-carb, low GI, sugar-free, gluten free etc |
|---|---|---|
| APPAREL | Customers want the brand and the value together | • Factory outlets are born. Customers get real brands at discounted prices and retailers get to off-load seconds, samples and out-of-season stock. Customers are prepared to drive for miles and shop for hours in outlet centres to satisfy their hunger for bargains. |
| PHOTOGRAPHY | Digital photography has become mainstream consumer technology | • Traditional film developing laboratories decline and are replaced with self-serve digital kiosks. Photos can now be printed from floppy disk, cds, flash card, mobile phones, pds and ipods. |
| MUSIC | Digital music becomes mainstream technology | • Music stores struggle to maintain music sales and diversify to dvds, books, t-shirts, posters. Other stores like news stands, convenience stores and supermarkets begin selling digital music download cards. The internet becomes the domain of music and video rather than the retail store. |
| VIDEO RENTALS | As internet bandwidth increases, full movie downloads become more accessible | • Video rental stores become obsolete. Movies are downloaded direct to computers and watched on TV via home multi-media centres like AppleTV. |

*And now for the last business attribute*

# THE GURU'S RETAIL DESIGN PROFIT MODEL

*The Guru's Retail Design Profit Model describes the relationship between products and traffic flow that helps store owners understand how their customer traffic flow works and how they can improve sales with clever retail design.*

This equation evaluates the different types of products purchased in a store according to customer demand versus desire. It works in combination with assumptions for profit margin that are designed to measure the success of a retail concept.

*The Guru's Retail Design Profit Model is based on two assumptions:*

1. DEMAND PRODUCTS are low-margin, high-volume and generate traffic

2. IMPULSE PRODUCTS are high-margin, low volume and generate profits.

The model states that you use **low margin, high volume demand product to drive traffic past high margin, low volume impulse products.**

To appreciate this model we must first understand the difference between demand and impulse products.

DEMAND PRODUCTS are planned purchases, which are typically consistent with your Customer's Fundamental Need. We make the assumption that these are low-margin because demand products are most often commodity items that are available in many stores and price competitive. The wide availability of such products is what makes them very price-competitive and strong price competition tends to squeeze margins. We identify them as high volume because in order for a business to warrant carrying such a low margin item, it must sell sufficient quantities to turn a profit.

There are exceptions to this rule though, for example, where the manufacturer licenses your products and a controlling body regulates the price. In this environment, margins can be kept artificially high to protect brand value. You can still treat these products as demand zones in your shop.

**"HOW ATTRACTIVE AND PROFITABLE ARE YOUR IMPULSE PRODUCTS?"**

IMPULSE PRODUCTS, however, are the opposite. These products rely on consumers purchasing an unplanned or otherwise spontaneous product. They appeal to an emotional desire and are typically high-margin products. Impulse products rely on human emotion (right side of the brain); they do not need to appeal to the price-conscious left side. A customer buying on emotion will forego attention to price.

Successful retail businesses use Demand Products to generate customer traffic around a store to maximise exposure to Impulse Products. The more customers walk past impulse products, the greater the chance they'll purchase them.

This simple concept neatly wraps product margins, consumer psychology and merchandising layout into one equation that can make or break your store design.

To correctly apply your Retail Design Profit Model, you need to analyse your demand and impulse products. To maximise profitability, a collection of strong demand items must be balanced with a selection of attractive impulse items. Too many demand products will result in not enough space for impulse products that generate high margin sales. Too many impulse products and your store will not have enough pulling power to generate sufficient traffic.

Answering the questions below will help guide the design needs of your retail business. Keep this equation in mind when selecting your product range and positioning your departments.

# ACTION

*List out your major demand and impulse products and number them according to their pulling power or impulsive attractiveness.*

## DEMAND PRODUCTS (PULLING POWER)

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

## IMPULSE PRODUCTS (ATTRACTIVENESS)

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

*Write down your number one demand product:*

_____

Your number one demand product will normally be positioned at the back of your store to draw the most customers as far in as possible.

## EXERCISE

Visit your local shopping centre and examine the layout of several stores.

Take note of how they have positioned demand and impulse products.

Consider whether these stores have positioned demand products in the most effective way to drive traffic past impulse products.

Try to visit a range of different stores, such as food, fashion, pharmacy and hair salon to experience a variety of merchandising methods.

## SUMMARY

*The key factors you can use to describe your business prior to designing your store are:*

- The Guru's Customer's Fundamental Need
- Your Brand and Competitive Business Sector
- Your Industry's Trends
- The Guru's Retail Design Profit Model.

*To strengthen your business image, your store design must reflect your position in the market. This chapter teaches you the types of questions you will need to ask to ensure your design supports your business model, such as:*

### QUESTIONS TO ASK YOURSELF

What is the primary need that my business fulfils?

Where does my business sit amongst my competitors?

How do I do things differently to my competitors?

Where is my industry heading?

Are my demand products effectively balanced against my impulse products to maximise profits?

*To maximise store profits, position low margin, high volume demand products around your store to draw traffic towards high margin, low volume impulse products.*

# THE RETAIL DESIGN MASTER PLAN

*A goal without a plan is just a wish.*
ANTOIN E DE SAINT -EXUPERY (1900 - 1944)

*Now it's time to put the pieces together to create your retail design master plan. This will help you focus the direction of your design.*

The Retail Design Master Plan is a written description of the requirements of your new store design. It combines the information you've gathered from your Customer's Fundamental Need, Competitive Business Category, Industry Trends, Retail Brand Attributes and Retail Design Profit Model along with practical factors like staff requirements, operational requirements, security issues and tenancy size and type.

Creating your Retail Design Master Plan is as simple as writing answers in the following table. I have included a number of examples to help explain how to use the template.

## ACTION

- Make several photo copies of the "Retail Design Master Plan" worksheet on next page.
- Enlarge it to the size of an A3.
- Fill it out specific to your retail business.

It's a work-in-progress, you will most likely change it several times as you develop your ideas.

## THE GURU'S RETAIL DESIGN MASTER PLAN TEMPLATES

**YOUR BUSINESS NAME**

YOUR POSITIONING STATEMENT

YOUR LOGO & UNIQUE COLOURS

| YOUR CUSTOMER'S FUNDAMENTAL NEED | YOUR COMPETITIVE BUSINESS CATEGORY |
|---|---|
| | ☐ Product ☐ Price |
| | ☐ Place ☐ Promotion |

YOUR UNIQUE BRAND ATTRIBUTES

1.

2.

3.

YOUR FUTURE INDUSTRY TRENDS

| Social | Economic |
|---|---|
| | |
| Technological | Regulatory |
| | |

## YOUR RETAIL DESIGN PROFIT MODEL

**DEMAND PRODUCTS**
Should be same as Customer's Fundamental Need.
Other demand products listed in order:

Position these around your store to
increase traffic past impulse products

What is your vision for the future
of your retail business

**IMPULSE PRODUCTS**
List these in order of most attractive and profitable.

Use these between demand products to increase
high-margin sales

What do you want to be the best in?

PHOTOCOPY THIS PAGE (ENLARGE TO A3 IF REQUIRED)

WHO IS YOUR TARGET MARKET?

_____
_____
_____
_____
_____
_____

WHAT IS THE DESIRED DÉCOR THEME FOR YOUR SHOP?

eg: • Modern vs Traditional   • Fashionable Vs Practical
      • High Class vs Warehouse
      • Bright & Colourful vs Clean & Simple

_____
_____
_____

## PRACTICAL STORE REQUIREMENTS

YOUR STORE LOCATION TYPE:

☐ Shopping Mall
☐ Street Front
☐ Convenience Centre
☐ Public Space (airport, railway station)
☐ Stand alone building
☐ Other

OPERATIONAL REQUIREMENTS:
(how big, how many)

_____
_____
_____
_____
_____
_____

YOUR PROPOSED STORE SIZE sqm/sqf:

_____

SECURITY REQUIREMENTS:

_____
_____
_____
_____
_____

OTHER REQUIREMENTS / NOTES

_____
_____
_____
_____
_____
_____
_____
_____
_____

**EXAMPLES: DAY SPA BEAUTY SALON RETAIL DESIGN MASTER PLAN**

**YOUR BUSINESS NAME** *Body Spirit*

YOUR POSITIONING STATEMENT

YOUR LOGO & UNIQUE COLOURS

*White dove on lilac background*

| YOUR CUSTOMER'S FUNDAMENTAL NEED | YOUR COMPETITIVE BUSINESS CATEGORY |
|---|---|
| *Body image rejuvenation* | ☑ Product ☐ Price <br> ☐ Place ☐ Promotion |

YOUR UNIQUE BRAND ATTRIBUTES

1. *latest laser hair removal equipment*
2. *licensed distributor of branded spray tanning product range*
3. *adjoins foyer of a small boutique apartment hotel*
4. *academy training for all staff*

YOUR FUTURE INDUSTRY TRENDS

| Social | Economic |
|---|---|
| *Event bookings: eg. Weddings/ formals.* | *New markets with costs declining* |

| Technological | Regulatory |
|---|---|
| *For faster and less painful procedures.* | *Cosmetic procedures eg: Botox.* |

## YOUR RETAIL DESIGN PROFIT MODEL

**DEMAND PRODUCTS**

Should be same as Customer's Fundamental Need. Other demand products listed in order:

1. *Hair removal*
2. *Spray Tanning*
3. *Ear Piercing*

Position these around your store to increase traffic past impulse products

**IMPULSE PRODUCTS**

List these in order of most attractive and profitable.

1. *Skin care products/Cosmetics*
2. *Ear studs/rings*
3. *Gift Vouchers*
4. *Boutique health drinks*

Use these between demand products to increase high-margin sales

What is your vision for the future of your retail business

*Stay at the 4front of technology. Offer the latest cosmetic rejuvenation services.*

What do you want to be the best in?

*Professional cosmetic services in a relaxing and comfortable environment.*

*Hygiene and customer privacy.*

| WHO IS YOUR TARGET MARKET? | WHAT IS THE DESIRED DÉCOR THEME FOR YOUR SHOP? |
|---|---|
| 1. Stay-at-home mums | The Zen Doctor - a cross between a professional medical centre and a relaxing asian-inspired health retreat. Calming & serene, yet clean & modern. |
| 2. Young professionals | |
| 3. Wedding & formal parties | |

## PRACTICAL STORE REQUIREMENTS

YOUR STORE LOCATION TYPE:
- ☑ Shopping Mall
- ☐ Street Front
- ☐ Convenience Centre
- ☐ Public Space (airport, railway station)
- ☐ Stand alone building
- ☐ Other

OPERATIONAL REQUIREMENTS:
(how big, how many)

1. Storage Space   10sqm
2. Maximum no. of staff: 6
3. Staff/Lunch room: staff retreat
4. Lockers: 6 staff, 6 customer
5. Toilets/Change Rooms: REQUIRED FOR STAFF & CUSTOMERS
6. Service points; 1 sales counter
7. Special plumbing & power requirements for all rooms
8. Must be health-compliant

YOUR PROPOSED STORE SIZE sqm/sqf:

sqf: 120sqm

SECURITY REQUIREMENTS:
- Provide customer lockers
- Security camera in front retail area
- Door bell · Staff area lockable

OTHER REQUIREMENTS / NOTES

# EXAMPLE: TECHNICAL BOOKSHOP RETAIL DESIGN MASTER PLAN

**YOUR BUSINESS NAME** *Uni Books*

YOUR POSITIONING STATEMENT

YOUR LOGO & UNIQUE COLOURS

*Cross section of book with name below*

**UNIBOOKS**

| YOUR CUSTOMER'S FUNDAMENTAL NEED | YOUR COMPETITIVE BUSINESS CATEGORY | |
|---|---|---|
| *Class Text Books* | ☑ Product | ☐ Price |
| | ☐ Place | ☐ Promotion |

| YOUR UNIQUE BRAND ATTRIBUTES | YOUR FUTURE INDUSTRY TRENDS | |
|---|---|---|
| 1. *Stock all text required 4 local uni law & medicine courses* | Social | Economic |
| 2. *Provide text book ordering service integrate with uni enrolments department* | *social network hub* | *Bulk savings to broaden marketshare* |
| 3. *Located centrally on campus* | Technological | Regulatory |
| 4. *Use legal & medical students to staff store* | *internet cafe* | |

## YOUR RETAIL DESIGN PROFIT MODEL

| DEMAND PRODUCTS | IMPULSE PRODUCTS |
|---|---|
| Should be same as Customer's Fundamental Need. Other demand products listed in order: | List these in order of most attractive and profitable. |
| 1. *Legal Class Texts* | 1. *Book Bags* |
| 2. *Medical Class Texts* | 2. *Pens, Calculators, novelty stationery* |
| 3. *Student Stationery Items* | 3. *Magazines* |
| | 4. *Audio Tapes* |
| Position these around your store to increase traffic past impulse products | 5. *Diaries* |
| | 6. *Computer Media* |
| | Use these between demand products to increase high-margin sales |
| What is your vision for the future of your retail business | What do you want to be the best in? |
| *Largest provider of Law and Medical text books.* | *Supplier of Law and Medical text books.* |
| *A coffee shop that is known as a meeting place* | |

| WHO IS YOUR TARGET MARKET? | WHAT IS THE DESIRED DÉCOR THEME FOR YOUR SHOP? |
|---|---|
| 1. University Students | 1. Modern & Funky place for young people to hang out. |
| 2. Lecturers | 2. Interesting architectural elements in a comfortable and casual space. |

## PRACTICAL STORE REQUIREMENTS

| YOUR STORE LOCATION TYPE: | OPERATIONAL REQUIREMENTS: (how big, how many) |
|---|---|
| ☐ Shopping Mall | 1. Storage Space: 30sqm |
| ☐ Street Front | 2. Unpacking & Pricing Area: 35qm |
| ☐ Convenience Centre | 3. Manager's Office: 8sqm |
| ☐ Public Space (airport, railway station) | 4. Deliveries: rear access into storeroom |
| ☐ Stand alone building | 5. Maximum no. of staff: 12 |
| ☑ Other UNIVERSITY CAMPUS | 6. Staff/Lunch room: not required Staff lockers: 10 required |
| | 7. Toilets/Change Rooms: not required |
| | 8. Service points; 1 sales counter, 1 order pick-up counter |
| | 9. Coffee Shop Area: 50sqm |

| YOUR PROPOSED STORE SIZE sqm/sqf: | SECURITY REQUIREMENTS: |
|---|---|
| sqf: 100sqm | • Passive Security eg. sight lines, signage, minimum exit points |
| | • Active Security: cameras |

OTHER REQUIREMENTS / NOTES - FUTURE OPPORTUNITIES

1. Ability to access store catalogue and make purchases via website
2. Class chat rooms to discuss legal & medical study topics
3. SMS notification for order arrivals
4. Provision of coffee shop within bookstore

# PART TWO - Designing your store

- The Floor Plan Layout

- Fixtures and Displays

- Retail Identity

- Signage and Graphics

- Lighting Design

- Materials and Finishes

# THE FLOOR PLAN LAYOUT

*The function of design is letting design function.*
MICHA COMMEREN

Floor plan layouts influence traffic flow and consumer purchasing behaviour. A successful layout will guide customers through the store and strategically positioned product will encourage impulse purchasing. The floor plan layout needs to incorporate staffing and operational requirements in the design.

*In this section you will learn how to:*

- measure and analyse the physical and dynamic features of your retail space
- identify essential operational services
- create the ideal traffic flow to suit the shape of your shop
- position product departments
- apply display fixtures
- create a merchandising layout

## SITE MEASURE AND ANALYSE

Here we will gather information about the site of your new store.

Before you can create your layout, you will need to obtain an accurate measured floor plan drawn to scale. Near enough is NOT good enough. You should aim for a tolerance factor of + or - 50 millimetres in the overall dimensions of the store. Spend the time now to make sure your dimensioned plan is correct so that you can avoid expensive changes later on. Mistakes from inaccurate measurements usually occur as you progress further into the detail of your store design and assumptions/estimations are forgotten. This may lead to specifying critical sizes based on incorrect data.

Typically, your lease will include a survey plan (assuming you're leasing your space). This plan is normally prepared by qualified surveyors and is very accurate.

If you're using a survey plan, however, it's important to check whether the floor plan is up-to-date. Retail spaces often evolve over the years as leases change and it's not uncommon to find differences between a plan drawn five years ago and the current store. You can verify the accuracy of your survey plans with a careful visual inspection of your store and a couple of check measurements. If you discover significant differences you will need to re-measure.

If you do not have accurate survey plans, a local drafts person will be able to measure and draw the walls of your store or you can measure the store yourself.

**ABC'S OF MEASURING AND ANALYSING YOUR STORE**

A. Obtain an accurate floor plan

B. Analyse the site

C. List all critical areas.

# HOW TO MEASURE A STORE

This section describes the basics of how to prepare your measured floor plan.

*In this section you will need paper (blank or graph), pen/pencil, tape measure (or optional laser measurer) and a camera.*

Whether you're planning a store in a new location or refurbishing an existing store, we will treat this information-gathering process as a single event where everything is recorded in one visit. This will save you running back and forth to get things you may otherwise miss. This is especially important if the new store is far away or currently occupied by another tenant and not easily accessible.

**TIP:**

Check if opposite walls are parallel by measuring the distance between them at each end. Variations of several hundred millimetres are not always apparent by visual inspection.

Plan your visit ahead by making sure you have authority to access the store and understand any special access requirements. This is particularly important in new shopping centre developments where safety regulations can be very strict and visitors may not only need appropriate safety clothing such as high visibility vests and protective footwear, but may also have to complete a short safety induction course and provide evidence of insurance.

If you are personally measuring your store, it's a good idea to have someone help you who has a basic knowledge of construction. Not only can they hold the end of the tape, but they can also help inspect the store and assess the viability of potential building changes, should they be required. In particular, you may want to move the entry doors, raise ceiling areas, remove walls and columns or change floor levels. The ease or difficulty of any structural change will greatly depend on how the building is constructed.
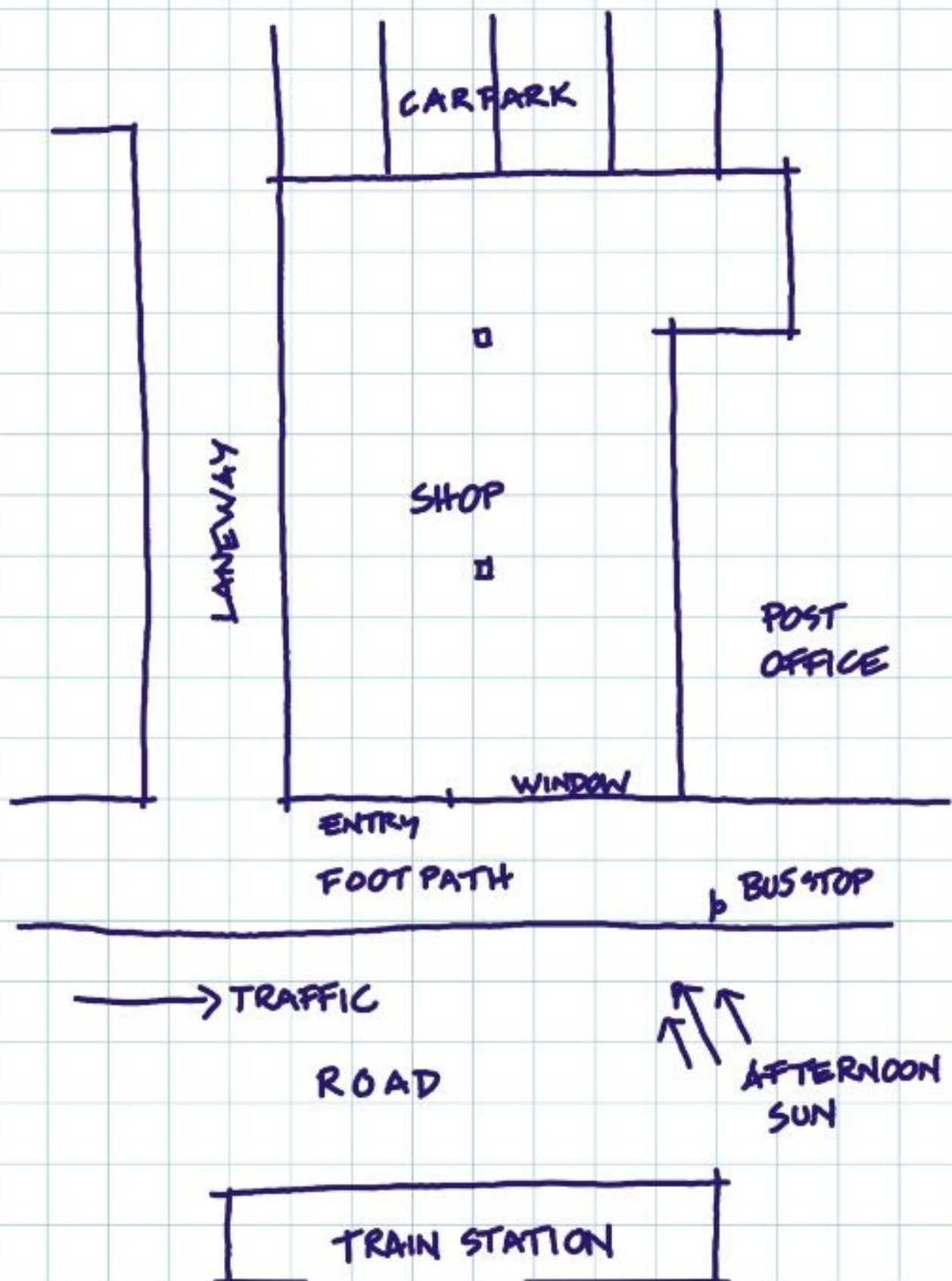
### CONSIDER

- Are any doors subject to heavy wind or rain in extreme conditions?
- Is it noisy outside from heavy traffic, trains, buses or other businesses?
- Is it smelly outside from passing vehicle traffic, exotic restaurants, coffee roasters or other industrial businesses?
- At the entry, can customers see through to the back of the store or do columns, walls or corners hinder the sight line?
- Are there toilets available for customers to use and where are they located?
- Do any store windows receive direct sunlight?
- How do customers approach your store – by car or on foot?
- What do your customers see when they approach your store?

## QUALITATIVE ANALYSIS

Your tape measure will record the physical characteristics of the space, but further analysis is required to determine other qualitative characteristics. These include: the position of your store relative to its surroundings; how customers walk in and out of your store; the existing services in the building; and, the sight lines available through the space. Use a digital camera to take lots of photographs of the store inside and out. Include photos of internal features, sight lines from different angles, the customer's approach from outside and even the view from across or down the street. Digital photos are best because you can email them to others involved in your shop fit out.

SITE PLAN

TIP:

PHOTOGRAPH: Everything inside and out – better too many than too few!

- What customers see when approaching your store.
- Inside sight lines.
- Electrical switch-boards and plumbing services.

**CONSIDER**

- Are there any display windows visible to approaching traffic?
- Are there any barriers to entry such as ramps, steps or garden beds?
- When standing at the front entry, can customers see into the store?
- Make a note of the these issues on your sketch plan with arrows and doodles so you can consider them later in your design.
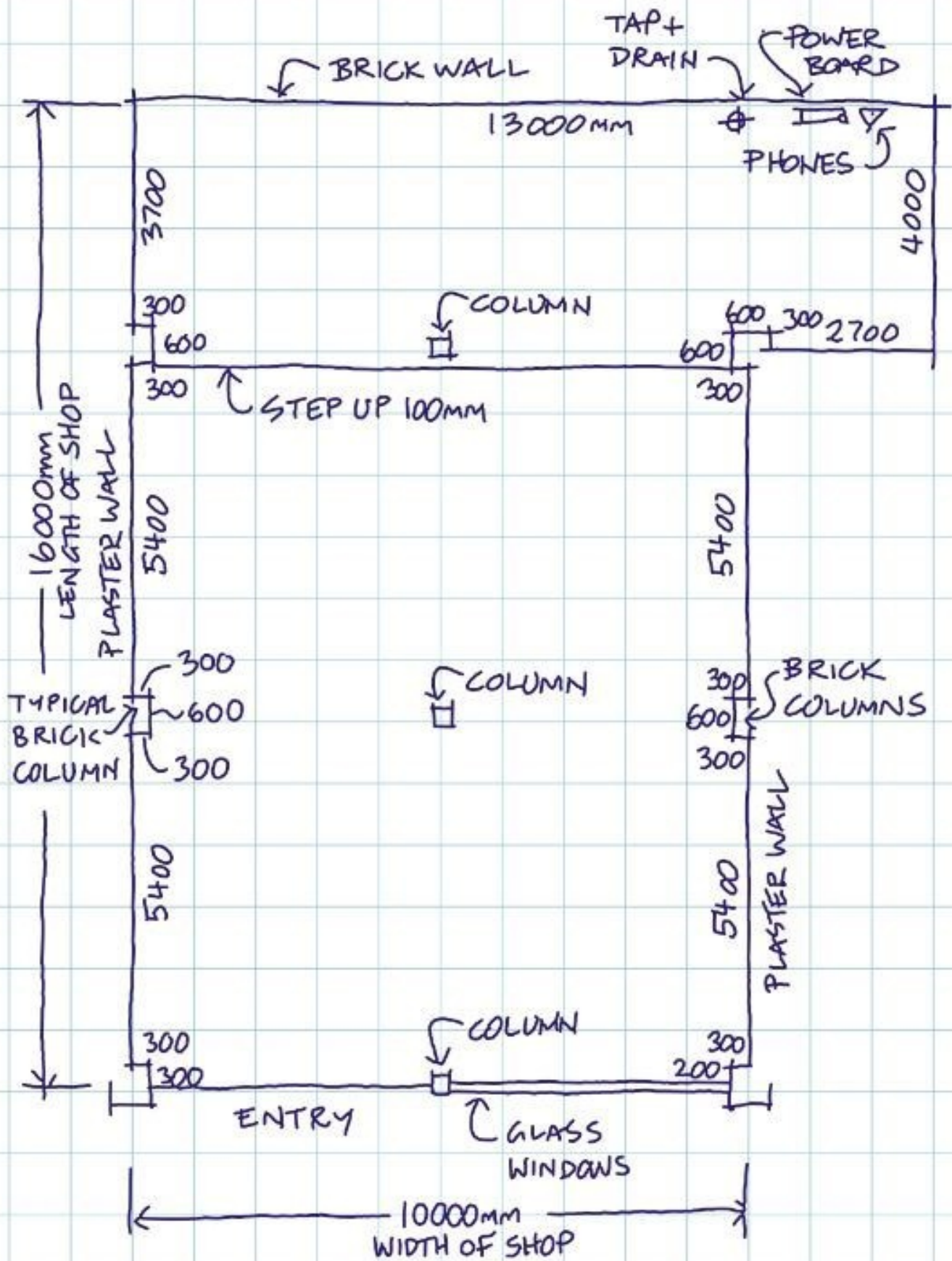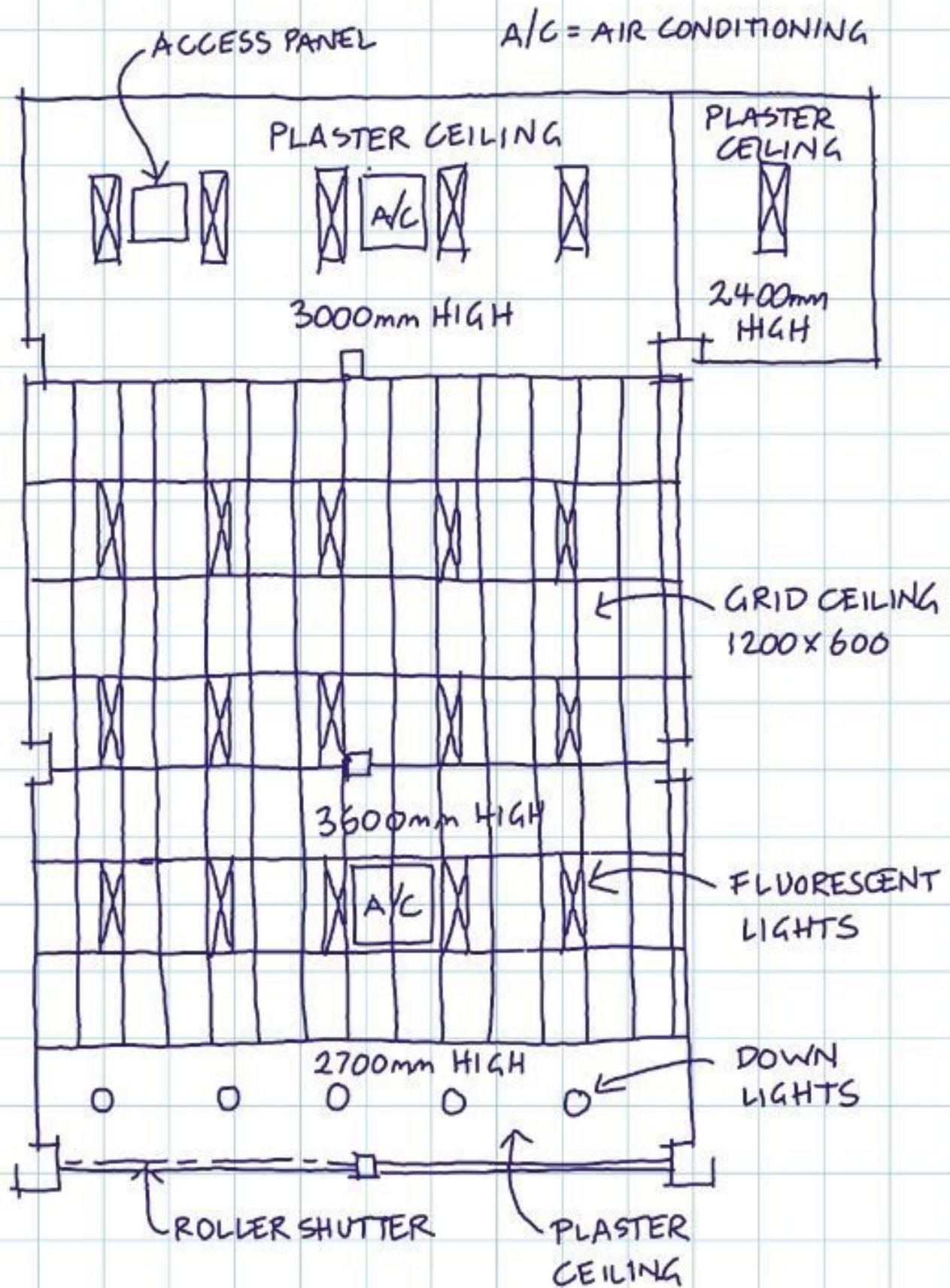
FLOOR PLAN

**TIP**

Draw a mud map of everything you can see that may be important so that it's recorded for future reference, such as the height and size of an electrical switchboard, fire hose reel or hand rails.

**ACTION**

- When you arrive at the site, walk around and familiarise yourself with the location of the outer walls, doorways and any obvious structural elements. Take note of any walls or columns that line up with each other or any features that are in an odd location. Now look at the space as a whole and draw a rough sketch of the outer walls (just take a guess for now – you do not require measurements).
- Add any internal features such as partitions, columns, windows or changes in floor levels to your sketch. Again, an approximate position is okay. Now work your way around the walls with a tape. Record the lengths on your sketch as you go. Start with the outside walls and move on to internal partitions, columns (posts), steps and ramps.
- Your first sketch is just a recording of measurements and does not need to be to scale.
- Later, you'll need to transfer this information and draw it accurately on another sheet.

ACCESS PANEL    A/C = AIR CONDITIONING

PLASTER CEILING

PLASTER CEILING

A/C

2400mm HIGH

3000mm HIGH

GRID CEILING 1200 x 600

3600mm HIGH

A/C

FLUORESCENT LIGHTS

2700mm HIGH

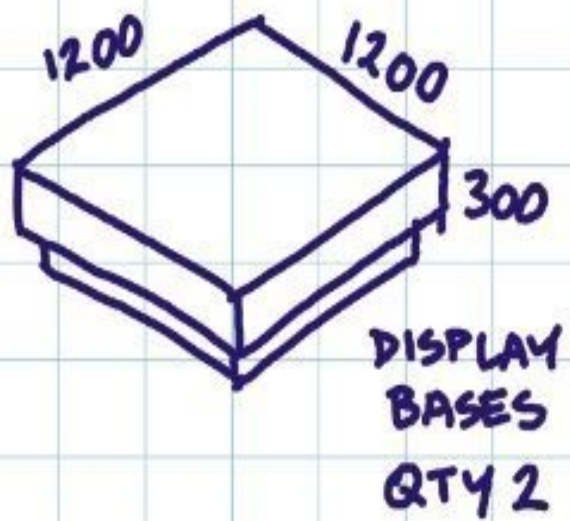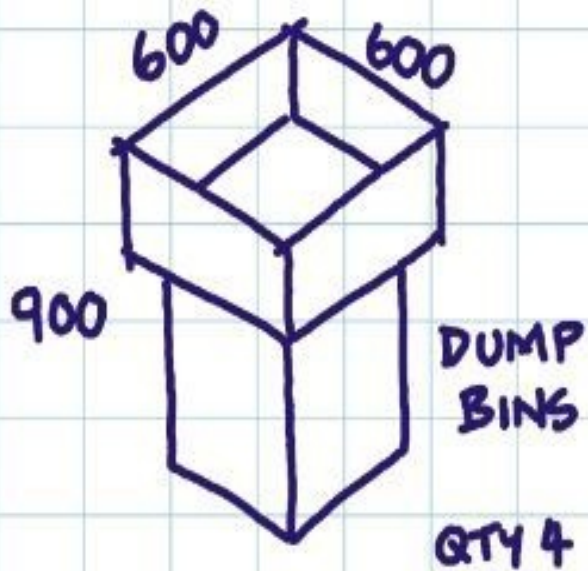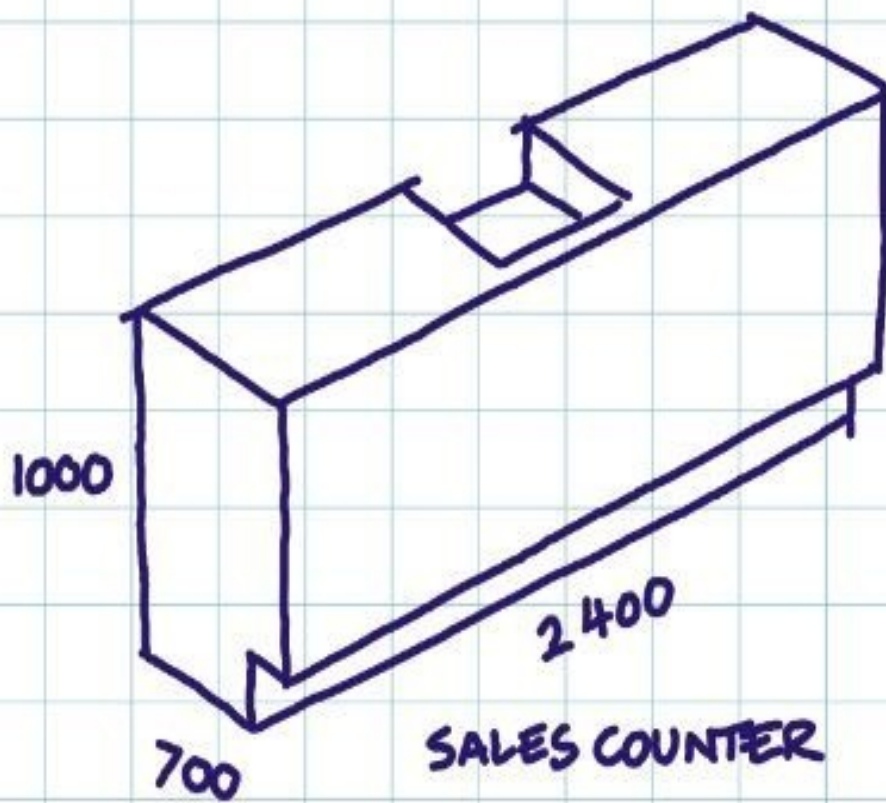DOWN LIGHTS

ROLLER SHUTTER

PLASTER CEILING

CEILING PLAN

**CONSIDER**

- Where do customers park their car and how do they get to the door?
- Are there any major congregation points close to your business, such as train stations, cafés, bus stops, a post office or large department stores?
- Is the entry door clearly visible when approaching the store or is it hidden around a corner?

**ACTION**

Now create a second identical sketch of the walls, but this time use it to record the ceiling design. Take note of any features such as bulkheads, changes in ceiling height, any light fittings you may wish to re-use and roller shutters. You should measure the different ceiling heights and write them on your plan in the appropriate location. If the ceiling is constructed from a grid of tiles, it's a good idea to map this grid onto your plan and use it as a reference to position ceiling features.

1000

2400

700

SALES COUNTER

600    600

900

DUMP
BINS

QTY 4

1200    1200

300

DISPLAY
BASES

QTY 2

Laser-measuring devices will dramatically speed up how long it takes to measure your shop; this is especially true when existing shelving units or counters are in the way of the direct line of measurement. While professional lasers are quite expensive, cheaper handyman versions are now available.

**ACTION**

Next, take measurements of any fixtures you want to re-use such as counters, shelving, displays and so on. You can sketch and record the dimensions on separate pages. Finally take note of what utility services are provided to your store. These include:

- electrical supply, location and capacity
- plumbing points for water supply and waste
- air conditioning or ventilation systems
- fire sprinklers, hydrants or escape passages.

# USING SCALE PLANS

Now that you've collected all the information from the site, you can prepare a scale plan of your empty store. You must make sure that all objects in your store are drawn "to scale". This means that the size of walls and objects on the page are drawn in the same proportion.

Most store plans are drawn at a scale of 1:100 or 1:50; that is, the drawing will be exactly one-hundredth or one-fiftieth the size of the real thing. In a 1:100 drawing, for example, one metre of the store will appear as one centimetre on the page. In a 1:50 drawing one metre will appear as two centimetres and in 1:25 one metre is four centimetres and so on. While you can use virtually any scale (for example, 1:75, 1:125, 1:200), most store plans are drawn at 1:50 or 1:100, as these scales are easily converted into centimetres and usually fit comfortably on A3 or A4 size paper. A3 is a good size paper to work with because it's large enough to fit a scale drawing of most stores, but small enough to be photocopied at most copy centres.

If your store is very long and narrow or an irregular shape, it may need to be drawn at a smaller scale than those indicated above to fit on A3 paper.

40sqm

Scale 1:25

150sqm

Scale 1:50

600sqm

Scale 1:100

2000sqm

Scale 1:200
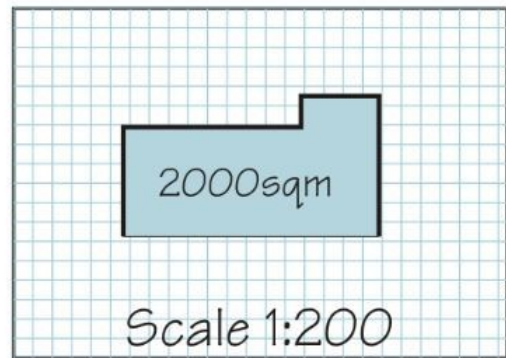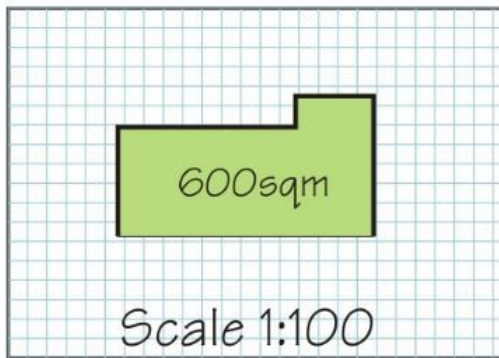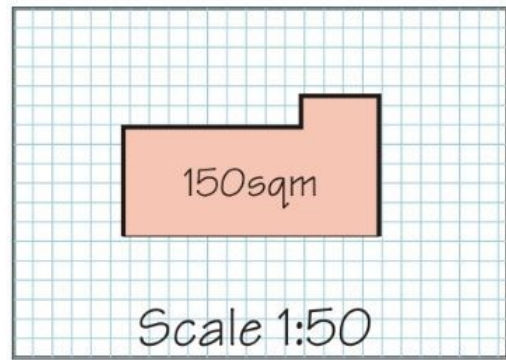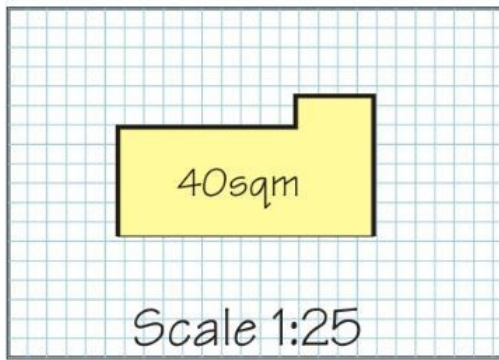
**TIP**

You can use the following rough guide to help determine the correct scale to use to fit your plan on an A3 page based on your total store area.

STORE AREA up to 40 square metres use 1:25, or 1m=4cm

STORE AREA up to 150 square metres use 1:50, or 1m=2cm

STORE AREA up to 600 square metres use 1:100, or 1m=1cm

STORE AREA up to 2000 square metres use 1:200, or 1m=5mm

**ACTION**

Using a ruler, draw the outer walls of your store to scale on your paper. Add all the features you previously measured in their correct position. Graph paper may help here. In order to confirm that your measurements are correct, check that your scale-drawn lines meet up around the page. Also, note which walls/columns/features are meant to line up and confirm these on your plan. Once you have drawn your shop to scale, create a second drawing for the ceiling features. To make it easier, use a photocopy of the scale floor plan and just draw over the top. Add in the ceiling grid if applicable and any bulkheads, lights, air registers and so on that you have recorded. Once completed, you are ready to begin designing your floor layout.

RAISED FLOOR

COLUMN

STEP

COLUMN

ENTRY                    WINDOW
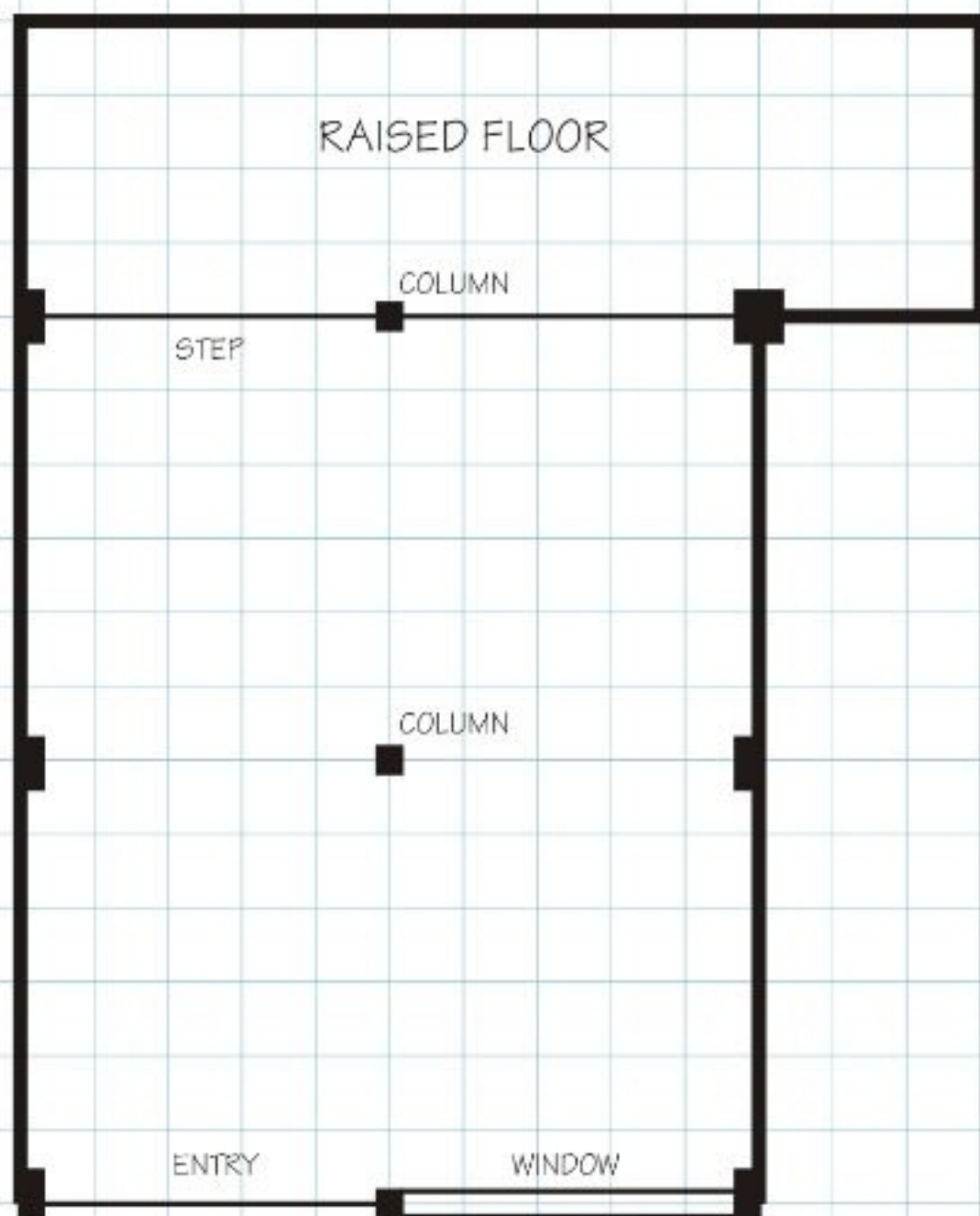
FLOOR PLAN
SCALE 1:100
(1cm=1m)

# HOW TO CONVERT A PLAN TO SCALE 1:100²

If you're using a survey plan, you must verify the scale, as often these drawings have been photocopied several times and reduced in size to fit in administration files.

- Look for a note on the survey drawing indicating the scale (for example 1:100, 1:50).
- Check the length of a wall on the drawing against a known size in your store.

If you measure a wall in your store that's 10 metres but on the plan it's nine centimetres you will need to enlarge the plan by 111% (that is, 10/9) on a photocopier to get the plan to scale 1:100. Alternatively, if the wall measured at 14 centimetres, you'd need to reduce it by 71% (10/14).
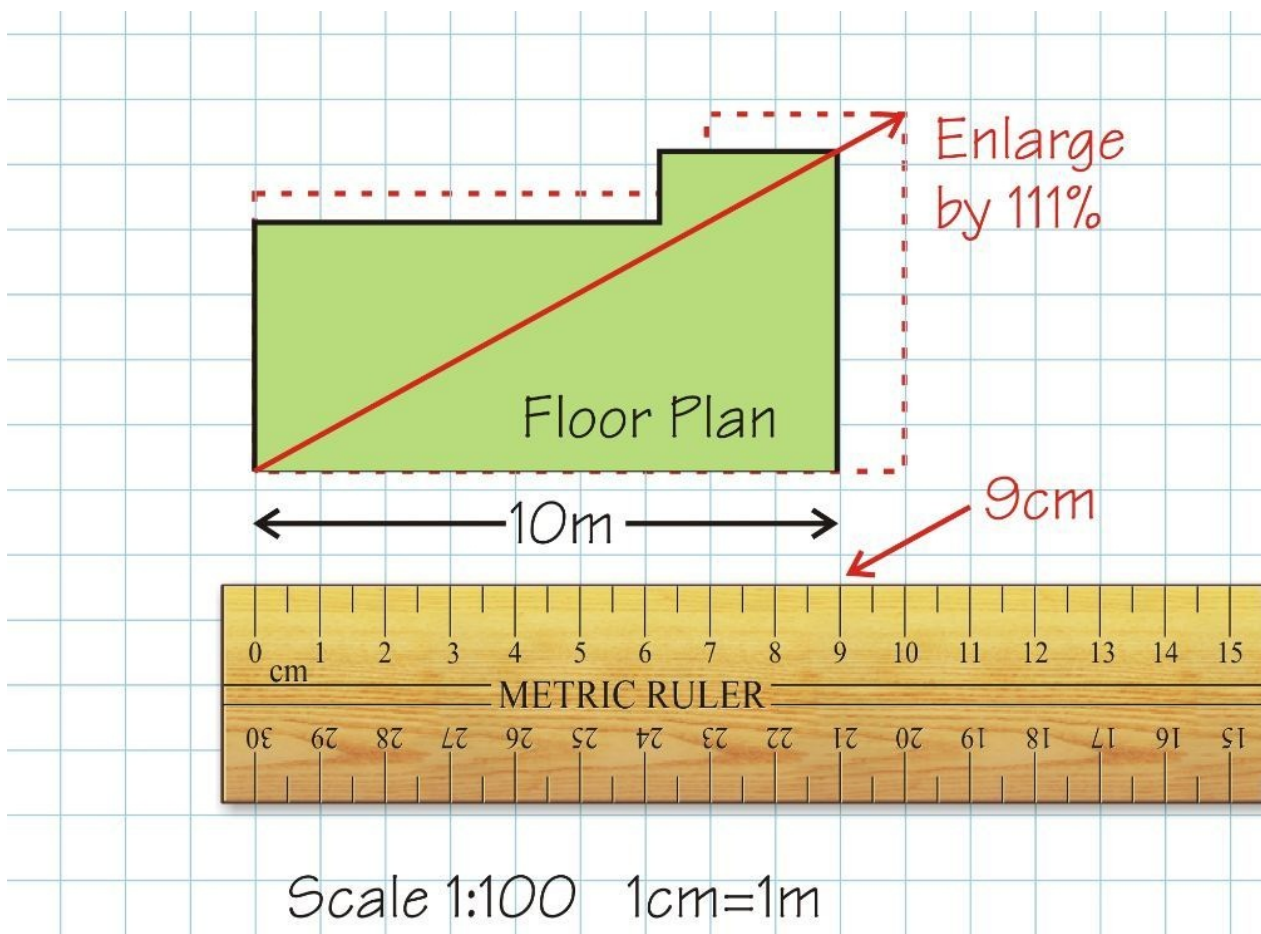
You can do the same for other scales such as

- 1:50 where 10 metres should measure 20 centimetres on the plan or
- 1:200 where 10 metres should measure five centimetres.

# IDENTIFY ESSENTIAL OPERATIONS

The essential operations of your business are typically the non-retail functions. Depending on your business, you may require space for special equipment, operations or staff traffic flow. As the location and space required for your essential operations are rarely negotiable you will need to identify and estimate their space requirements on your site plans.

Positioning your essential operations is an enlightening task, as it reveals exactly how much space you have left over for retail operations. In some stores, essential operations can take up more than half the total floor area, which means the space left over must be used very efficiently to maximise retail effect.

**TIP**

Most essential operations are fixed in position purely because they're too expensive to move; however, in some circumstances you may find that the design benefits of changing the physical services out-weighs the cost of relocation.

*Here is a list of some typical essential operations for different store types*

FOOD BUSINESS: kitchen area, cold rooms, waste disposal, food preparation and display equipment, exhaust canopies

FASHION STORE: change rooms, stock-holding area

PHARMACY: dispensary, drug safes, drug storage

CONVENIENCE STORE: heating and refrigeration equipment, food display, Automatic Teller Machines, cash drop safes

PLANT NURSERY: water storage and irrigation equipment

BUTCHER: meat rails for product delivery, cold rooms

PHOTOGRAPHY: photo develop and print equipment

HAIR SALON: fixed plumbing points for wash basins and colour benches

**ACTION**

Identify any essential operations that your business may require and calculate their approximate space requirements in square metres. Now position these on a copy of your scale floor plan in their correct scaled size. If their exact location still has some flexibility just locate them in the most likely position and keep in mind that they can be moved.

# SET OUT TRAFFIC FLOW

## SQUARE - UP YOUR FOOTPRINT

*After analysing your floor plan you may identify areas that are hidden, obscure, odd-shaped or difficult to access.*

To prevent an interruption to traffic flow, try to allocate these spaces to non-retail areas such as store rooms, staff rooms, offices, toilets, change rooms, kitchens, rear service work spaces and so on. Typically, the ideal retail space is a rectangle or square with straight walls and minimal columns or floor level changes.

RAISED FLOOR

DEAD CORNER
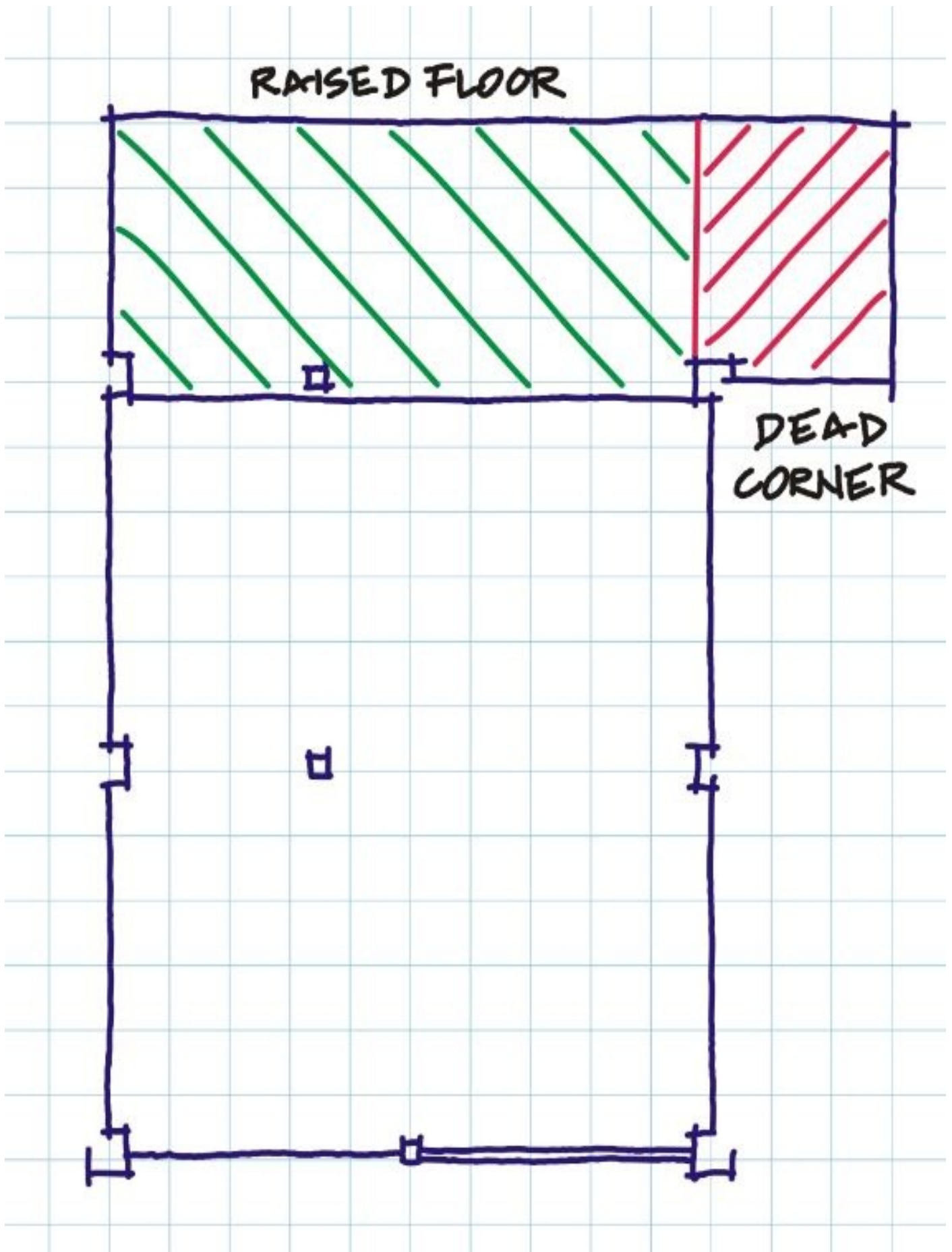
**ACTION**

Look at where you have positioned your essential operations on your floor plan and determine how you can square it up by filling in the odd gaps with other non-

retail services.

# MUD-MAP YOUR TRAFFIC FLOW

*At this early stage of design, consider the easiest way for customers to circulate around your whole retail space.*

This can be a simple circular or triangular flow diagram that identifies the general direction customers will be encouraged to move around. While the traffic flow will be refined as department locations are included, you need to make sure that the furthest extremities of the floor plan do not become dead corners. During this exercise you may discover that one or more structural features of the site (such as the entry doors or a floor ramp) may need to be moved to make your traffic flow work.

## ACTION

Draw a simple circulation diagram on your floor plan showing where customers will enter, walk around and exit your store.

**TRAFFIC FLOW**
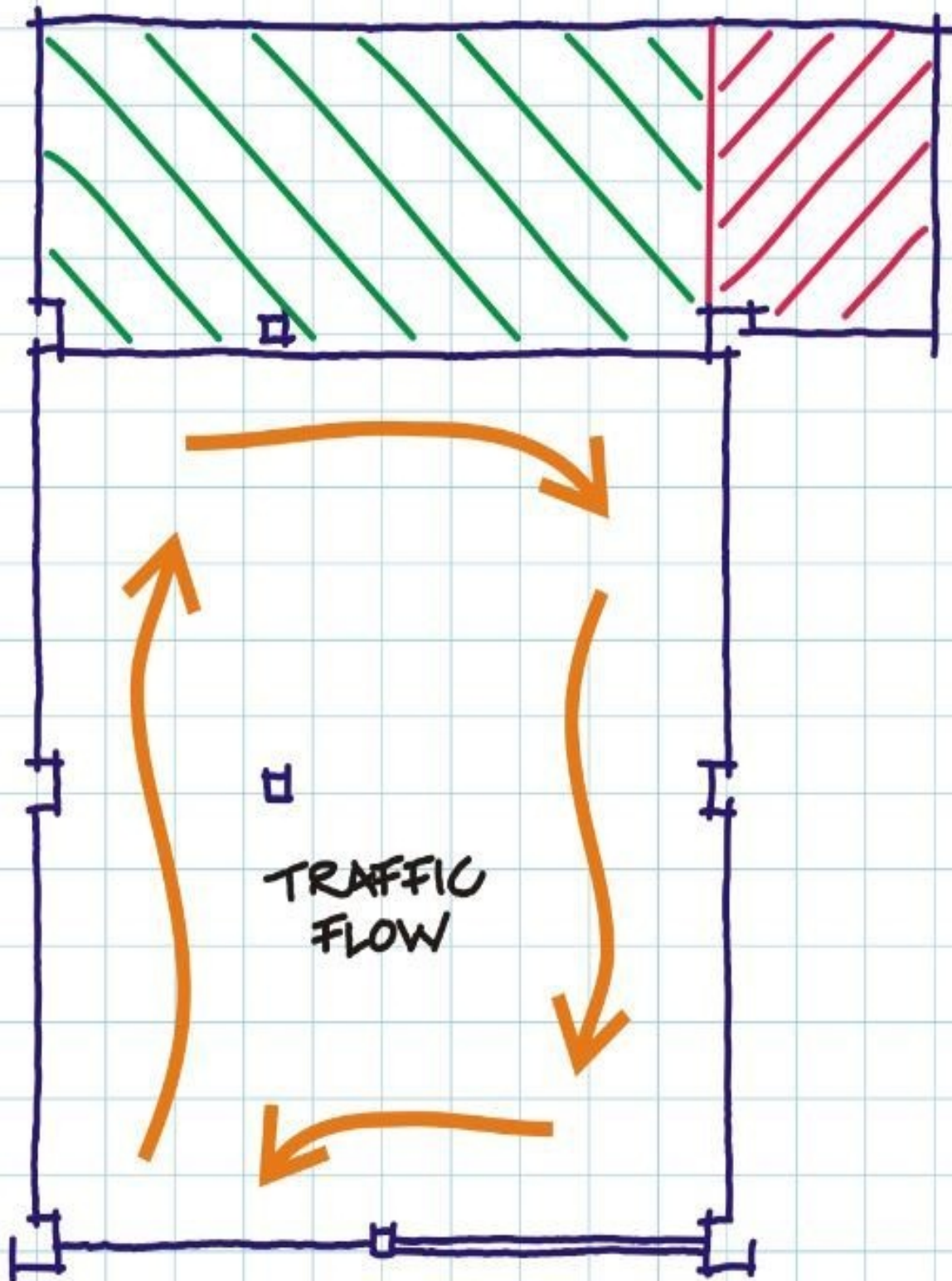
# POSITION PRODUCT DEPARTMENTS

*Once you have drawn your mud map you need to position the product*

*departments or service categories, as identified in your Retail Design Master Plan.*

*When positioning product departments strategically position demand and impulse products to attract customers into and around your shop by following my six-step process:*

1. Identify turning points

2. Position your No.1 or highest demand department/product the furthest from the main entry

3. Position your secondary departments in other turning points

4. Consider adjacent products

5. Calculate department sizes

6. Position impulse products and the service counter

DEMAND PRODUCTS ACT LIKE MAGNETS TO DRAW CUSTOMERS AROUND YOUR STORE

# 1. IDENTIFY TURNING POINTS

*First identify the corners or turning points in your traffic flow diagram.*

Typically, these are the areas at the end of straight walkways or sight lines. They're destinations along your traffic flow path that pull customers from one area to another.

# 2. POSITION: HIGHEST DEMAND PRODUCTS

*Position your No.1 or highest demand department/product the furthest from the main entry.*

Once you have identified where customers will naturally turn, position your No.1 demand department or product category in the furthest-most turning point or destination on your traffic flow path from the main entry.

**TURNING POINT**

**TURNING POINT**

**TURNING POINT**

**ENTRY**
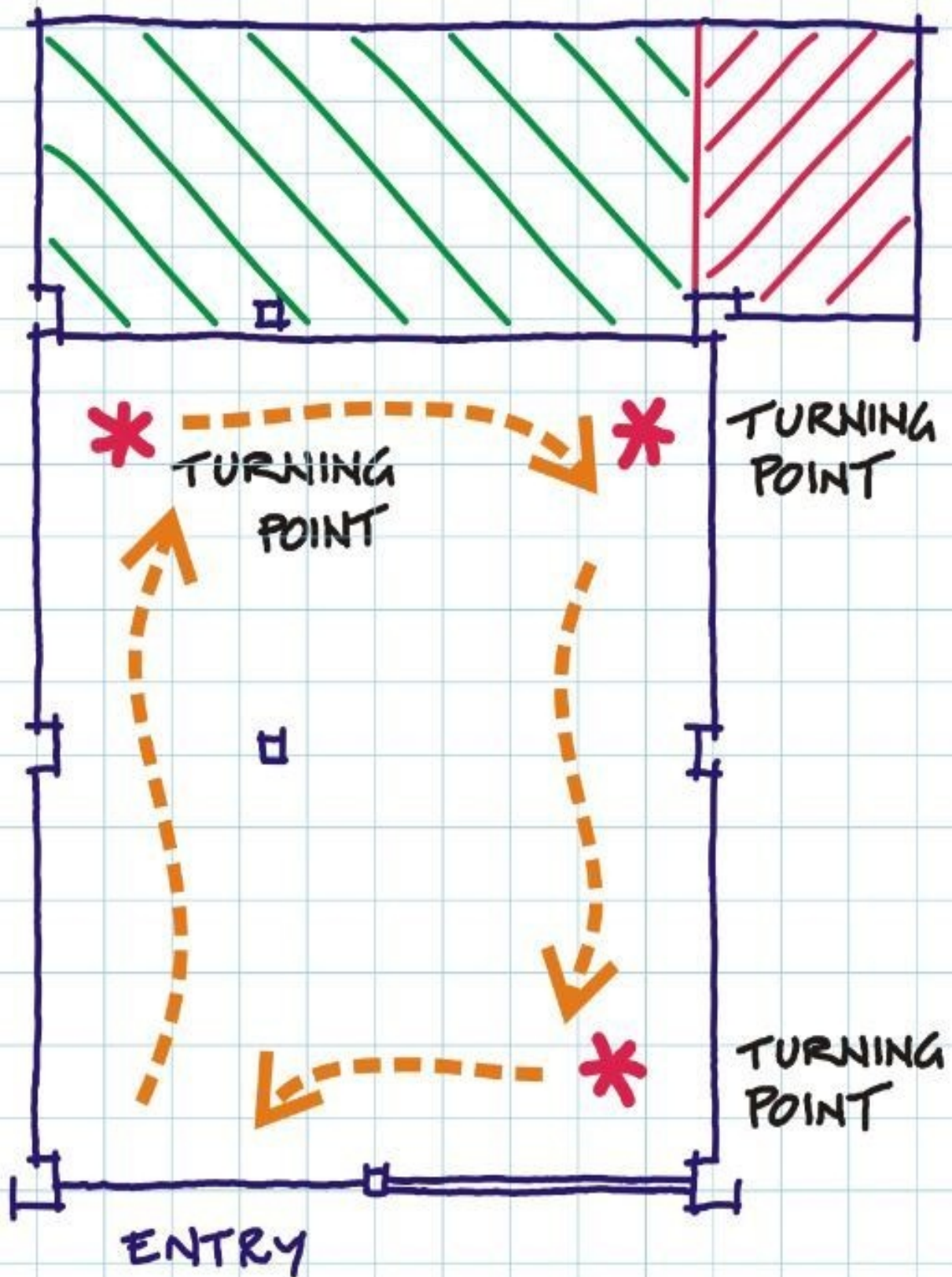
Whilst it's important that customers can clearly see where you have located your No 1 demand department from the approaching walkway, it's not essential to position the whole department area at the turning point. Customers are drawn to

areas more by visible identification than physical location.

# 3. POSITION: SECONDARY DEMAND PRODUCTS

Once you have positioned your primary demand department you will need to position your secondary demand departments in the other turning points. In small stores, there may only be one demand product in which case it will be at the back. There are some other unique situations, identified in the previous chapter, that do not strictly fit the Retail Design Master Plan; for example, where the highest demand product is also a high margin product. In these cases, the primary demand products will be positioned around the walls of the entire traffic flow path.

Depending on the size of your store, your demand departments will fill out most of the store. Though, don't forget to leave space for impulse and promotional products.

1ST DEMAND

2ND DEMAND

3RD DEMAND

ENTRY

DEMAND

DEMAND

DEMAND

ENTRY
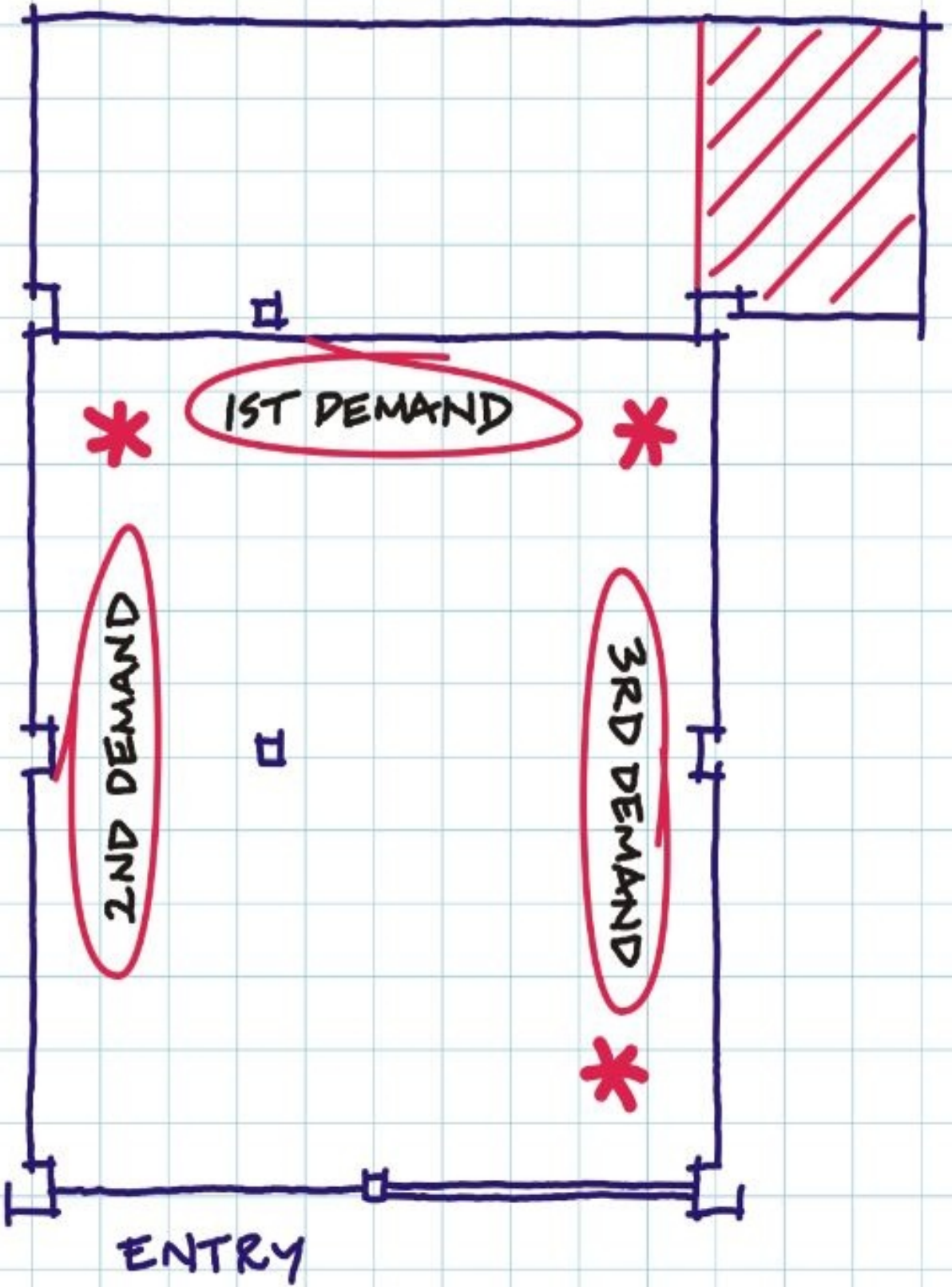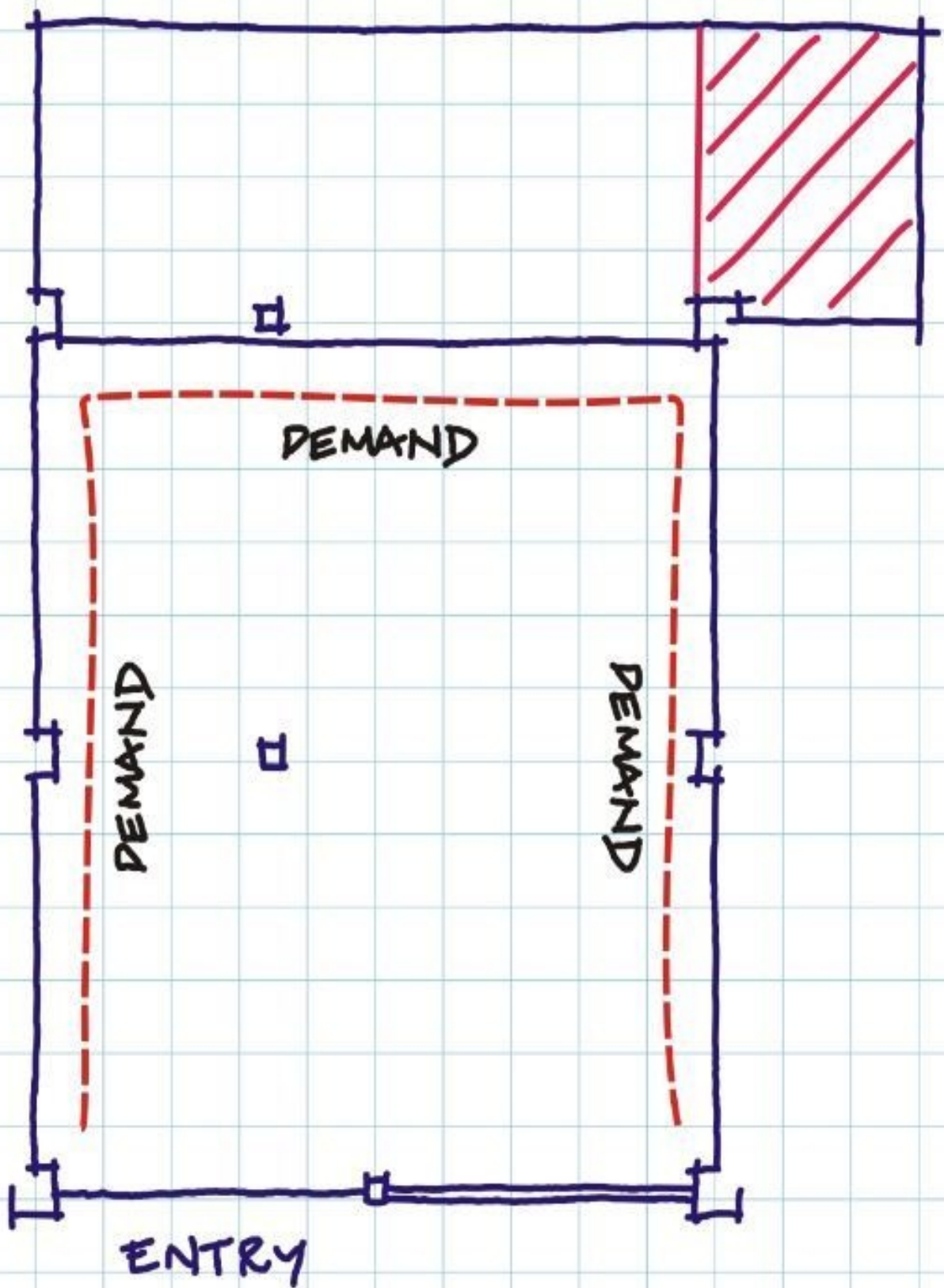
Here are some typical demand department examples for different store types:

NEWSAGENTS: newspapers, greeting cards, stationery, lottery products

HARDWARE: paint, builders hardware, plumbing, timber

DAY SPA OR BEAUTY SALON: treatment rooms, massage, hair removal, manicure

PHARMACIES: dispensary (prescription medicines), first aid, baby

GARDEN NURSERY: potting mix, fertilizers, trees

BOOK SHOP: technical manuals, business reference children's books, mother and child

MOBILE PHONES: new release handsets, new account plans, phone accessories, phones, head sets, car chargers

CONVENIENCE STORE: grocery basics (milk, bread and eggs), cold drinks, cigarettes

SPORTS STORE: sports shoes, licensed merchandise, gym equipment

POST OFFICE: the service counter, large envelopes, post office boxes

ELECTRICAL: white goods, small appliances, air conditioning, game consoles, cables & accessories

## 4. CONSIDER ADJACENT PRODUCTS

When positioning secondary departments, you'll need to consider the nature of adjacent products. For example, in a hardware store gardening products are better suited next to homewares and power tools next to builder's hardware. Garden and homewares are conducive to female purchases; whereas, power tools and builder's hardware are typically male.

Similarly, in an electrical store music can be positioned next to small audio and white goods next to small appliances.

## 5. CALCULATE DEPARTMENT SIZES

Now that you have positioned your demand departments you should have a rough

idea of the space requirements for each demand department.

Count the shelves so that changes in the ratio of wall/gondola/promotional display shelving will not affect the total space calculation. However, not all products will necessarily fit on shelves, as products may be displayed using hang-sell, showcases, dump bins or bulk stack. If your store primarily uses these display methods a best estimate of equivalent shelf space must be used. This is not a perfect science, so you should allow a little slack between departments.

If your store primarily uses a display method other than shelves, you should use a best estimate of equivalent shelf space as your unit of measure.

### EXAMPLE

A jeweller has showcase decks. Display space can be easily measured in either total length of decks or total quantity of standard sized decks. Alternatively, a typical fashion - clothing store will use clothing racks and the measurement may be a combination of "discreet number of front-hang positions" and "lineal metres of side hang garments". Or a vid eo sto re may simply use the "number of DVD covers".

There are no fixed rules for calculating space so you can create your own method to suit your products if you wish. Just make sure you can accurately measure and record the space required.

In order to make your design layout work, it's critical to understand the total space requirements for each area in your store. It's especially important not to underestimate the size of your key demand departments, as unexpected growth in these areas will distort the effectiveness of your traffic flow.

### TIP

Commodity stores Stores selling low-ticket commodity items usually place checkouts or pay counters at the entry of the store to maximize security.

Exclusive stores Stores selling high-price items usually position service counters deep inside the store to minimize any intimidating effect. Security is not as important as style and image and customers will feel more comfortable being served away from high traffic doorways.

## HOW TO CALCULATE LINEAL METRES

To calculate lineal metres you measure the total length of display shelving along all walls, gondolas, counters and other display units. For example, a department may include:

- 3m wall display 8 shelves high
- 6m gondola display 5 shelves high
- 2 promo units 1m x 1m with 4 sides of 4 shelves

In this case the total lineal metres is calculated by adding:

(3m x 8 shelves) + (6m x 5 shelves) + (2 x 4 sides x 4 shelves) = 86 lineal metres.

CALCULATION OF DEPARTMENT SPACE

WALL SHELVING

4 Bays

1200mm

7 Shelves

2 Bays

1200mm

1200mm

600mm

5 Shelves

GONDOLA SHELVING

WALL SPACE
1200mm Shelf
x 7 shelves high
x 4 Bays wide
= 33.6 lineal metres (lm)

GONDOLA ENDS
600mm Shelf
x 5 shelves high
x 2 Ends wide
= 6 lineal metres (lm)

GONDOLA SIDES
1200mm Shelf
x 5 shelves high
x 2 Bays wide
x 2 Sides
= 24 lineal metres (lm)

TOTAL DEPARTMENT SPACE
=33.6+6+24 = 63.6lm

# 6. POSITION : IMPULSE PRODUCTS AND SERVICE COUNTERS

## IMPULSE ZONES

You have now developed a mud-map of your store positioning your primary and secondary demand departments.

You need to identify the areas in high traffic areas that you can use for promotional and impulse products. These positions can be filled in using showcases, display bases, dump bins, promotional ends and bulk stacks. They should be positioned between demand departments, in aisles, at the end of aisles and around waiting areas such as service counters. Again, this mud-map is not a final layout; it will, however, be your guide to fitting all the products in their best locations.

## SERVICE COUNTERS

Service counters are any fixed point where customers receive attention from staff. These counters are typically where customers can pay for goods (point-of-sale counter), drop off or pick up goods, finalise lay-bys or returns or simply to display products in showcases (such as jewellery, cameras, food and so on). As service counters are destinations, you need to position them like a demand department and pull customers along your traffic flow path.

Most small to medium-sized businesses will only have one service counter. Its position will depend on the type of operation. Typically, it will be located at the end of your desired traffic pathway, centrally or at the rear of the store.

### ACTION

1. Identify the corners or turning points in your traffic flow diagram.

2. Position your No.1 demand department or product category in the furthest-most turning point or destination on your traffic flow path from the main entry.

3. Identify the areas in high traffic areas that you can use for promotional and impulse products.

4. Calculate the space required for the products in each department. You can calculate the space by either allowing a simple square metre area or

you can calculate the exact shelf space using a lineal metre measure.

5.  Once you have calculated how much space you require for each department, check it against the sizes you've estimated on your floor plan.

6.  Position your service and sales counters in a location that best suits both your intended selling style and desired traffic flow.

# APPLY DISPLAY FIXTURES

*Up to this point you have been creating a "mud map" or "cloud diagram" of your floor plan showing the position of the different areas. Now it's time to apply the display fixtures to your floor plan to complete the store layout.*

**A GUN BARREL** LAYOUT CAUSES CUSTOMERS TO WALK THROUGH YOUR SHOP IN A STRAIGHT LINE, GET WHAT THEY WANT AND IMMEDIATELY TURN TO LEAVE BY THE SAME PATH. CUSTOMERS ENTERING IN A STORE WITH THIS TYPE OF LAYOUT 'WILL NOT TOUCH THE SIDES' AND WILL MISS ALL YOUR WALL DISPLAYS.
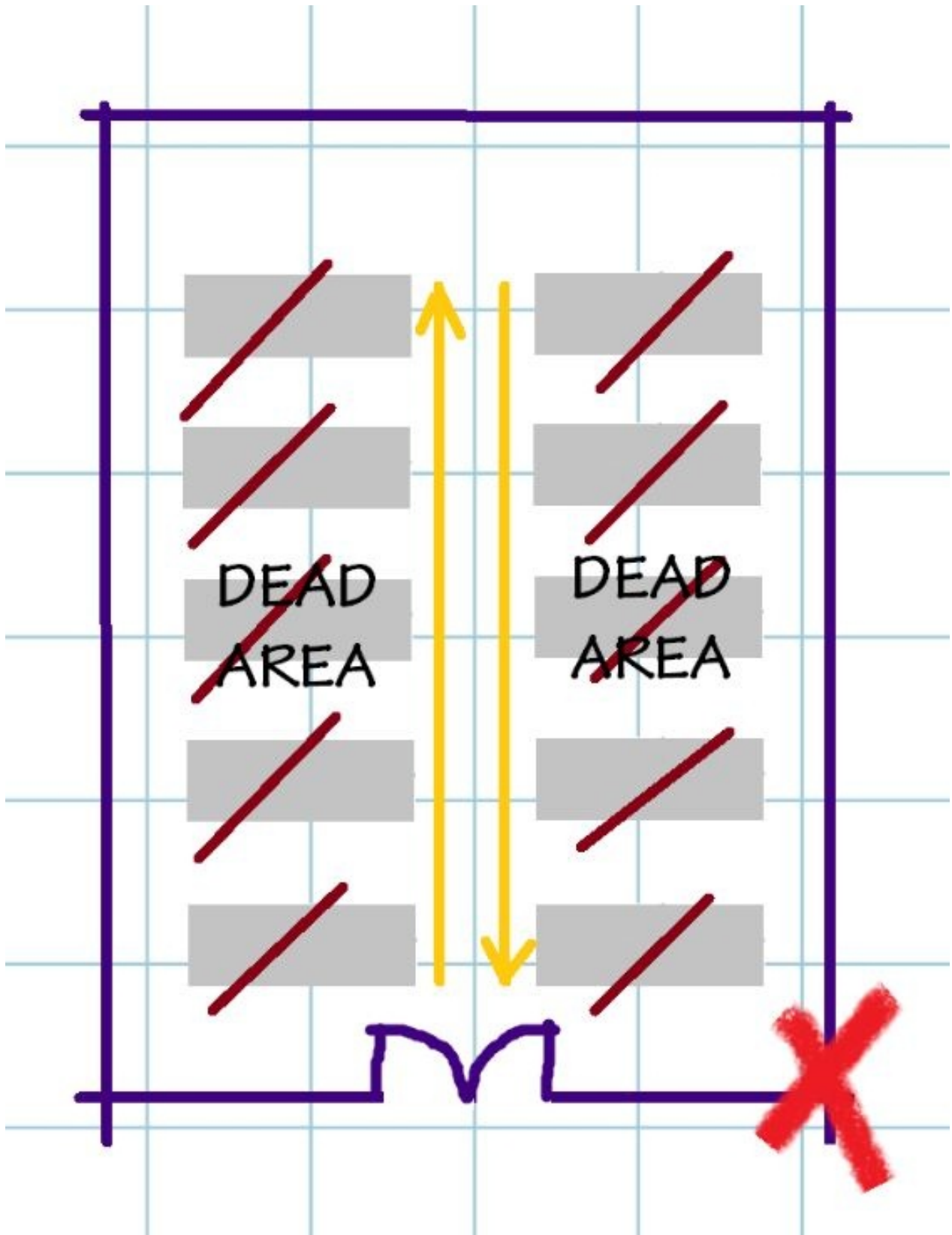
Display fixtures come in many shapes and sizes, depending on the type of product being displayed. They include simple double-sided shelving units (gondolas), multi-sided shelving units (for example, 4-ways), showcases, clothing racks, display bases, dump bins, book shelves, tierage (cards and magazines) and so on. Display fixtures are discussed in more detail in Chapter 5.

They need to be positioned to align with your traffic flow requirements and

department sizes. While you can vary the size and orientation of fixtures throughout the store, it's often best to adopt a uniform system or grid that will make sense to the customer and is easy to navigate. This is also the most space-efficient arrangement. In larger stores you can make a more interesting traffic flow by arranging fixtures in angled or curved formation. However, be aware, curved or angled fixtures are often custom-made (and more expensive) and less space efficient.

It's also important to make sure the floor fixtures are spaced according to your local building code regulations. (In Australia, this is typically one metre; however, in a large grocery store you may require a two-metre space.) Keep in mind, you may need to allow space for prams, wheelchairs and trolleys. For example, in a pharmacy 1.4 metres are allowed for in the main aisles and 1.1 metres in other aisles.

Both departments and fixture layouts should be positioned to encourage traffic flow. The best traffic flow occurs when customers walk in a circular motion around the walls of your store and through the middle aisles, as it increases exposure to your products.
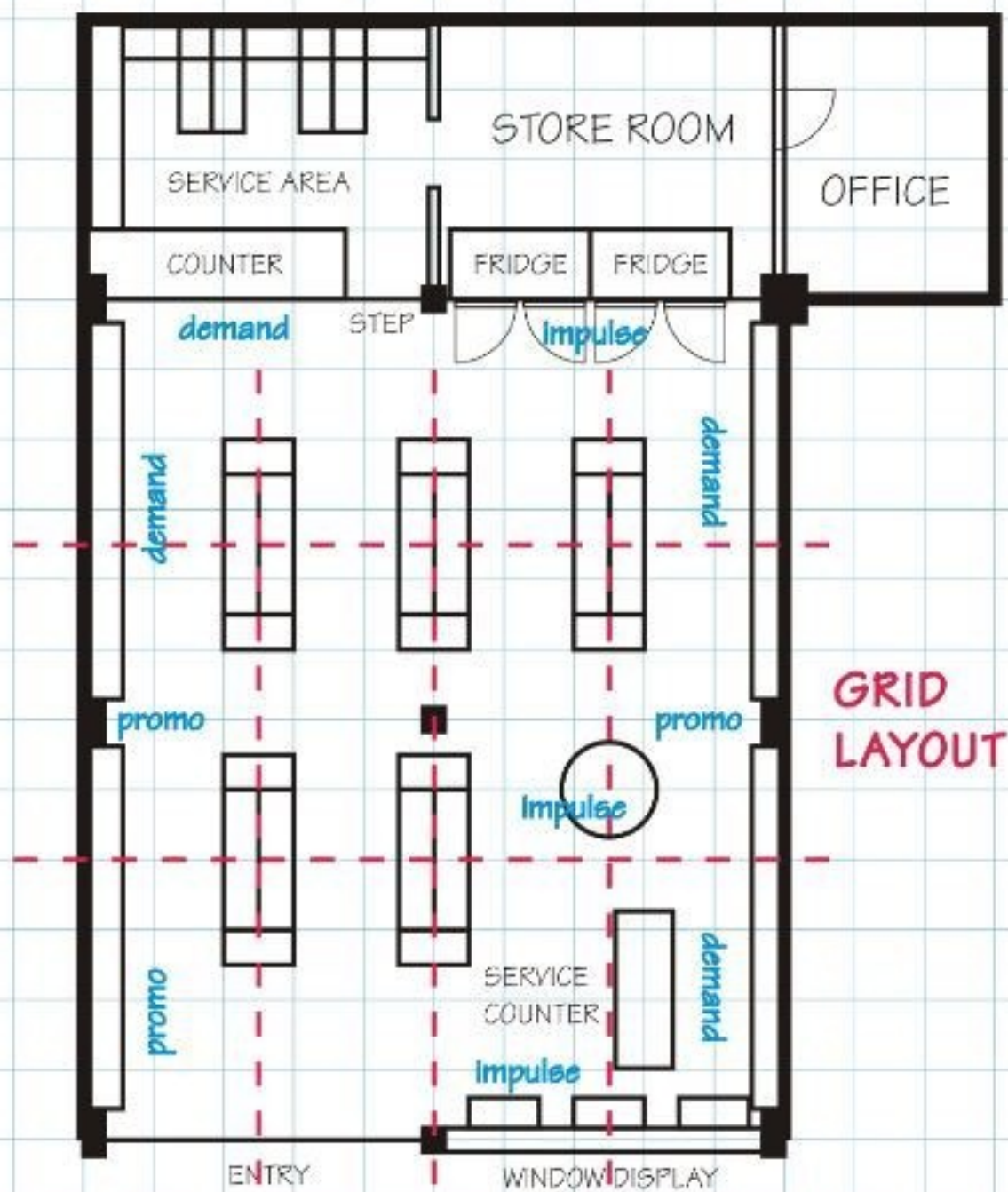
Creating your fixture layout will provide a much more accurate picture of the way your store will flow. It will also allow you to check that all your product departments (demand and impulse) and promotional zones fit.

**TIP**

*Length / size of your floor fixtures*

- Very long gondolas/aisles (ie-supermarkets) are efficient but don't allow cross-aisle browsing – you can't see over tall fixtures or cut across aisles.
- Small fixtures allow for cross-aisle browsing but are not big enough to display a lot of product.
- Long fixtures work for demand products.
- Short fixtures are good for impulse products.
- Broken gondolas / aisles allow customers to cut across between departments.

STORE ROOM

OFFICE

SERVICE AREA

COUNTER

FRIDGE  FRIDGE

demand

STEP

Impulse

demand

demand

promo

promo

Impulse

GRID LAYOUT

promo

SERVICE COUNTER

demand

Impulse

ENTRY

WINDOW DISPLAY

FLOOR PLAN

SCALE 1:100

(1cm=1m)

**ACTION**

Incorporate display fixtures suited to your products into your plan. At this stage, it's not important to decide on the exact detail of every display fixture. All you need is a rough idea of the type of display and where you want to position them.

**TIP**

Your floor layout must encourage circular flow (around the store) and discourage linear flow (that is, straight in and straight out).

Store layout diagrams showing customer flow patterns. Diagrams marked with green checkmarks demonstrate effective layouts with proper product zoning (DEMAND, PROMO, IMPULSE, GENERAL), while diagrams marked with red X's show ineffective layouts resulting in DEAD AREA zones.
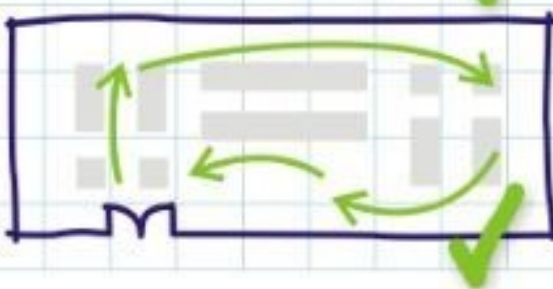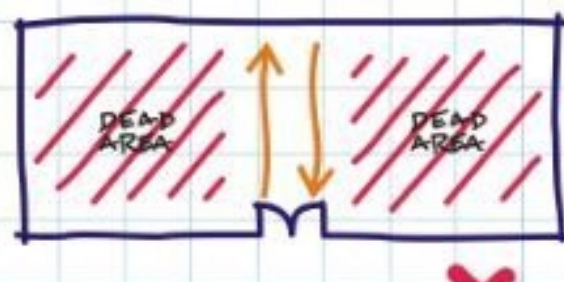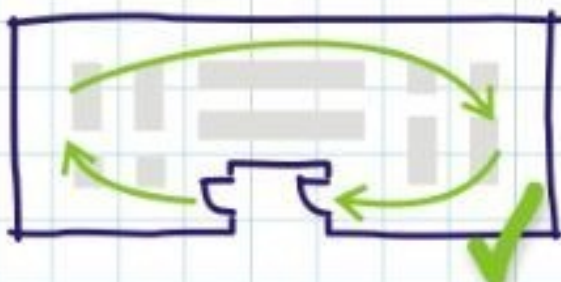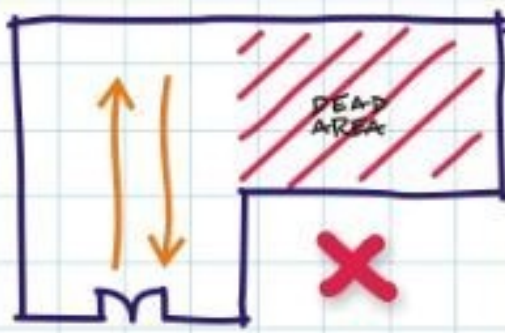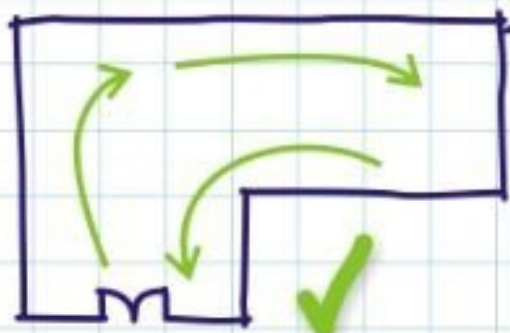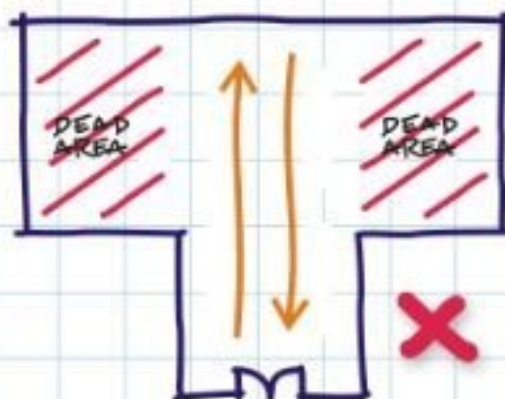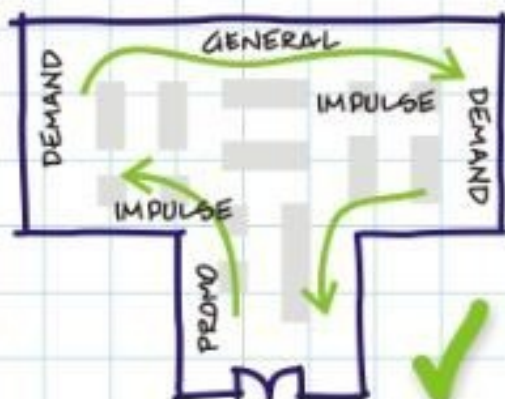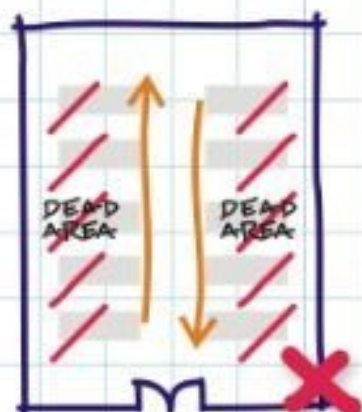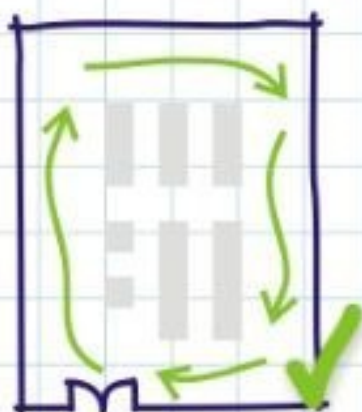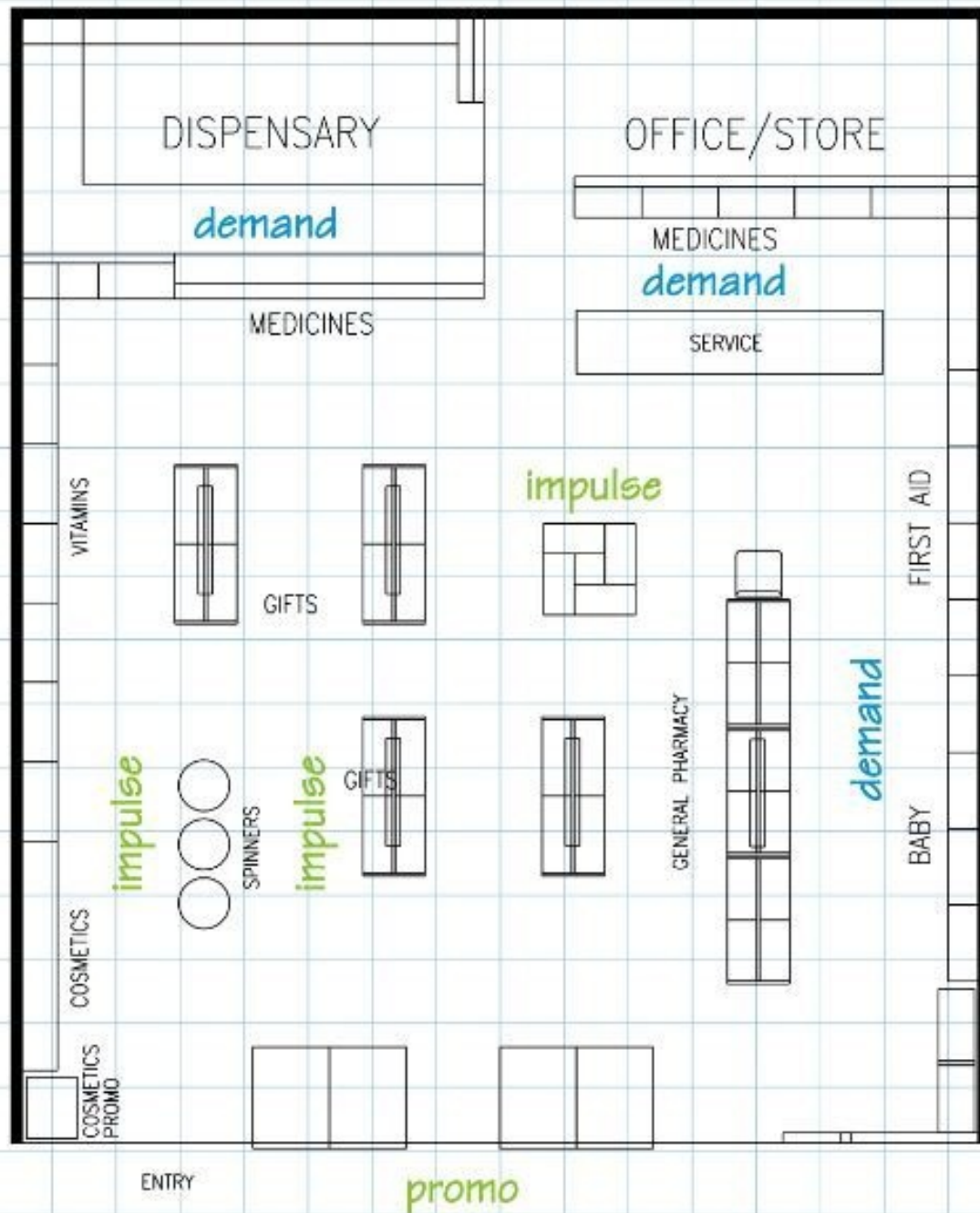
Example Floor Layout
Pharmacy

ART & CRAFT

demand

STORE ROOM

CONSTRUCTION

TODDLERS

demand

BOARD GAMES

SCIENCE

promo

impulse

EDUCATION AIDS

demand

EDUCATION AIDS

BABIES

MUSIC

promo

impulse

impulse

NOVELTIES

impulse

impulse

NOVELTIES

SERVICE

WINDOW DISPLAY

ENTRY

promo
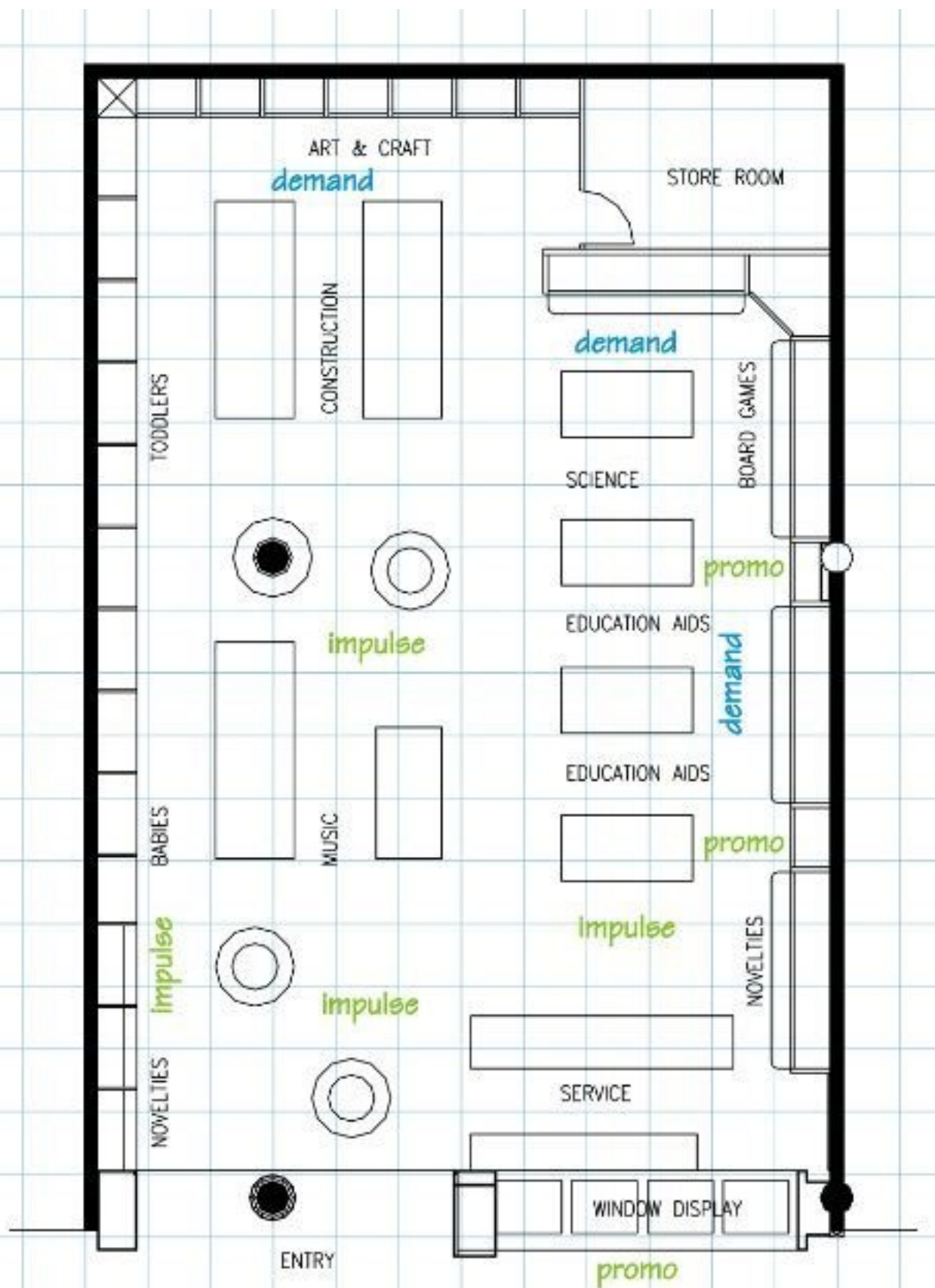
# Example Floor Layout
## Toy Shop
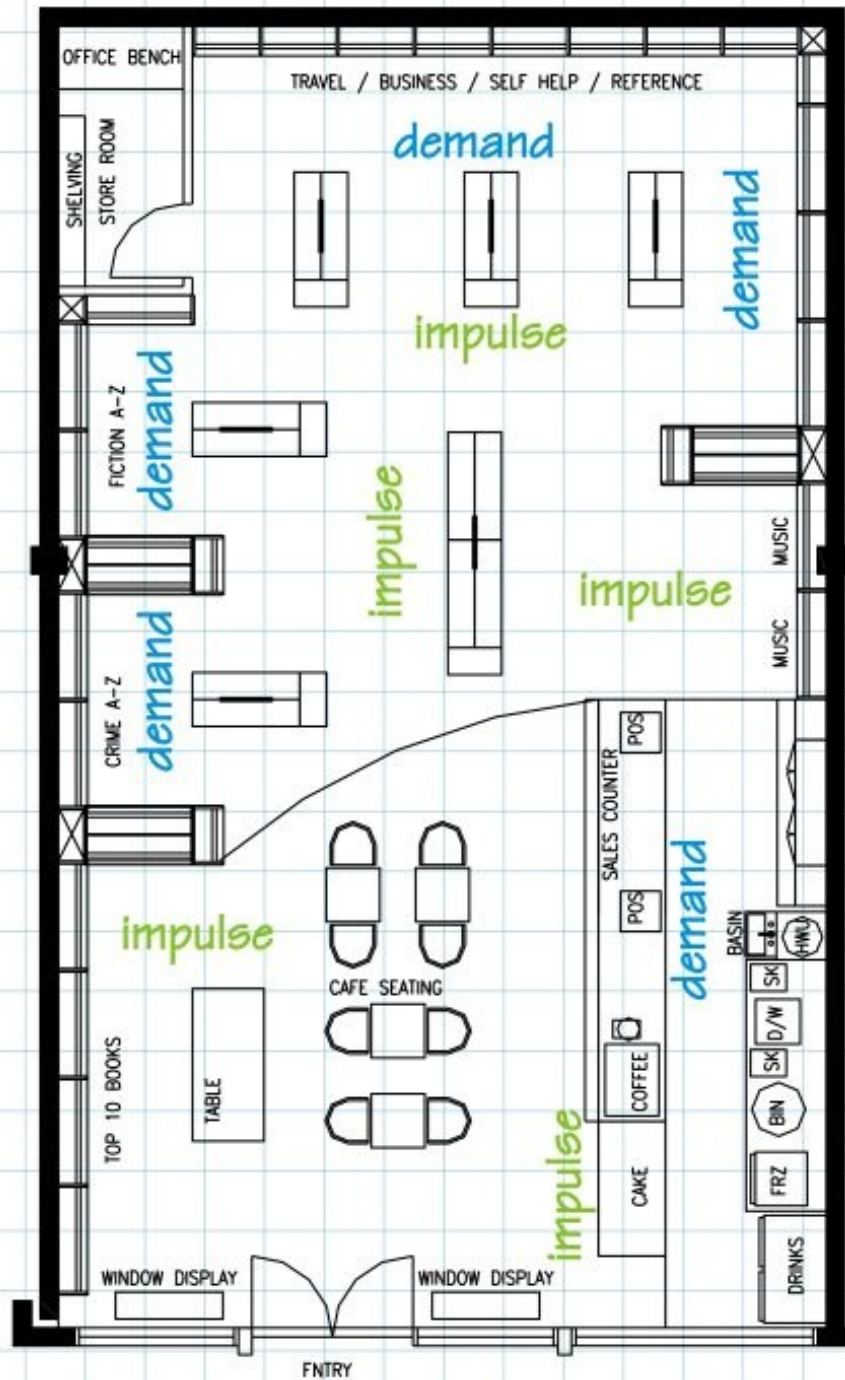
Example Floor Layout
Book Cafe

STORE
ROOM

CHANGE
ROOMS

TROUSERS

BUSINESS SHIRTS

BUSINESS SUITS

demand

demand

demand

SHIRTS / TIES

impulse

POLOS / SWEATERS

CASUAL SHIRTS / SHORTS

DISPLAY WINDOW

promo

SHOES

BRAND LABEL SHIRTS

impulse

SERVICE

PROMO

impulse

floor tiles

carpet

demand

ENTRY

DISPLAY WINDOW

promo
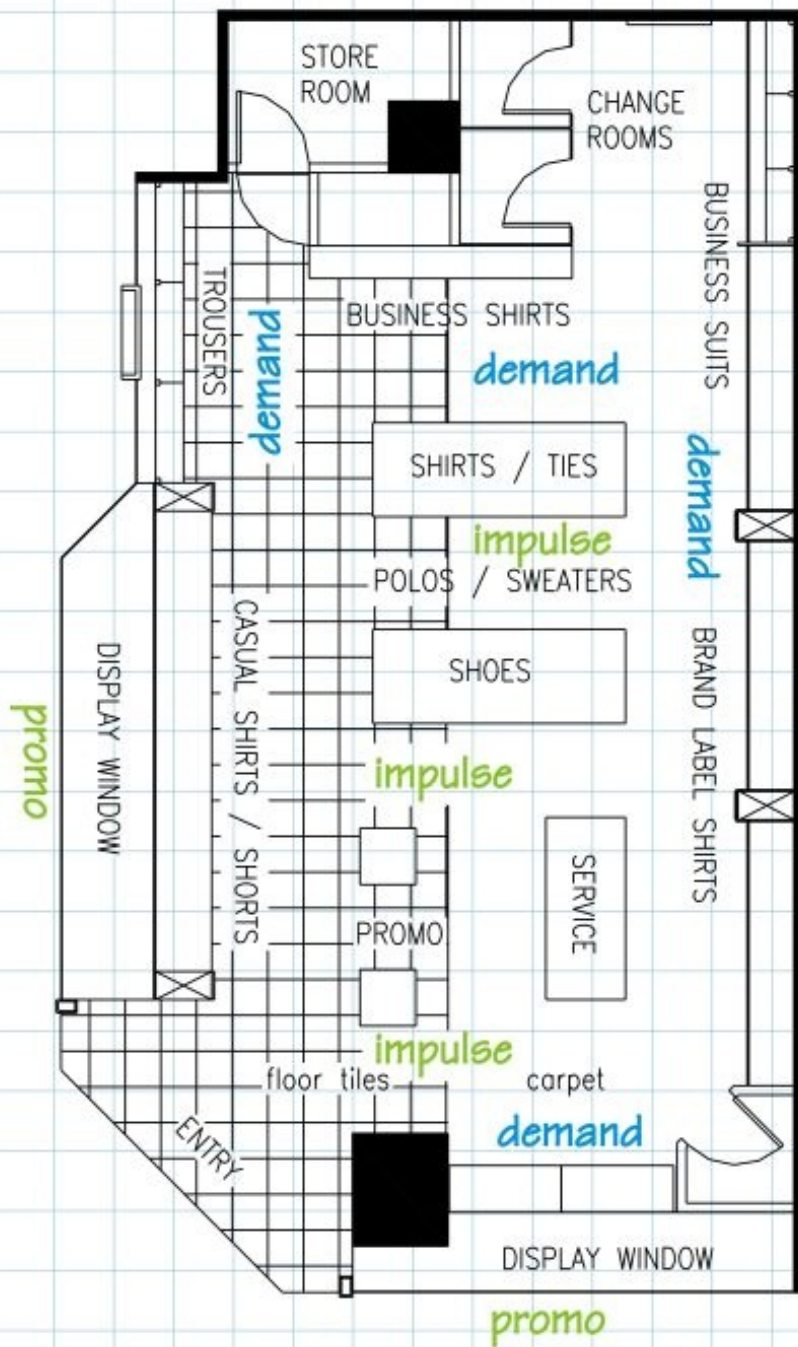
# Example Floor Layout
# Mens Clothing Store

# INFORMATION

## Standard sizes reference table

The following table gives some sizes of standard shop equipment and dimensions that will be useful in working out your store plan. These sizes can vary from store to store and manufacturer to manufacturer, but should provide a reasonable idea of size requirements.

| ITEM | TYPICAL WIDTH (LEFT-TO-RIGHT SIZE) | TYPICAL DEPTH (FRONT-TO-BACK SIZE) | TYPICAL HEIGHT (TOP-TO-BOTTOM SIZE) | OTHER INFO |
|---|---|---|---|---|
| WALL SHELVING | Shelf bay width can be 600mm, 750mm, 900mm | 300-600mm | Space between shelves depends on product – 200-300mm is typical | Usually can fit 8-10 shelves high on a wall |
| FLOOR GONDOLAS - LOW | Can be long runs in multiples of 600-900mm | 650-900mm (doublesided) | 1350mm | |
| FLOOR GONDOLAS - HIGH | 600-900mm | 650-900mm | 1550-2100mm | Once you go above about 1550mm, most people can not see over it |
| SERVICE COUNTERS | Allow about 1200-1500mm for each cash register serving point | 600-750mm | 1000mm | Counter may be deeper with shelving on the front |
| FOUR-WAY GONDOLAS (SQUARE SHAPE) | 900-1200mm | 900-1200mm | 1200-1350mm | These are meant for browsing all around so don't make any higher |
| AISLE WIDTH | 1000-1500mm depending on main or secondary aisle | | | Allow for prams, trolleys, wheelchairs etc |
| SPACE BEHIND COUNTER FOR ONE PERSON | 1000mm | | | |

| | | | | |
|---|---|---|---|---|
| OPERATION | | | | |
| SPACE BEHIND COUNTER FOR TWO+ PERSON OPERATION | 1200-1500mm | | | |
| DOOR SIZE | 820-900mm | | 2040mm | Like a standard house door |
| CUSTOMER SPACE IN FRONT OF COUNTER | 2000mm | | | |
| CAFÉ CHAIR | 450mm | 450mm | 430mm seat height | |
| CAFÉ TABLE | 600-900 | 600-900 | 750-800mm | Can be square, rectangular or round |
| BAR STOOL | 400 | 400 | 700mm seat height | |
| BAR BENCH | As required | 350-350mm | 900mm | Include upstand at back to stop things falling off |
| CEILING HEIGHTS | 3000-3600 main shop ceiling 2700 acceptable height for smaller shops<br><br>2400 minimum height for any customer space 2100 minimum head height for doors | | | |
| CLOTHING STAR RACKS | 900mm | 900mm | 1200mm | |
| CLOTHING GONDOLAS | 1200mm | 900mm (double-sided) | 1200mm | |
| DUMP BINS | 600-750mm | 600-750mm | 900mm | |
| DISPLAY BASES | 900-1200mm | 900-1200mm | 150-300mm | For free-standing island or |

| | | | | window displays |
|---|---|---|---|---|
| REFRIGERATED DELI COUNTERS | As required | 1000 1200mm | 1200-1350mm | |

# CREATE THE MERCHANDISING LAYOUT

*Creating your merchandising layout is a four-step process:*

1. position demand versus impulse products within a department

2. arrange the category brand hierarchy within an aisle

3. allocate promotional areas

4. create impact with a category

## TIP

To increase sales, position your strong brands close to your high margin products.

## 1. POSITION DEMAND VERSUS IMPULSE PRODUCTS

Once you have positioned your display fixtures in your floor plan, you can create a merchandising layout. This is a detailed plan of exactly what products will go where in each department. The merchandising layout is critical to the customer flow within a department or aisle and can have a dramatic effect on the customer's perception of what you sell. Just as you have carefully positioned demand and impulse products around your floor plan, you also need to position demand and impulse products within departments.

Customers will be drawn past as much other product as possible to find the demand items. In most cases, the deepest point on wall and gondola displays is half way along the run of shelving. This is because customers do not always come from one direction but rather from either end. Once you've positioned the highest selling brand, the impulse brands are positioned in decreasing importance from the middle back to the end. As we get close to the end of the display, we are again entering a high exposure hot spot, as these shelves are highly visible from people bypassing the aisle. To maximise profits, position high margin impulse products at the end of high-traffic aisles.

Low demand

DEMAND PRODUCTS

High demand

Low demand

high impulse products
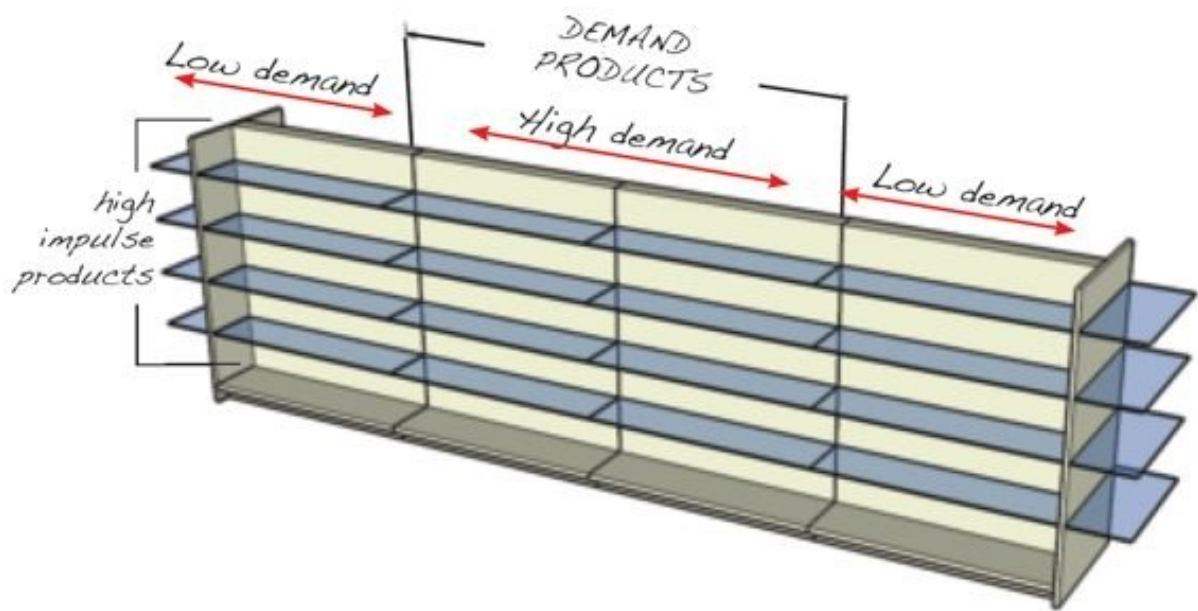
## ACTION

Place your demand products at the deepest or furthest points of each department and impulse products in the areas with the highest traffic.

## 2. ARRANGE THE CATEGORY BRAND HIERARCHY

There is another tension at play within a product category. This is the battle between the favourite "high-selling" product brands and the less popular but often high-margin secondary brands.

Our goal is to assess the actual product brands in each category to determine the most popular and carefully position them to increase the exposure of the less popular ones. It's common for the strongest selling brand in a category to also be the lowest margin. This is because the manufacturer is aware that they can sell a lot of product and keep their margins higher at the manufacturing end, which limits the amount of margin available to the retailer. Use strong brands to attract attention and exposure to higher margin products.

### TIP

Make sure you include promotional areas in your merchandising layout. That way you will always have space available to set up displays for new product releases and discounted sale items.

## 3. ALLOCATE PROMOTIONAL AREAS

Promotional areas are spaces for displaying new releases, special price reductions or some other feature product; they should always be located in high traffic areas.

The most common promotional area is at the end of a gondola (that is, the end shelves at the front of an aisle that face outward). These shelves have very high exposure from traffic passing on three sides and usually face into an open space where they can be seen from a distance. Another popular promotional area is in major aisles. A main traffic aisle through the store can have display pedestals or "dump bins" dotted along every few metres with promotional displays. Other high promotion areas are near the entry, around service counters and waiting areas, as they all have high customer traffic.

### TIP

Make a statement with signature products that says, "We are big in this! If you want something from this category you've come to the right place".

## 4. CREATE IMPACT WITH A CATEGORY

You can help drive traffic around your store by using your merchandising layout to make a statement with your category's signature products.

Customers identify areas of your store from a distance using associated products and subconsciously compartmentalise into the relevant departments. For example, if in the distance a customer sees televisions on the wall, they'll naturally assume it's the Home Audio/Visual department. If they see towels, they'll assume it's Manchester. If it's wheelbarrows, they'll assume gardening. The idea is to make visual statements on the walls with your product merchandising to help attract customers around the store. The products you use may not be the highest-margin impulse product for the category but they're important because they define the category.

*By now you should have a basic floor layout and can start to think about what type of display fixtures you will use to hold your product.*

## SUMMARY

*The key steps to designing your floor plan layout include:*

1. Measure and analyse the physical and dynamic features of your retail space

2. Identify essential operational services

3. Create the ideal traffic flow to suit the shape of your shop

4. Position product departments

5. Apply display fixtures

6. Create a merchandising layout.

# FIXTURES AND DISPLAYS

*Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity.*
GEORGE SMITH PATTON

In this section, you will learn about the type of store fixtures available and how to select the right fixtures for your product. Fixtures are the devices that display products, such as stands, racks or shelving systems.

When selecting a display system you will need to consider:

- The best method to display the product.
- Whether you require flexibility to change the display areas.
- If there are any special security requirements.
- The size and weight of products, that is, the load capacity of shelving.

The fixtures you choose will directly impact how much stock you can display. Fixtures that offer optimal presentation are not necessarily space efficient; conversely, efficient displays do not necessarily offer optimal presentation. Your displays will need to provide the balance between product presentation and providing adequate stock. The type of fixtures you select will have to be a compromise. You need to decide what mix will work best.

Your options for selecting fixtures and displays include:

1. standard display systems

2. custom-made display fixtures

3. a combination of both.

**TIP**

Display BASIC COMMODITY PRODUCTS on straight shelves, clothes on hanging racks and hanging products on slatwall or pegboard.

Leave OPEN DISPLAY SPACE amongst dense product areas. That way you create relief points and can emphasise new and exclusive products or special promotions.

## 1. STANDARD DISPLAY SYSTEMS

Unless you're prepared to custom build your displays, the easiest way to select fixtures is to choose from the wide selection of premanufactured display systems.

These are readily available off-the-shelf systems that usually offer a large selection of components in different shapes and sizes that fit together in a flexible display.

USING PRE-MANUFACTURED DISPLAY SYSTEMS

PROS

- readily available

- flexible - interchange display areas

- easy to install (can often be self-installed)

- wide variety available at different price points

CONS

- most modular systems are "plain" to appeal to the widest audience

- commonly used so they will not create a unique style for your shop

- may come in a limited range of colours, sizes and finishes, which might not suit or fit your products

## 2. CUSTOM-MADE DISPLAY SYSTEMS

You will need to have your display fixtures custom made if you want an unique and efficient display that specifically suits your products.

To manufacture custom display fixtures a shop fitter will require a design and, depending on the complexity, detailed drawings. The nature of the product will dictate the requirements of a display system. This concept can be simply illustrated by comparing the product display requirements of exclusive boutiques against supermarkets.

### TIP

Make sure your shop fitter has successfully built similar custommade display units before. Experience is essential.

### EXAMPLE

EXCLUSIVE BOUTIQUES

Exclusive boutiques sell a small range of expensive, high margin products. These shops can afford to devote a lot of space to each item. The exclusive nature of the product justifies the price of custombuilt display fixtures. Whilst not space efficient they convey the desired impression of exclusivity and allow the store to stand out with a unique brand position from its competitors.

SUPERMARKETS

Supermarkets work on high-volume and low margin. The Fixtures used in Supermarkets must achieve maximum efficiency. Invariably shelving in supermarkets is above head height and is tightly stacked with product. Every square millimetre of visible area is valuable to the selling environment. They are suited to standardised modular racking in long runs to fit as much product on as possible. In this instance, the look of the display fixture is less important than its capacity!

### USING CUSTOM-MADE DISPLAY SYSTEMS

PROS

- Specifically designed to suit your products requirements - size, shape, colour, lighting and operation
- Space efficient
- Consistent style
- Unique fit out that differentiates your shop from your competitors

CONS

- A shopfitter will require detailed plans and specifications
- Longer lead time to install
- More expensive
- Un-tested display concepts are at risk of not working properly

**CONSIDER**

*When selecting fixtures consider:*

HEIGHT: Displays taller than 1500mm will block vision across the store. If you require clear sight lines, select fixtures lower than this height.

CLEAR SIGHT LINES: Customers are more likely to enter your shop and circulate if there is a clear path. Orientate tall fixtures to the line of sight so that they do not obstruct your customers' view.

SEE-THROUGH FIXTURES: These fixtures work well when displaying ornamental products that need to be seen from all sides, but do not suit commodity products such as, bottles of shampoo, books, boxes and so on.

FIXTURE COLOUR AND MATERIAL: Timber, chrome and marble can emphasise high quality products. To emphasise value products use white or black fixtures with metal or laminate shelves.

FLEXIBILITY TO CHANGE: Your system needs to be able to meet your changing needs:

1. size of products

2. changing categories

3. seasonable displays.

ABILITY TO ADJUST: Medium/large products and gift lines require very little adjustment in shelf heights; whereas, small products displayed close together (like hair accessories, batteries or costume jewellery) will require finer adjustment in height and width. Otherwise the display will show too many gaps between products.

**SUMMARY**

Selecting display systems requires consideration with the following issues:

- Optimal presentation and space efficiency

- Flexibility for future change or adjustments
- Special security requirements
- The load capacity of shelving.

Your options for selecting fixtures and displays include:

1. Standard display systems: Pre-manufactured displays

2. Custom-made display fixtures: Specifically designed and manufactured

3. A combination of both standardised and custom-made.

# SUPER MARKET SHELVING

AISLE FIXTURES AND SIGNAGE

• hardware • grocery stores • supermarkets • bulky goods stores

# SHELVING BAY WIREMESH
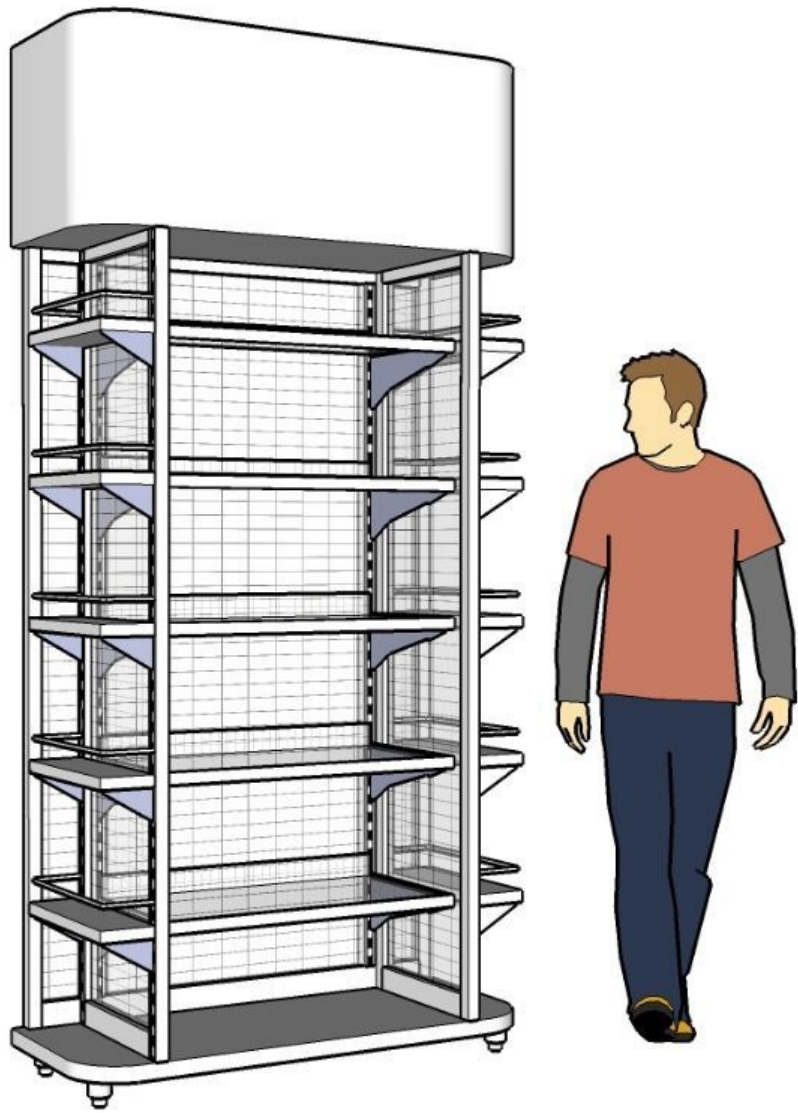
# METAL SHELVING

## WALL SHELVING BAYS



Bay Width 600, 750, 900, 1200

Top Pelmet

No. of Shelves

Shelf Depth

Base Depth

Post Height
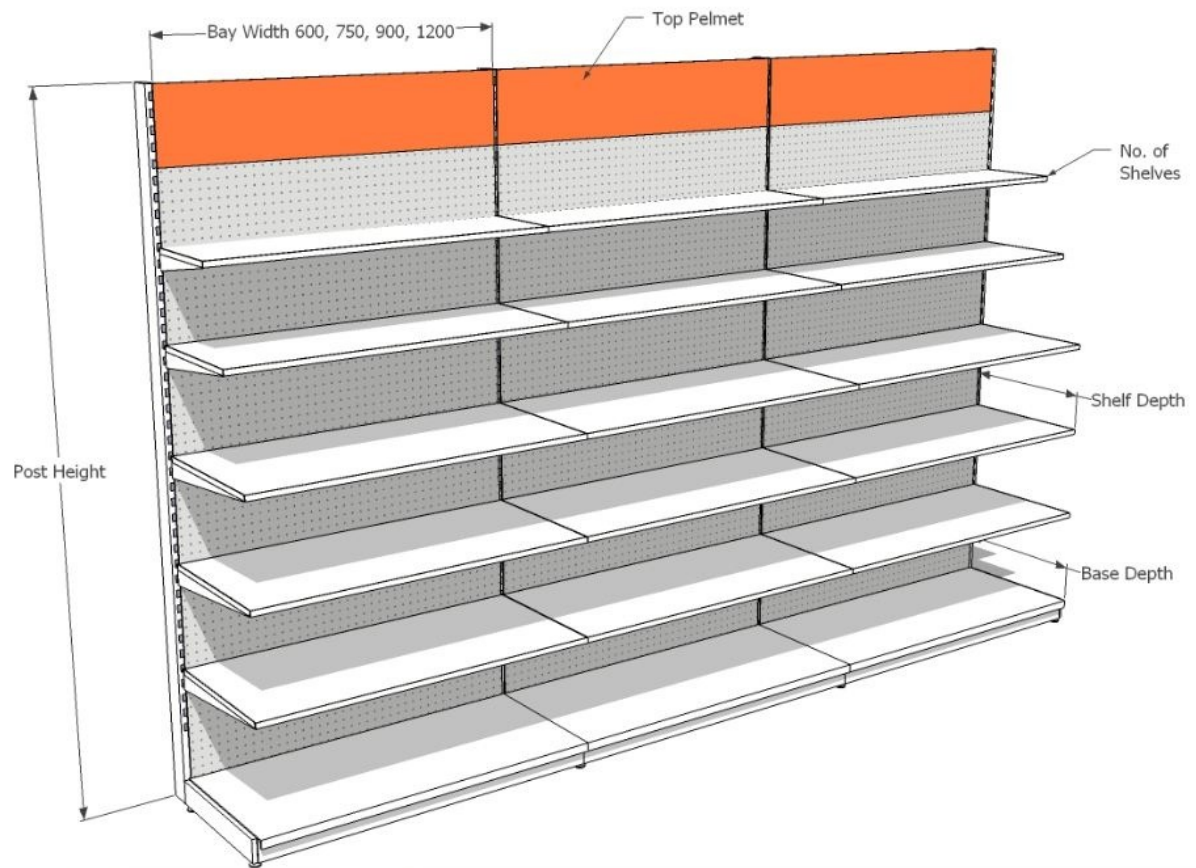
# GONDOLA SHELVING BAYS
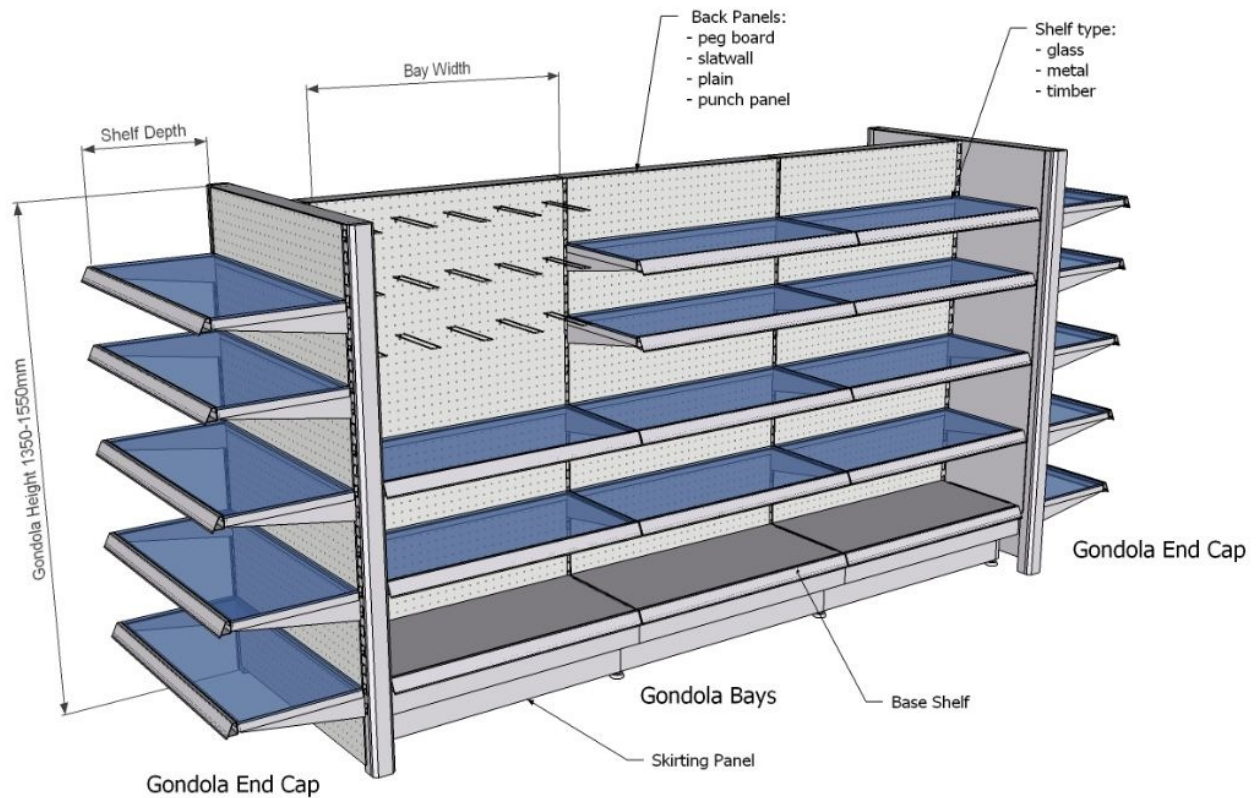


## SUITABLE FOR:

• consumer electronics • pharmacies and convenience • newsagents • hardware • general commodities • discount variety stores

# DUMP BINS

TYPICAL DUMP BIN
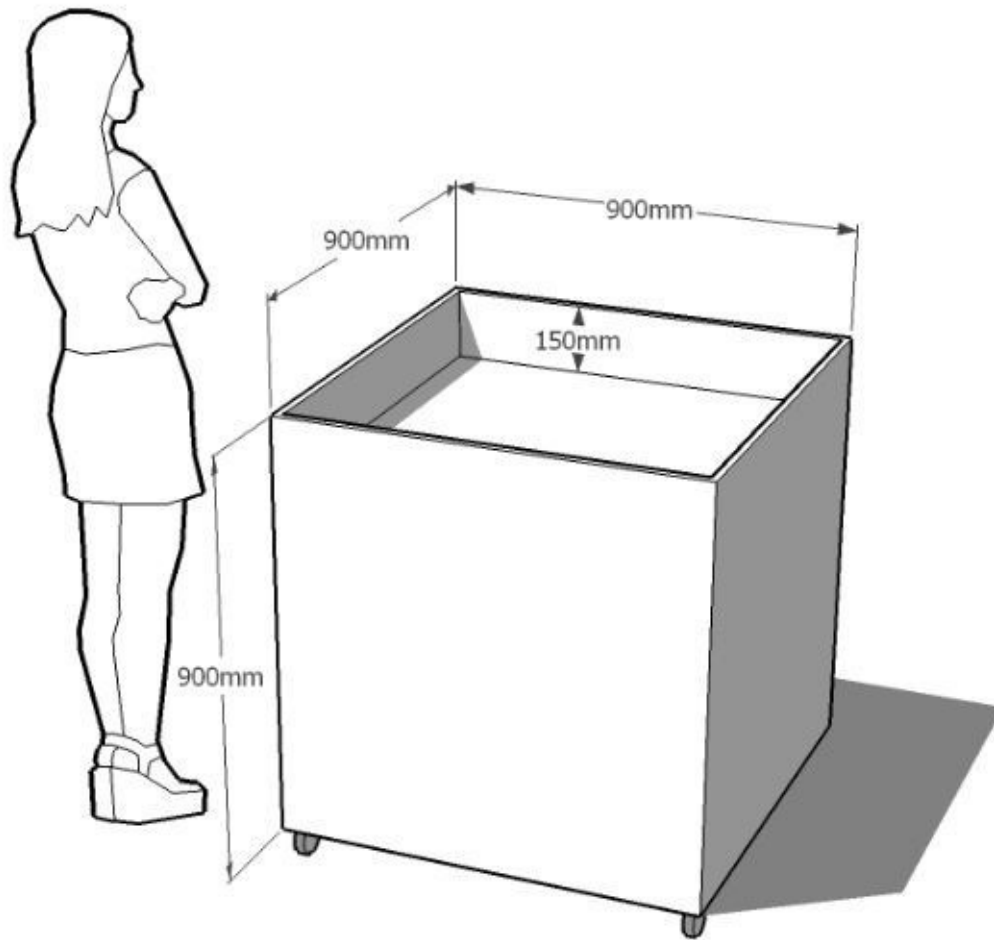


SUITABLE FOR:

• promotional • sale items • discontinued line items in-aisle • use in main traffic ways to encourage impulse sales

# DUMP BIN WITH SIDE SHELVES
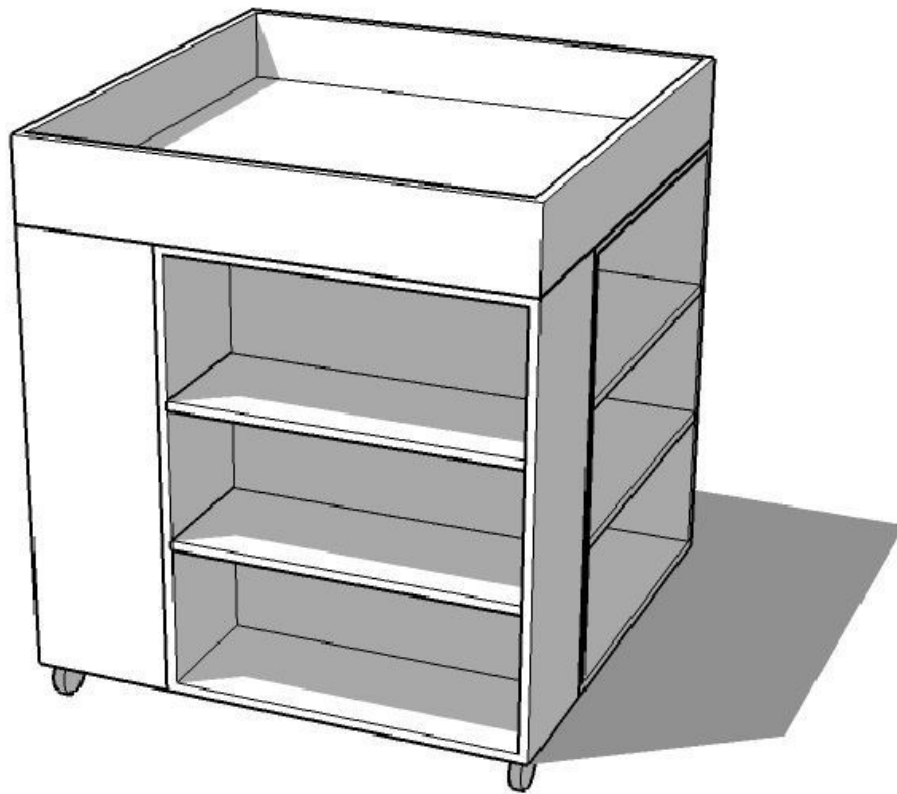
# DUMP BIN WITH OPEN SHELVES
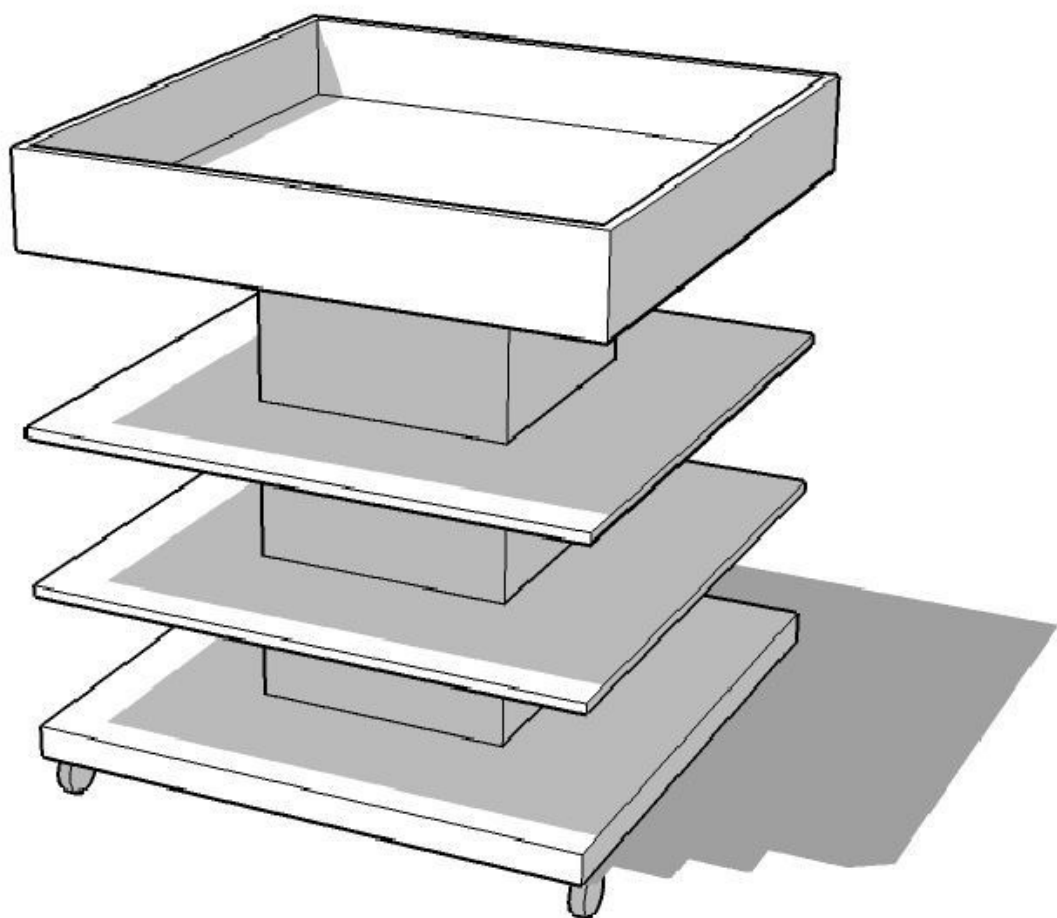
# SLATWALL

## SLAT WALL FIXTURE VARIATIONS



2400mm sheet width

Slot Spacing can vary
50mm - 300mm

150mm

1200mm sheet ht.

Colours

Timber
Textures

Metal Finishes

Slatwall Panels

Available in any laminate finish
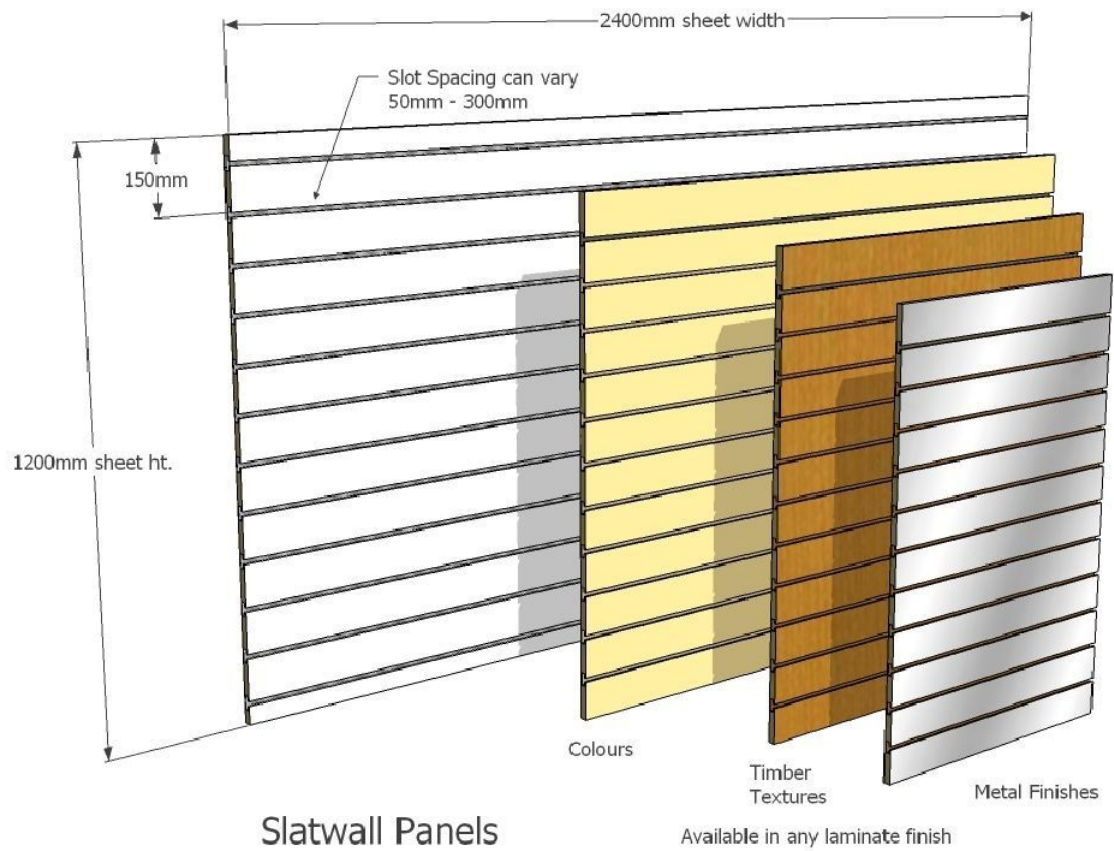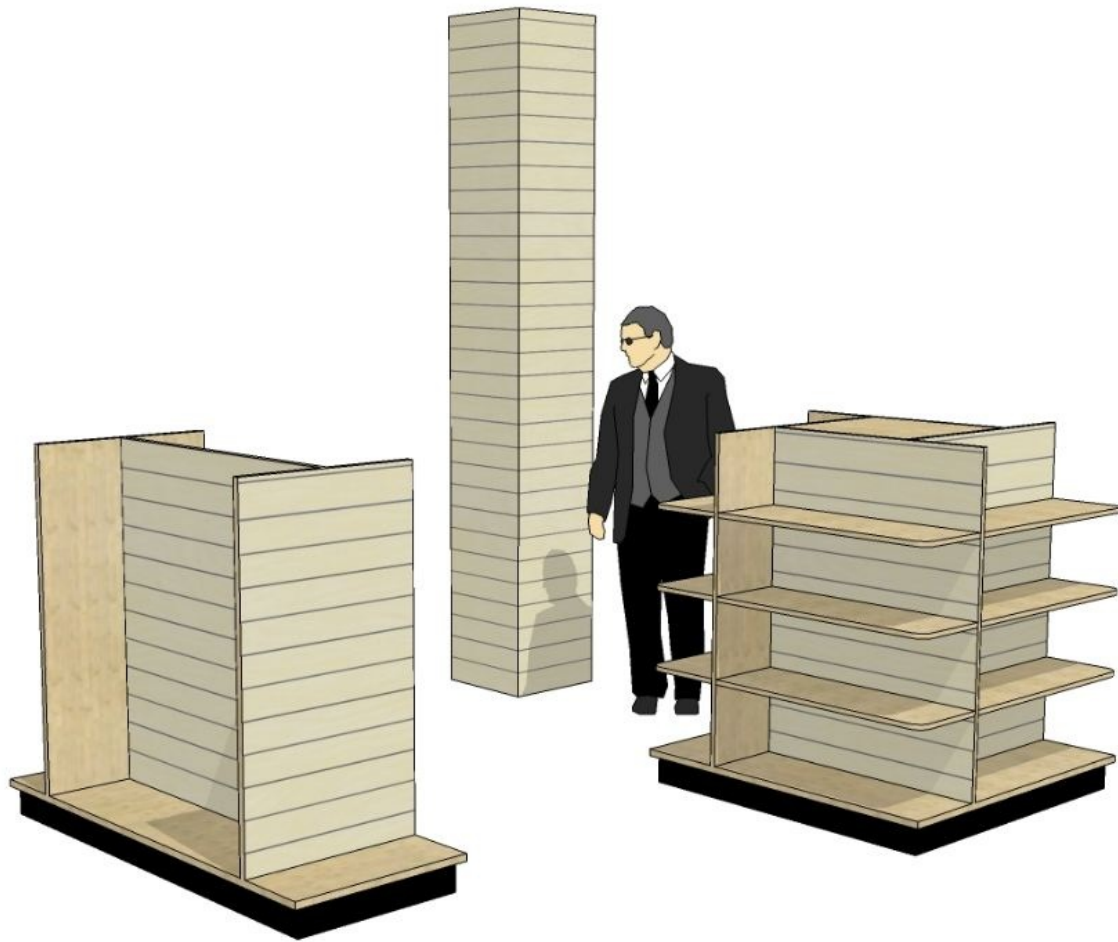
# SLATWALL PANELS



## SUITABLE FOR:

• gift stores • fashion stores • consumer electronics • showcase displays • jewellery stores

A wide variety of display stands are often constructed from slatwall panels.

Slatwall is available in almost any laminate, timber or paint finish.

# SLATWALL DETAIL

Edges of panels are raw and need to be capped with either timber or aluminium

Top slot cannot be closer than 40mm from top of panel

Aluminium extrusions slide into each slot to strengthen the panel

Screw to wall through slots with countersunk heads

Slot Spacing is measured from centre to centre

100mm

Lift up and hook in

Slatwall Detail
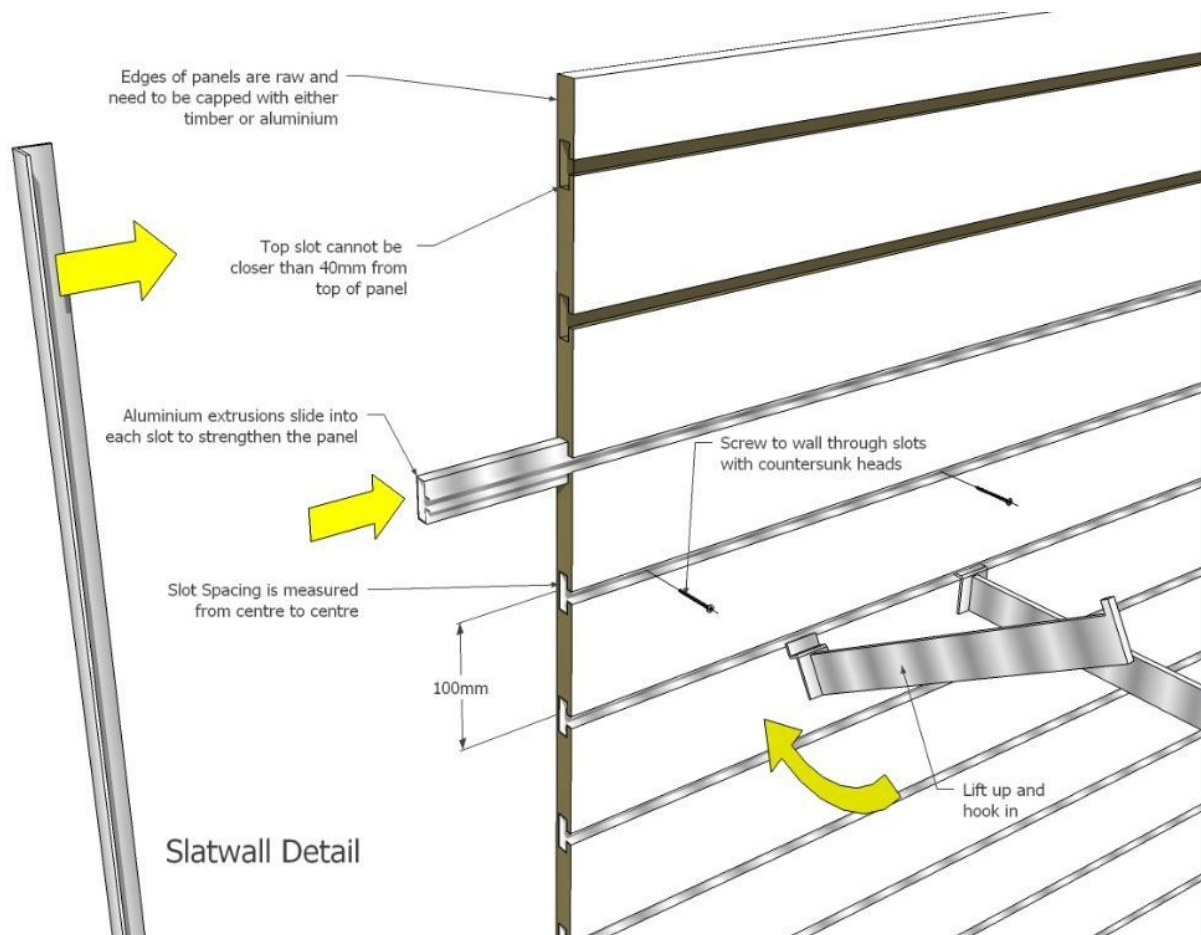
# THE SLATWALL SYSTEM
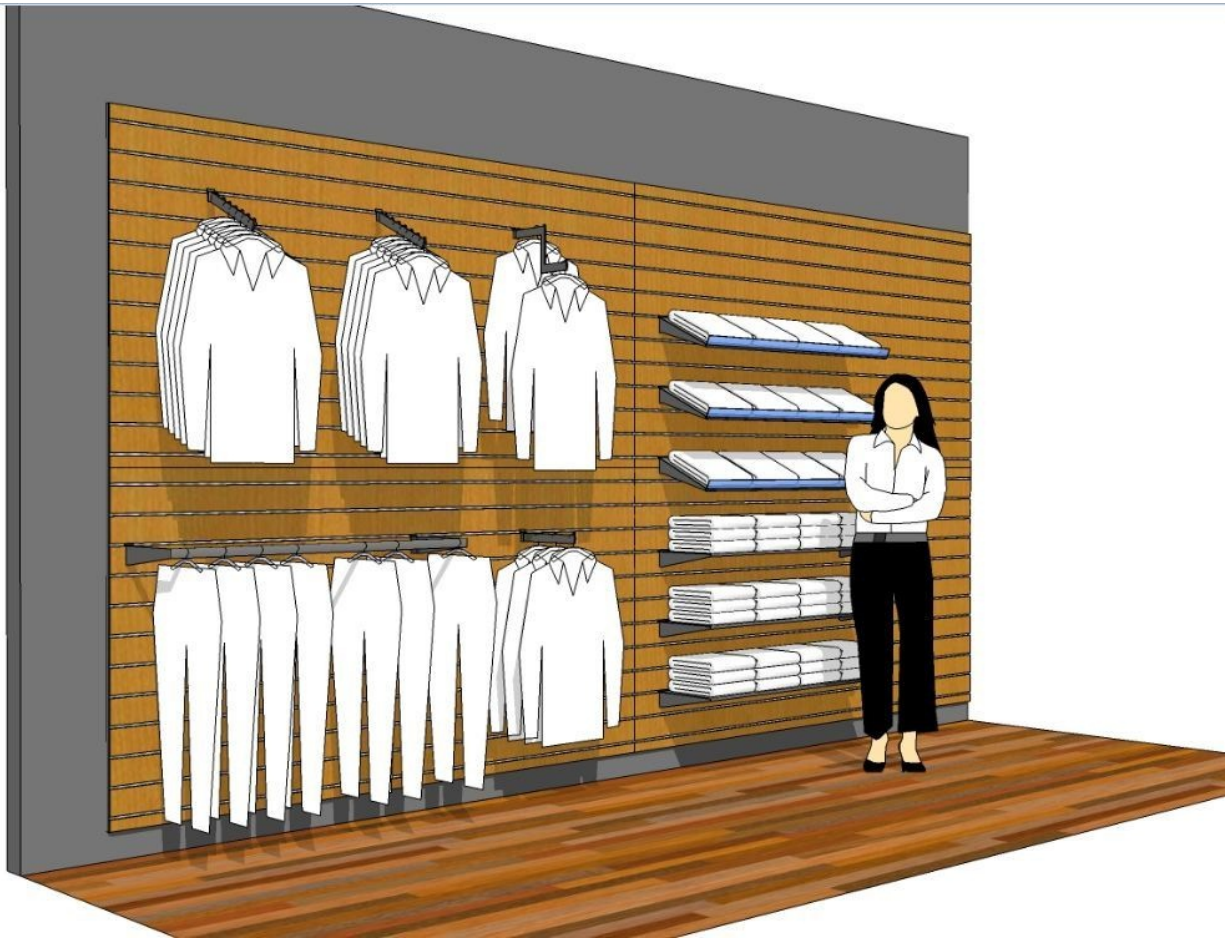


Standard panel sizes: 1200h x 240w

Standard slot spacings: 50, 75, 100, 150, 200, 300mm

Other names for slatwall: • Slot-Wall • Groove Wall • Flexi-Wall
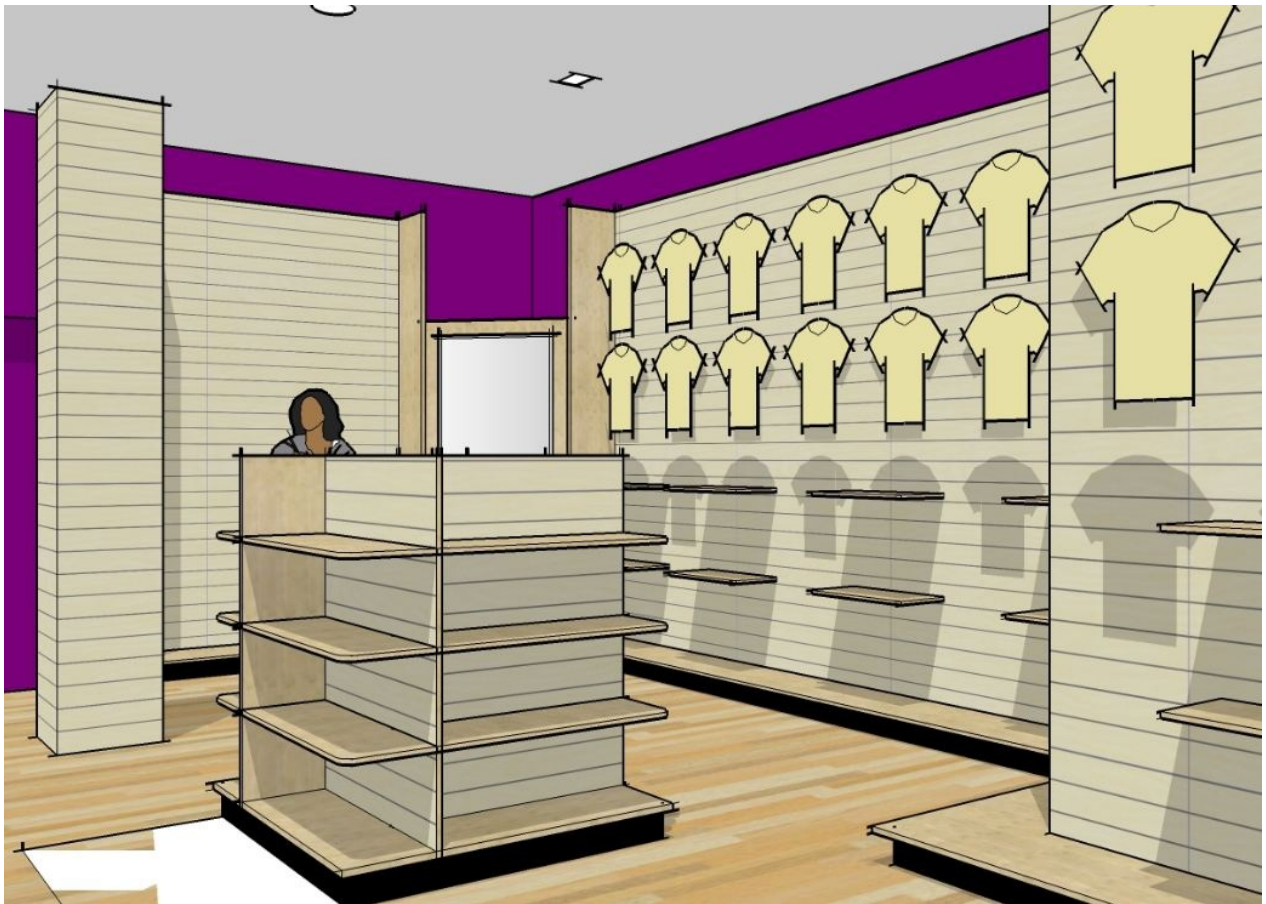
# FASHION DISPLAY RACKS

## STAR RACKS

1042mm

396mm  250mm

1042mm

250mm

396mm
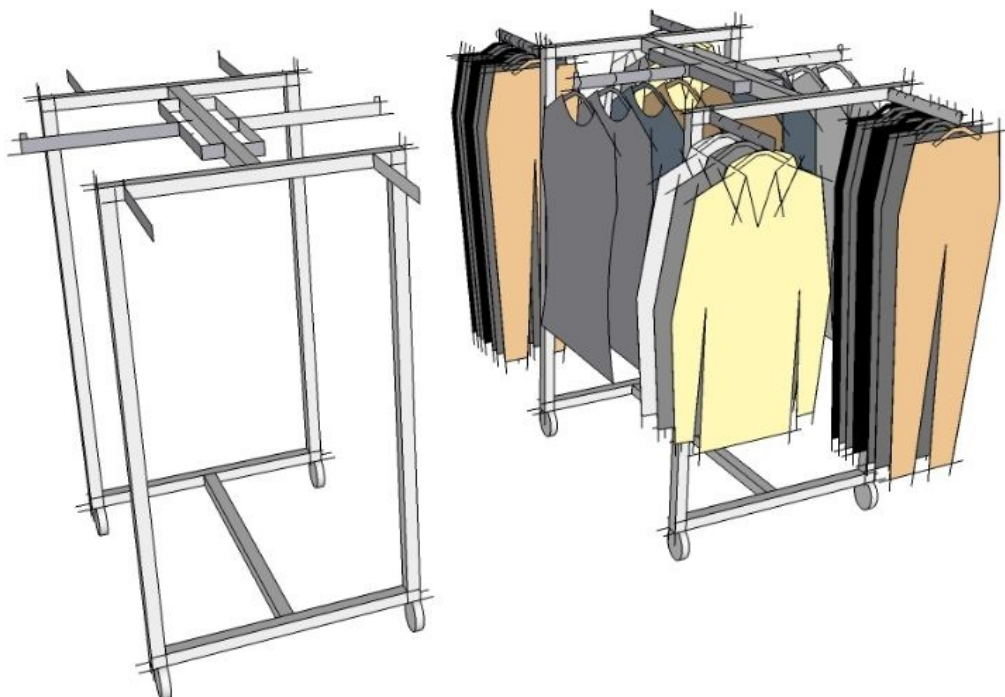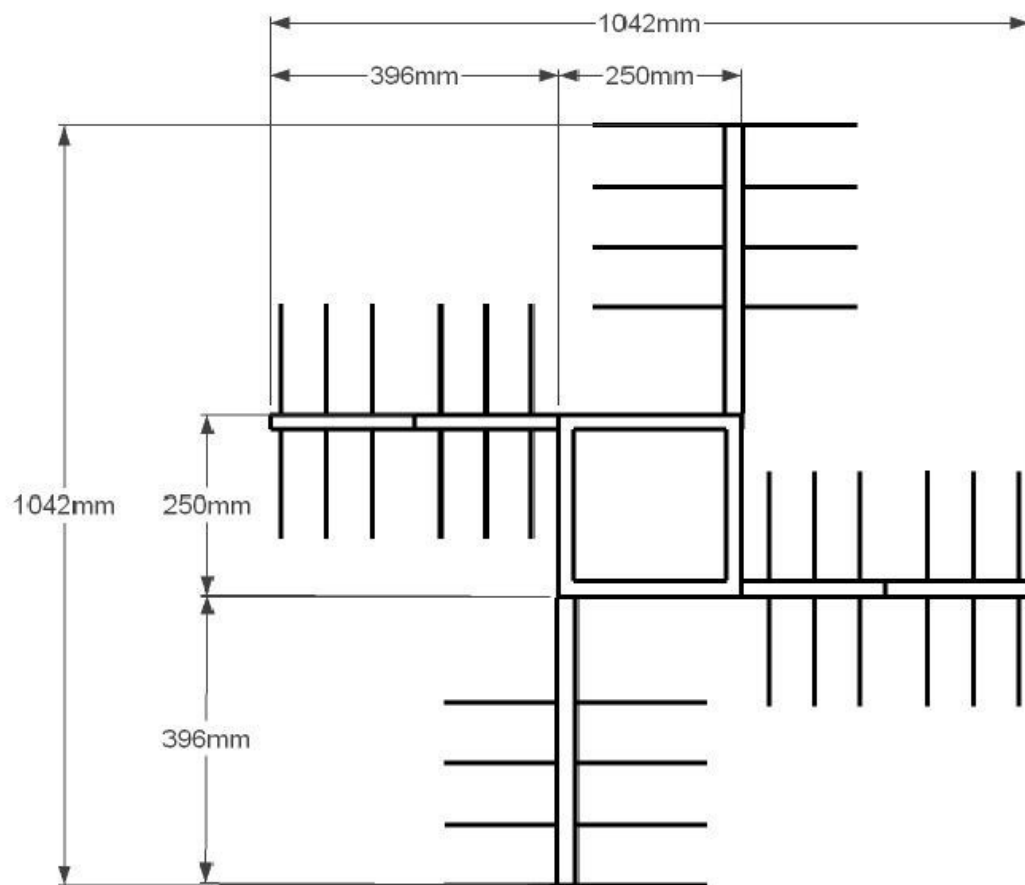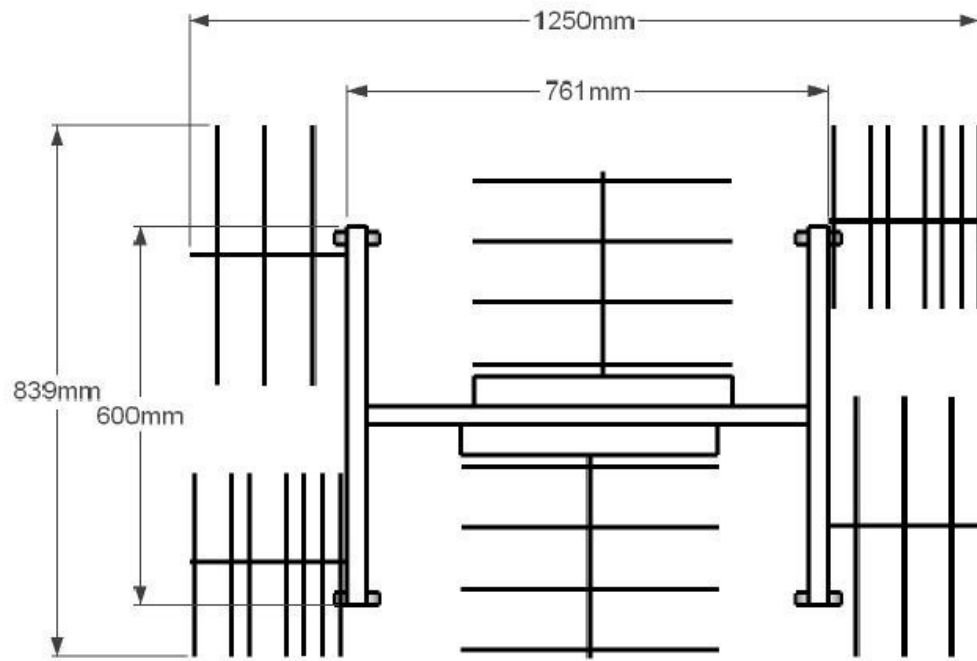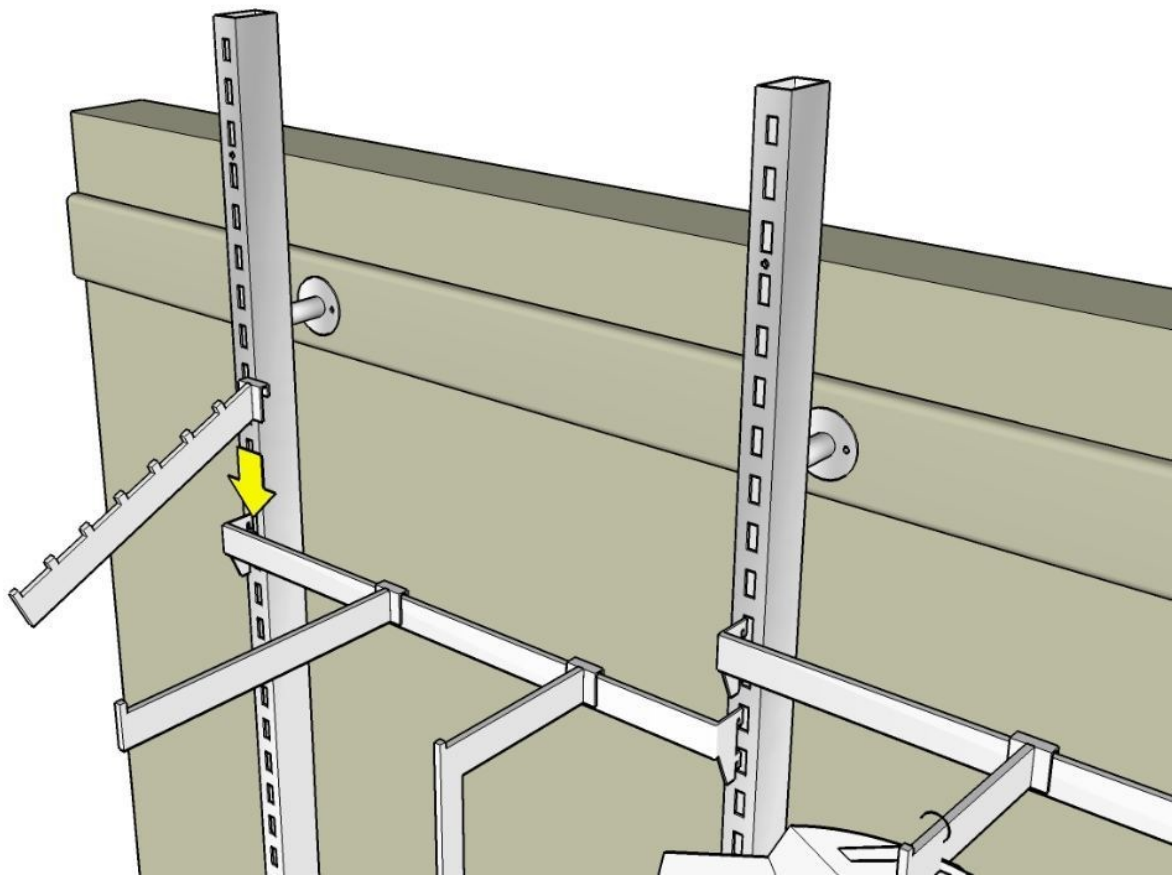
# SLOTTED WALL POSTS

# WALL POSTS VARIATIONS
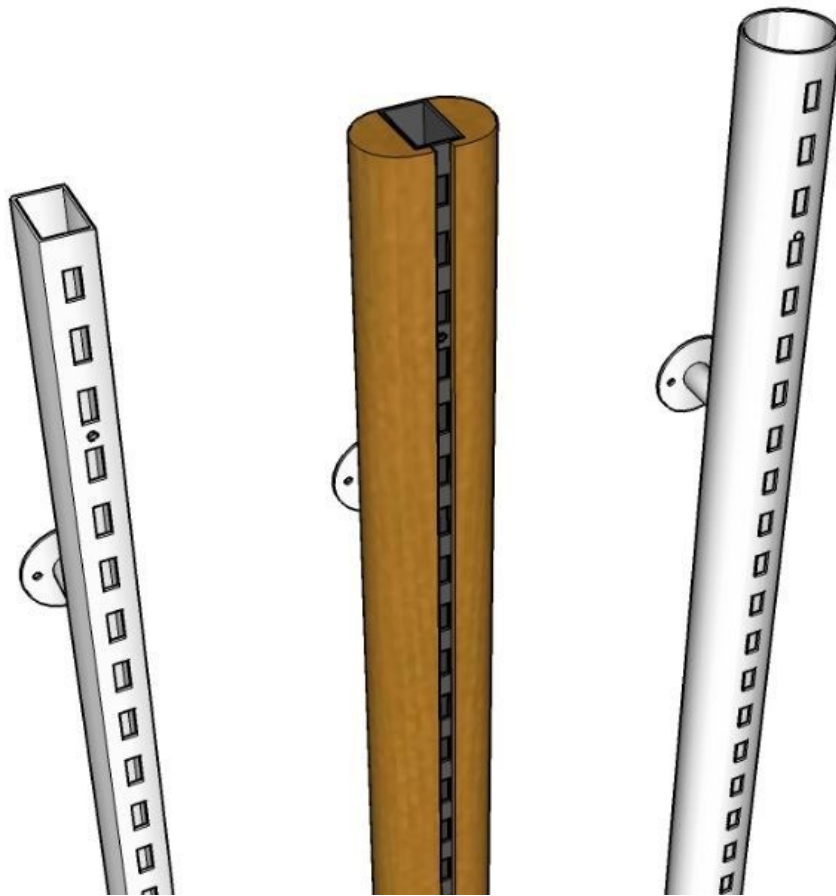
# WALL STRIPPING TYPES
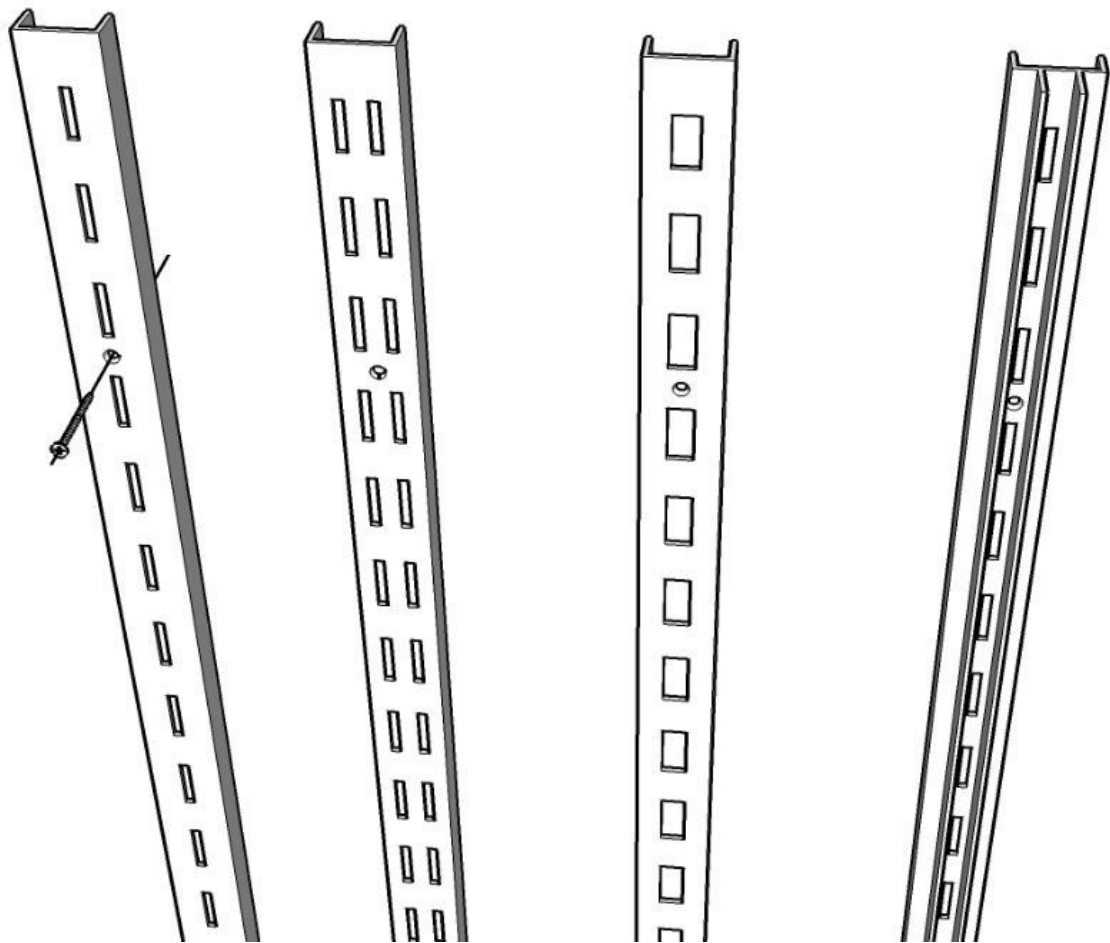
SUITABLE FOR:

• clothing • general merchandise

WHEN SPECIFYING, BE SURE TO INDICATE:

• single sided, single slotted • single sided, double slotted • For posts indicate double sided.

OTHER NAMES:

• slotted tube • metal stripping • wall standards

REBATED OR CONCEALED?

For a more finished look, you can use rebated or concealed stripping to hide the metal strip
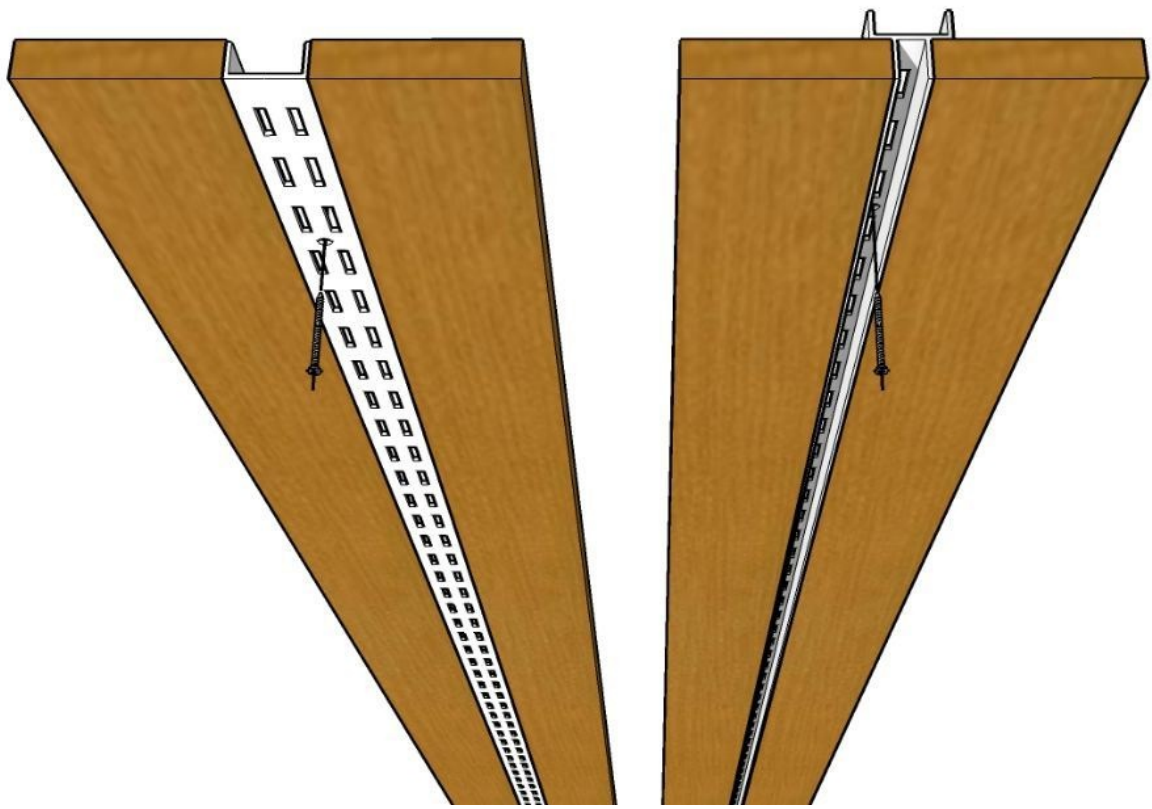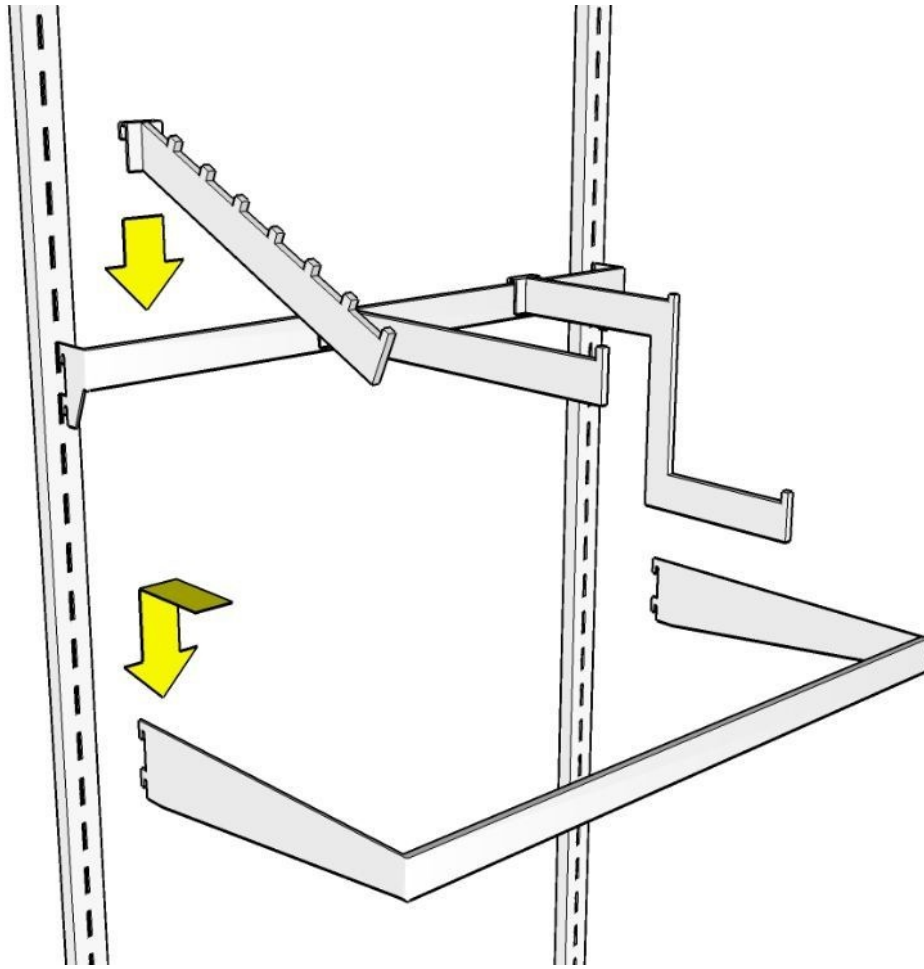
# THE WALL STRIPPING SYSTEM



You must space the bays according to the fittings Typical spacings are 600, 750, 900, 1200mm

# GREETING CARDS

## WALL CARD FIXTURES (SINGLE SIDED)

12 – 15 tier display modules lean against wall

Bases can have draw storage
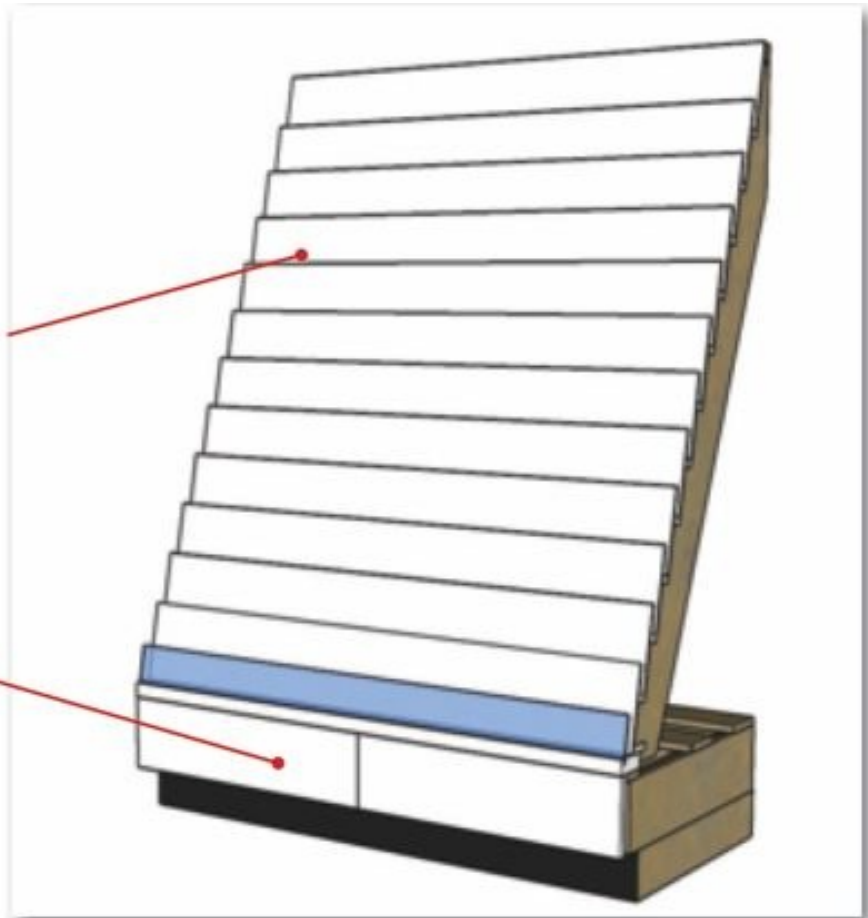
12 tier display

2 Modules back to back

Acrylic or glass front tier
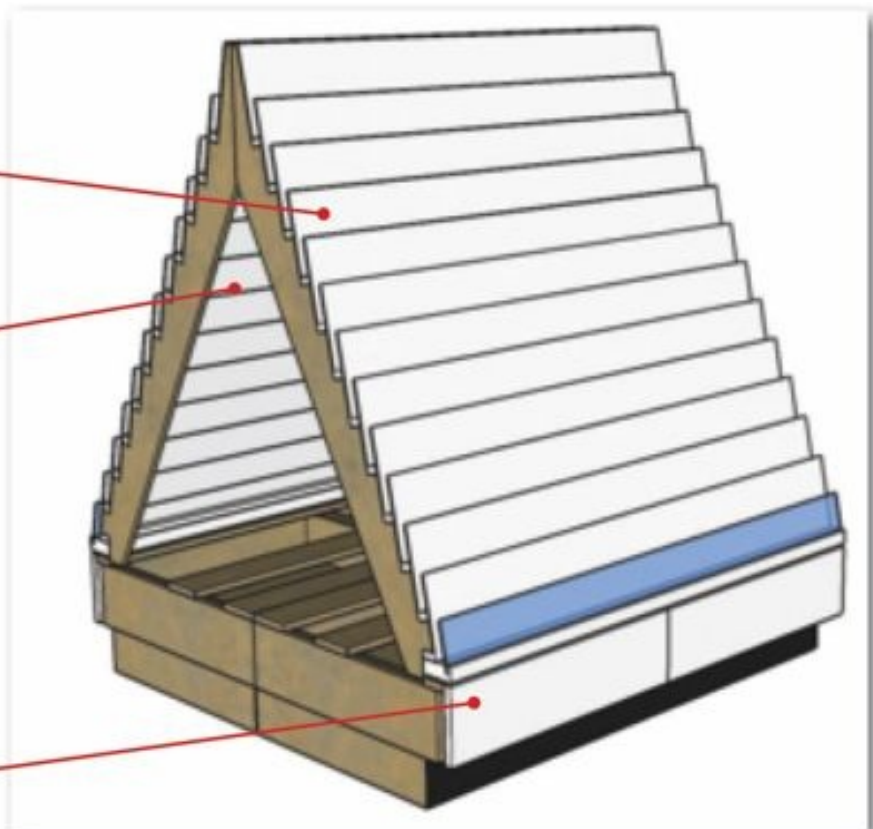
# CUSTOM FIXTURES

ROUND PROMO TABLE
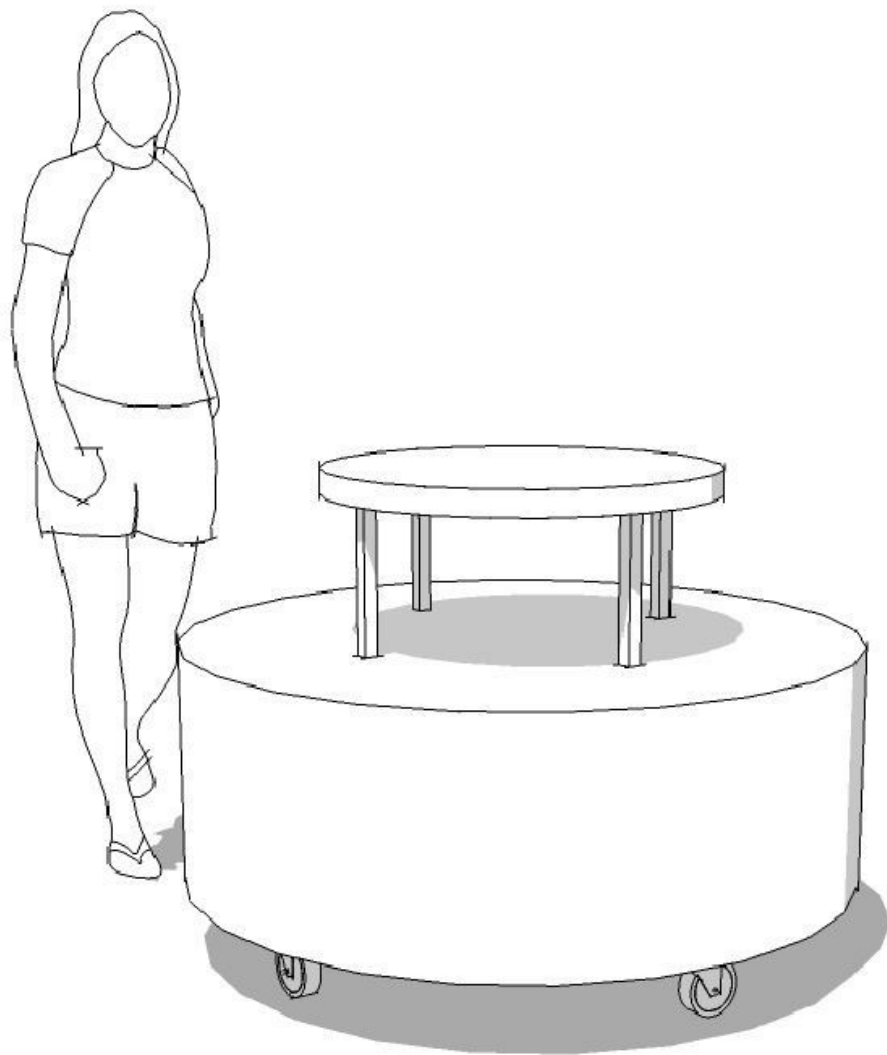
MOBILE GONDOLA
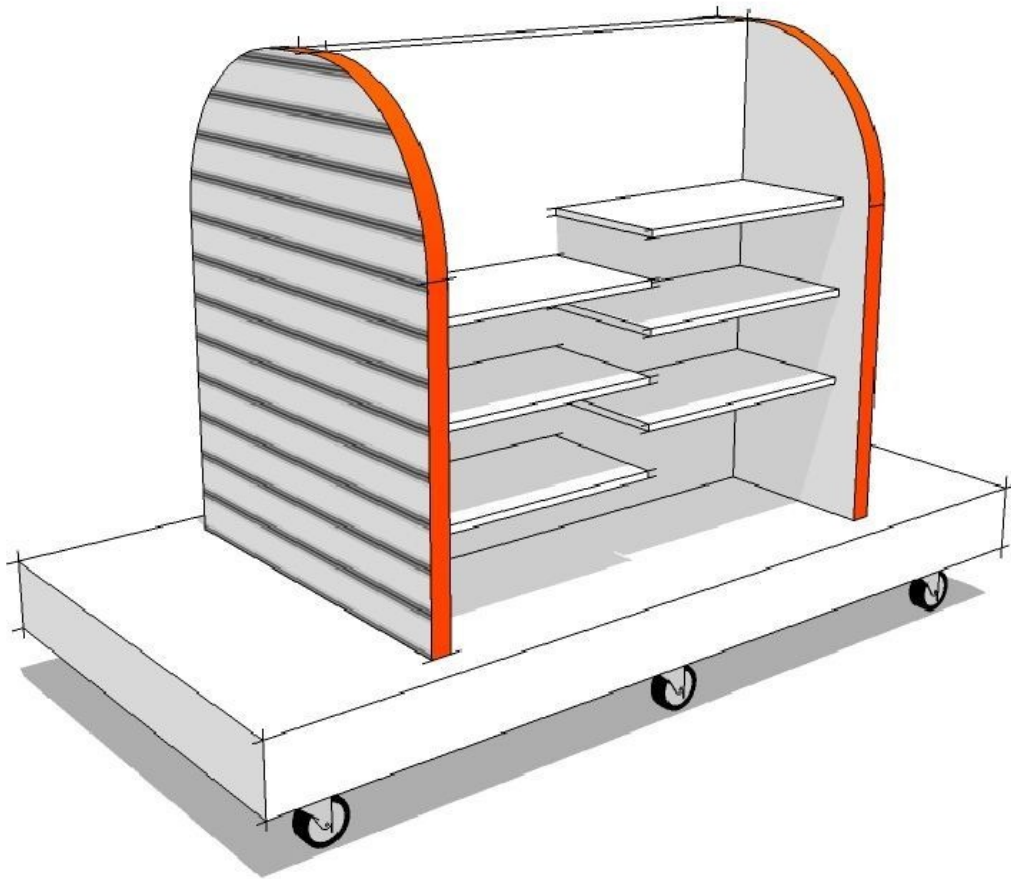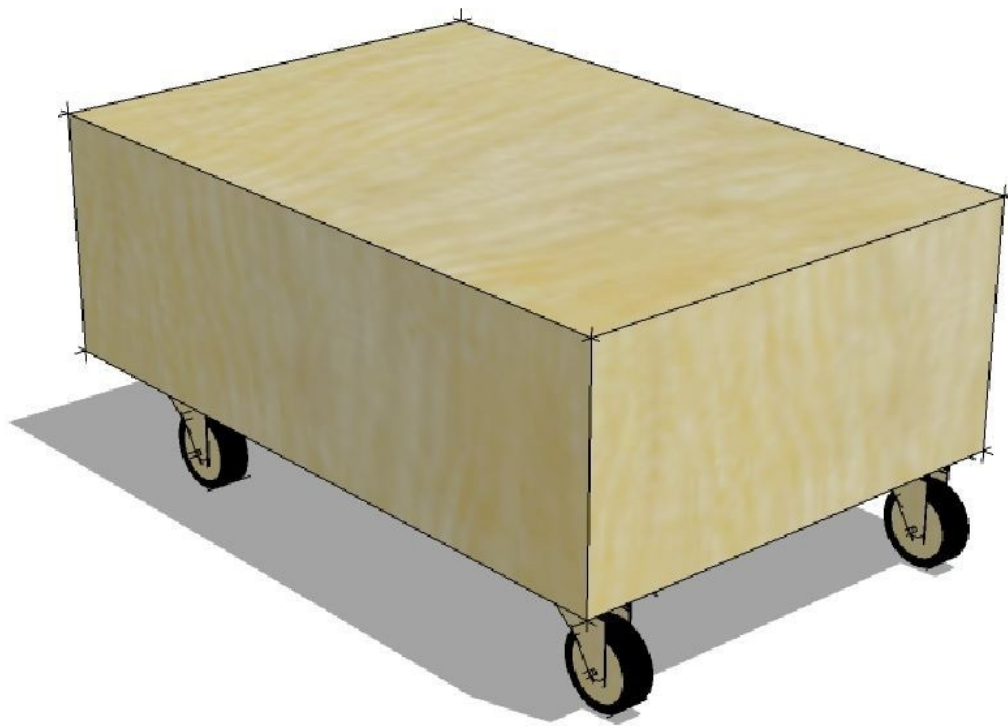
# CUSTOM CENTRE DIAS DISPLAY
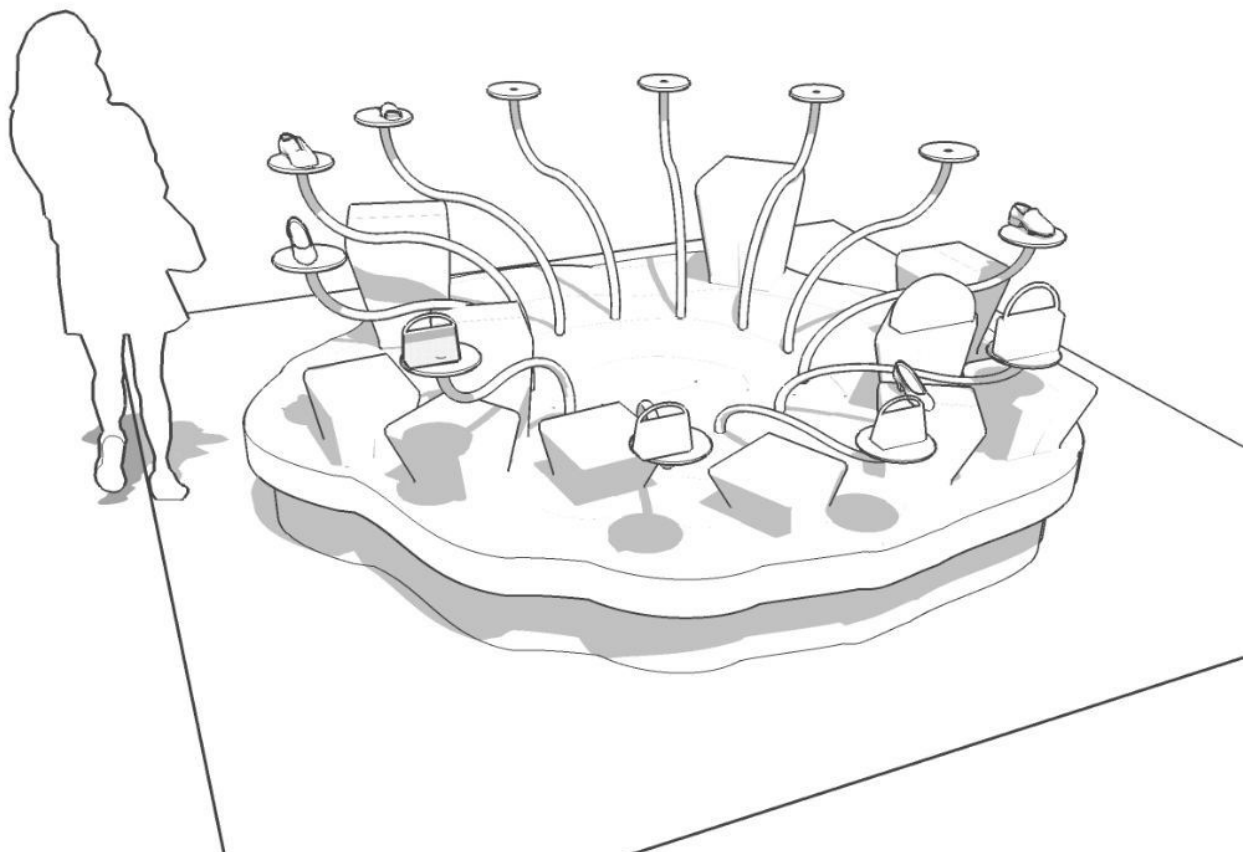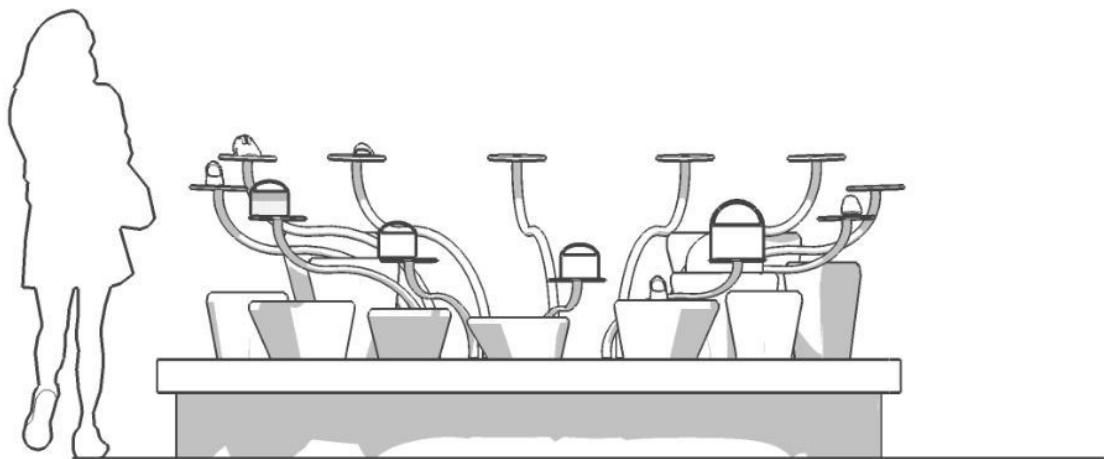
**CONSIDER**

*Before we move onto to Retail Identity, we need to reflect on our design and consider the following issues.*

GENERAL ISSUES

- Do customers need space to line up in front of a service counter?
- Are there any dead corners where customers are unlikely to walk?
- Are there any hidden corners where thieves can conceal products?
- Do staff have a clear view around the store from the service points?
- Does the traffic flow encourage customers to walk in a circular motion around the store rather than just straight in and straight out?
- Does your floor plan need to include supplier units, such as refrigeration units and displays?

STAFF

Look at your layout through the eyes of a staff member working in the store to determine whether any refinements are required to the layout:

- Where would you stand in quiet times?
- Will counters accommodate two or three staff in busy times?
- How easily can you move between counters, aisles and around the store?
- What can you see from the service counters?
- Are there any hidden areas that could be a security risk?
- Where will you store extra products?
- If staff need to go 'out the back' are there any important spaces unattended?
- Can you see customers coming and going from the front door?
- Can you call for extra help when your area gets busy?

DIFFERENT TYPES OF CUSTOMERS

Look at your layout through the eyes of people with disabilities, parents (especial parents with prams), kids and the elderly.

- Is there easy access over flooring and through aisles?
- Can kids climb up or pull things down?

CUSTOMERS

Look at your layout from the point of view of a new customer entering your shop:

- What will they see at the front door?
- Can they see a clear path from the entry to the back of the store?
- Will they be able to make sense of the store's layout and traffic flow?
- Can they easily see where to go for help?
- Are there obvious shortcuts across the store to facilitate browsing?

## SHOPLIFTERS

Finally you should consider your store layout through the eyes of more dishonest customers such as shoplifters and robbers.

- What do they see around your store?
- Can they hide anywhere?
- Can they easily run in and out?
- Can they corner staff?
- Can they see cash or access registers?
- Can they see security measures?

# 6

# RETAIL IDENTITY

*A picture is worth a thousand words.*
NAPOLEON BONAPARTE

Whether it's a logo, a typeface, a colour or a pattern, most businesses place great importance on a two-dimensional graphical representation of their identity.

This is because the human mind is very keenly attuned to distinguishing colours and shapes much more quickly than reading words and information. A simple picture or shape can be instantly recognised by customers and associated with a business's brand attributes.

Associating your business name with a unique picture, shape, colour or design is a powerful way to:

- Make a statement about what you do

- Differentiate yourself from competitors.

Typically, Retail Identity is applied to every aspect of a retailer's communications with customers, suppliers, partners and investors. You can see Retail Identity used extensively in advertising material, packaging, signage, stationery, uniforms, web sites and so on. While many businesses want to stand out to all entities both before and after themselves in the supply chain, a retail business's most important audience is its customer.

In store design, Retail Identity plays a big part in the customer's perception and decision-making process. Unlike other types of businesses (such as accountants, builders, doctors, gymnasiums, mechanics and the like) where the business image is mainly portrayed in advertising and stationery, retail businesses can receive a good deal of custom based purely on the external appearance of the premises. Though some customers may have a pre-determined store destination, others will enter a retail store purely on impulse after walking past an attractive or interesting

store front.

Due to the nature of a customer's experience with a retail business, Retail Identities must satisfy unique criteria to work successfully.

*The six key elements used in a Retail Identity are:*

1. Business name
2. Business logo
3. Colour scheme
4. Positioning statement or catch-phrase
5. Background pattern element
6. Photographic imagery

# 1. BUSINESS NAME

*The name of your retail store should be seen as a permanent advertisement for your business.*

Not only should it say who you are but also give an impression of what you do. While many large established businesses have simple one-word names that do not necessarily imply anything to do with the business (such as McDonalds, Tiffany & Co, Nike, Ford and Virgin) this is due to "education saturation". Saturation usually occurs over several generations whereby the public has grown up with the brand's fundamental attributes and now instinctively associates these with the business.

New businesses will not have this benefit and need to select the best name that suits their business's marketing objectives. Alternatively, existing retail businesses should consider how to tweak, abbreviate, hyphenate or add words to improve the marketing interpretation of their name.

Selecting a business name is a very subjective process, as ultimately, the customers in that market will judge the success of any particular name. While this effectively means there are no hard and fast rules, here are some general guidelines by which you can assess potential name candidates.

**ABILITY TO INVOKE THE PERCEPTION OF A UNIQUE QUALITY .**

Does the name conjure an image in the mind of a particular market position, such as high quality, low prices, high-tech, fun, serious, big, small, strong or delicate? It

does not need to specifically say or include a real word, just imply a perception of a particular quality that's in line with your desired market position.

*Unique quality:*

FUSION DENTAL | SWAGMANS SPIT ROAST | CULINART (creative catering) | WHITE LADY (funerals) | THE HAIR GODS (hair salon)

## DISTINGUISHABLE FROM COMPETITORS.

Is the name unique in the market place and easily distinguished from other businesses, especially competitors? The most easily distinguishable names are those that are not only different sounding, but also use a different context to competitors. For example, in the Australian mobile phone retailing industry, most names sound hi-tech and include "tel", "phone", "com", "net" or "mobile" (Telstra, Vodafone/Digicall, Fone Zone, All Phones), whereas Three, Optus, and even Crazy John's break this mould.

## EASY TO READ AND SAY.

Sometimes names that sound good do not read well and vice versa. This may be because of unique spelling, a clever pun that only works in one method or even a foreign word that by local convention is pronounced differently. While this can be a unique point of difference, it often confuses customers and makes word-of-mouth marketing difficult, not to mention phone book or internet searches. Make sure you check your name candidates by reading and speaking them aloud to others.

QUIRKY BUSINESS NAMES:

LOAVES AND FISHES

(a take away food outlet)

A SALT AND BATTERY

(a fish café)

ELECTRICITY BILL

(an electrician)

HUMBLE PIE

(a quality bakery)

## TIP

To test how easy it's to read and say:

1. Saying your name out loud over and over both quickly and slowly will help to pick up unusual flow characteristics.

2. Ask a friend to read it out and another to listen and write it down. You might be surprised with what you get!.

## EXAMPLE

- THE MEAT-ING PLACE (a butcher) works in written form but does not translate in spoken form.

- SPITS N' PIECES (spit roast catering equipment) Spit Roast is a term understood when the words are together, but by itself "spit" has less desirable connotations.

- SIGNMAN SAYS the pun is too subtle to pick up in spoken form.

- DE KING (timber decking contractor) the pun can be seen in written form but when spoken it's difficult to understand.

- THE PIERCING SHOP A Hole New Experience again the pun works only in written form.

Also, multi-word names that have the first letter of a word the same as the last letter of the proceeding word can create an awkward pause that disrupts the flow of pronunciation, such as *"Magic Cakes" or "Cherub Beauty" or "Fit-Tech"*..

## EFFICIENT ENVELOPE.

*Your retail name will take pride of place on your store front and, more often than not, will have to fit into a rectangular space on your building or over your door.*

The smallest rectangular envelope of space you can fit around the letters in your name will define how big the name will appear in any given space. This is most affected by whether your name will be written UPPERCASE, Title Case, or lowercase, and also whether it contains any lowercase ascenders or descenders (such as b, d, f, g, h, j, k, l, p, q, t, and y). These "necks and legs" can limit the size your name can appear on signs by increasing the envelope. Consider the way multiple words will be arranged as well. Stacked words are difficult to fit on a sign

panel, whereas a single line of words is more desirable.



equal | SHOP NAME | words fill out a rectangle
UPPER CASE

equal | Shop Name
Title Case | gaps top & bottom reduce available letter height

equal | shop name
lower case
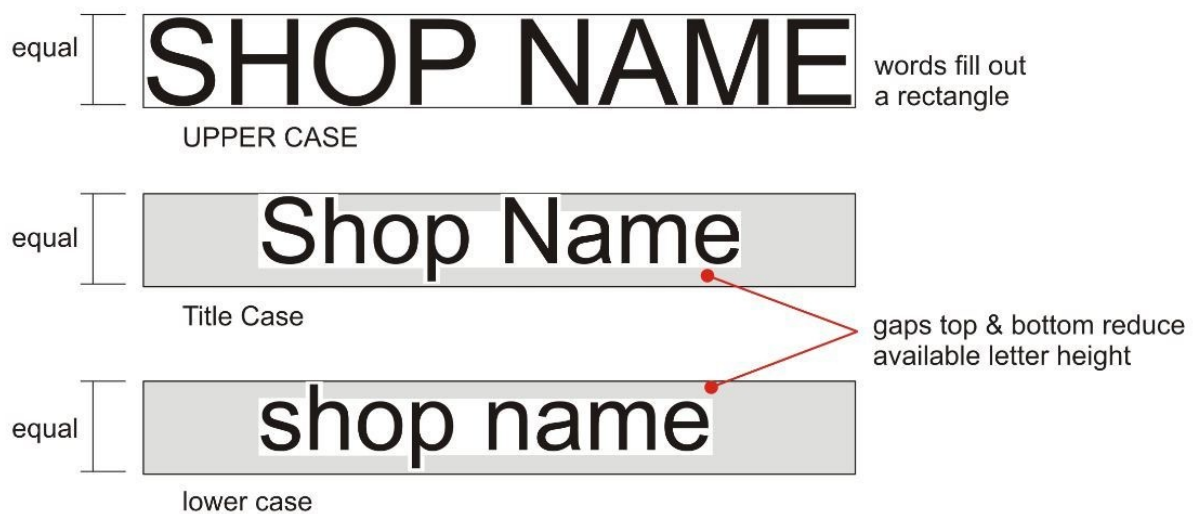


*news man*

*paper people*

News2go has an efficient signage envelope that's easy to apply to horizontal spaces.



news2go

The Paper Boy signage is tall and difficult to apply to horizontal spaces making the logo will appear small on a shop front.

**Vertical Logo**
difficult

**Rectangular Logo**
(better)

**Horizontal Logo**
(best)

**Shopfront Application**
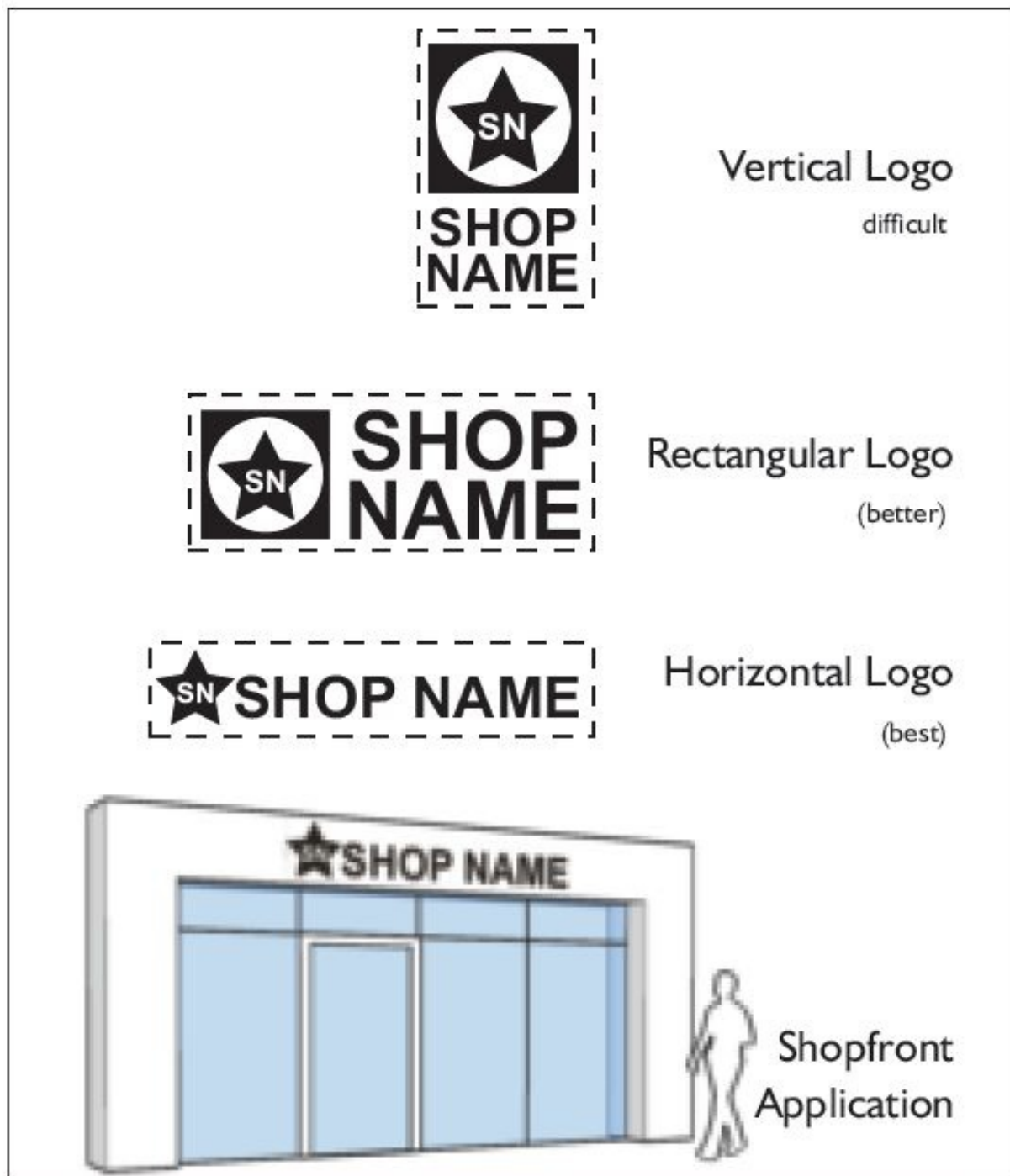
**NICKNAMES.**

When customers become familiar with your store name, they will often seek to use an abbreviation as a quick way of saying it.

**EXAMPLE**

McDonalds becomes "Maccas"

Woolworths becomes "Woolies"

Sometimes these nicknames are even officially adopted by businesses KFC (Kentucky Fried Chicken)

NAB (National Australia Bank)

Think about how customers might abbreviate your name to make sure there aren't any obvious silly or undesirable versions.

*Direct Import Customs*

*Australian Security Services*

**ALLITERATIONS**

A common method for making a multi-word name more memorable is to select words that start with the same letter, such as

**EXAMPLE**

Bella Bonboniere, Busy Bookkeeping or Ball Breaker Billiards

This is called alliteration and can work well if the associations logically apply.

# 2. BUSINESS LOGO

A pictograph or logo design can be a strong visual recognition element for any business.

Retail businesses must also make sure it's practical in retail applications. Consider the following practical requirements when developing a logo design:

**SIMPLICITY**

The application of your logo to your store front will often require the manufacture of 3-dimensional illuminated signage.

This type of sign manufacture has limitations on the amount of detail it can successfully convey. The more ornate your logo design, the more difficult it will be to reproduce in 3-dimensional illuminated form.

**TIP**

KEEP IT SIMPLE

- Communicate your category.

- Be unique.

- Alliterate (use the same first letters like Bubble Bee).

- Make it easy to pronounce.

- Try shock value.

## EFFICIENT ENVELOPE

As discussed in the business name above, your logo must also fit into a horizontal rectangular space that will make it suitable to appear at an appropriate scale on a sign panel beside your business name.

## DUPLICATION

Some logos incorporate the business name into the design. This can look good by itself; however, if a larger business name is also written on the sign it can look repetitive. To avoid repetition, try not to include a business name in the logo unless it's big enough to stand alone. Some logos incorporate the business name into the design.

## AMALGAMATION

The best retail logos are the ones where a unique shape or design is incorporated into the writing of the name itself. This can be achieved by adding an underline, box, background shape or a modified or stylised typeface. A unique typeface is often enough to create differentiation, therefore taking away the need for a separate logo design. This type of logo offers the best recognition value to customers, as they only have to remember one design in the amalgamated logo,

not two (logo + name). It also simplifies the amount of signage applied to your store front, which saves money and reduces confusion.

**TIP**

Successful amalgamated logos have the business name dominant within the logo space.

news2go

revolver clothingco.

aroma VILLAGE CAFE

my big event

EVEN ADAM

in2lunch

# 3. COLOUR SCHEME

Colour is non-verbal communication; it has symbolism and meaning that goes beyond ink. UNKNOWN Colour is a powerful psychological tool. We identify with colours on a fundamental level and associate meaning to different colours in everyday life. It could be as simple as red means stop and green means go or as complex as the beauty of an array of orange and yellow in a sunset. Even in nature, red is the universal signal for danger, bright yellow and purple flowers attract wildlife, and green signifies new life.

In Retail Image design, colour can be the most important differentiator for positioning a business in the customer's mind. Let's demonstrate: if a group of people were asked to think about a yellow versus a green company in the photographic film industry, most could probably identify Kodak and Fuji fairly quickly. Similarly, if they were asked to identify who is red, yellow or blue in the car rental industry, most could name Avis, Hertz and Budget. What about petrol stations – can you name the green, yellow, and red companies? In Australia they're BP, Shell and Caltex.

Colour can create an identity almost by itself. Notice too that the same colour can stand for different companies across different industries. Just because yellow is taken in film, doesn't mean it can't be used in car rentals or petrol stations. Large companies recognise the value of colour ownership and invest great amounts of time and money into strategic marketing to "own" a colour scheme in the customer's mind. When a customer can identify a business simply by its colour, the business has a powerful position in the market.

There is a wide volume of literature available discussing the meaning and interpretation of colour in design, as can be seen with any internet search. The following page is just a brief representation of how our minds associate colours with physical and emotional attributes.

Our minds associate colours with physical and emotional attributes.

**BLUE**
Sky
Sea
Water
Religious Feeling
Peace
Faith
Stability
Melancholy
Trust
Loyalty
Wisdom
Tranquility
Integrity

**GREEN**
Money
Growth
Environmental
Fertility
Envy
Spring
Freshness
Stability
Loyal
Healing

**PURPLE**
Royalty
Power
Nobility
Luxury
Spirituality

**BROWN**
Conservative
Stable
Outdoors
Fall
Earth
Organic

**YELLOW**
Energy
Sun
Happiness
Cheery
Creativity

**RED**
Fire
Love
Passion
Energy
Revolution
Anger
Power
Debt
Danger
Heat
Warning

**ORANGE**
Joy
Sunshine
Creativity
Determination
Success
Encouragement
Autumn
Construction

Selecting a colour scheme for your Retail Image can become weighed down with sophisticated analysis of the meanings and inferences. The best method is a very simple three-step process of elimination. It's based on the fact that human recognition of colour is directly proportional to colour purity. That is, the purest or primary colours: red, yellow and blue are the most recognisable, followed by the secondary colours: green, orange and purple.

Ideally, the first preference for any business identity is a single primary colour, as these are the best and strongest identifiers.
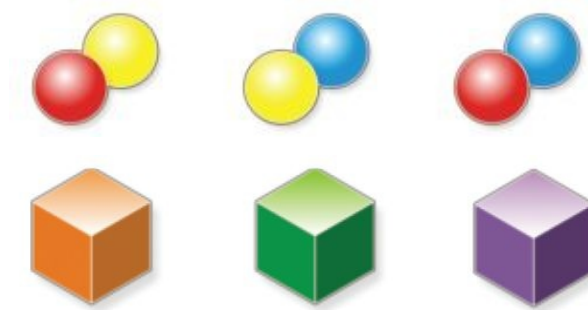


The second preference is either a single secondary colour or a combination of two primary colours.

The last preference is a combination of two secondary colours.

PURITY RULES

Avoid more than two colours in your logo, as colours may compete for attention and confuse the identity.

An exception to this rule is if your design uses the rainbow format where several colours (could be four to seven) are used in equal proportion in a logo to simulate a rainbow. Black and white are not strictly colours so they can successfully compliment a two colour scheme.

**EXAMPLE**



This colour scheme uses the primary colour red as the dominant colour identifier and the secondary colour orange as a complimentary colour.

**HOW TO FINE TUNE COLOURS**

You can fine-tune a colour combination if you want to steer away from your competitors using the following techniques:

- Manipulate the saturation or intensity of the colour slightly to differentiate from others (red can be anything from pink to burgundy, green can be lime or heritage, blue can be sky or navy)

- Adjust the ratio of each colour to say 70/30, 80/20 or 90/10 %

- Change the background between white, black and grey

## ACTION

Identify your major competitors (in particular, the dominant businesses in your industry) and list their names on a piece of paper. Starting with the primary colours, ask yourself.

*Q. "In the customer's mind, who's associated with red, yellow or blue?"*

Write the colour association next to the name. If one of these primary colours is not "taken" that should be your first colour preference.

Once completed, move on to the secondary colours.

*Q. "In the customer's mind, who is associated with green, orange or purple?"*

Again fill in the colours against the names and identify any colours not "taken" and add them to your preference list.

Once you have finished with the primary and secondary colours look at two-colour combinations. Is anyone known for a combination of two primary colours? Write these against your list and add any not taken to your preference list.

Hopefully you should have a list of at least two or three colour scheme preferences to choose from. If not, move onto combinations of **one primary** and **one secondary colour,** then finally a combination of **two secondary colours.**

To help you work through this exercise, the following table shows all twenty one possible colour combinations available using the selection process.

## TIP

Designers, printers and sign makers use Pantone Matching System (PMS) as the worldwide standard reference for graphic colours. You can purchase a PMS colour swatch fan deck online at www.pantone.com or ask your graphic designer.

*Once you have completed this exercise, you should be able to make a selection from the top two or three preferences on your list. This process dramatically simplifies your decision allowing you to focus on other factors such as appropriateness for your industry or even just personal preference. If you follow this process, you can rest assure that the colours you choose will have the highest recognition value currently available in your industry.*

**primary**

red
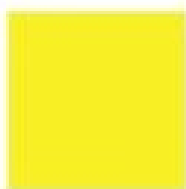
yellow
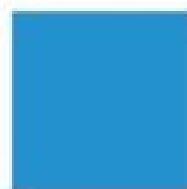
blue

**secondary**
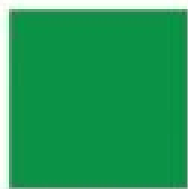
green
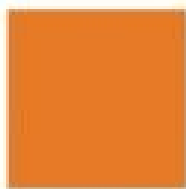
orange
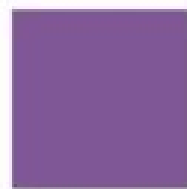
purple

**primary combinations**
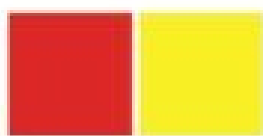
red / yellow
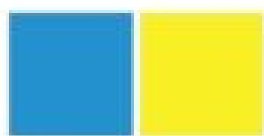
blue / yellow
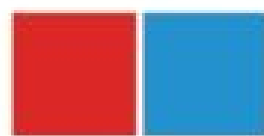
red / blue

**primary / secondary combinations**
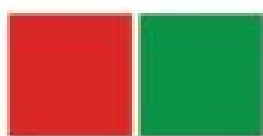
red / green
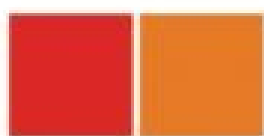
red / orange
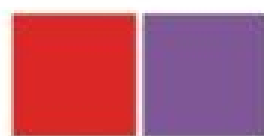
red / purple
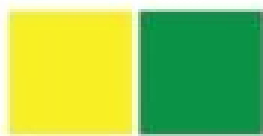
yellow / green
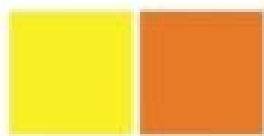
yellow / orange
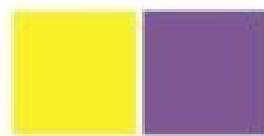
yellow / purple
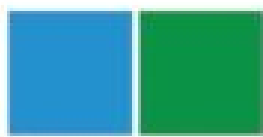
blue / green
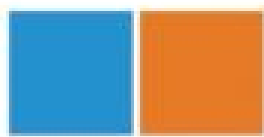
blue / orange
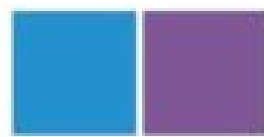
blue / purple

**secondary combinations**
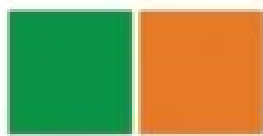
green / orange
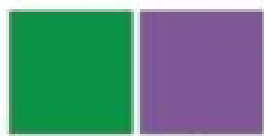
green / purple

orange / purple

**primary**
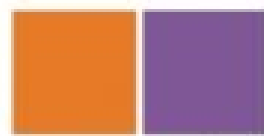
red
black
grey

yellow
black
grey

blue
black
grey

**secondary**

green
black
grey

orange
black
grey

purple
black
grey

**primary combinations**

**primary / secondary combinations**

**secondary combinations**

# 4. POSITIONING STATEMENT OR CATCH-PHRASE

A short statement or catchphrase positioned alongside your store name is a good way to build recognition for your business brand. Your storefront is a large billboard for your business, which is a valuable marketing tool – especially for small businesses without the budget to educate their market through saturation advertising.

You may already have a positioning statement for your business, as part of your business marketing plan, but it may not be in an appropriate format for signage.

When creating your positioning statement you should consider the same criteria on readability, envelope and duplication as outlined for the business name and logo previously. It's also important to consider how the statement will fit next to your name and logo.

*Q. Does the name and logo work best above, underneath or to the side?*

# 5. BACKGROUND PATTERN ELEMENT

*The background pattern should be applied as a secondary design element.*

It's used to "whisper" your image to customers rather than "shout" it. By creating a 2D pattern design out of your logo or typeface, you will have a decorative element that you can apply in subtle colours to large surfaces such as walls, floors and sign backgrounds. The effect is to remind customers of your identity without having to spell out your name over and over. It's a particularly effective element to use with internal signage. Ask your graphic designer to create several pattern design options.



Logo and pattern design

mindbody me
skincare basics for everyone

Logo Design

Pattern Design

aroma cafe

Logo Design

Pattern Design

Pattern Design

shortblack cafe

Logo Design

Logo Design                    Pattern Design
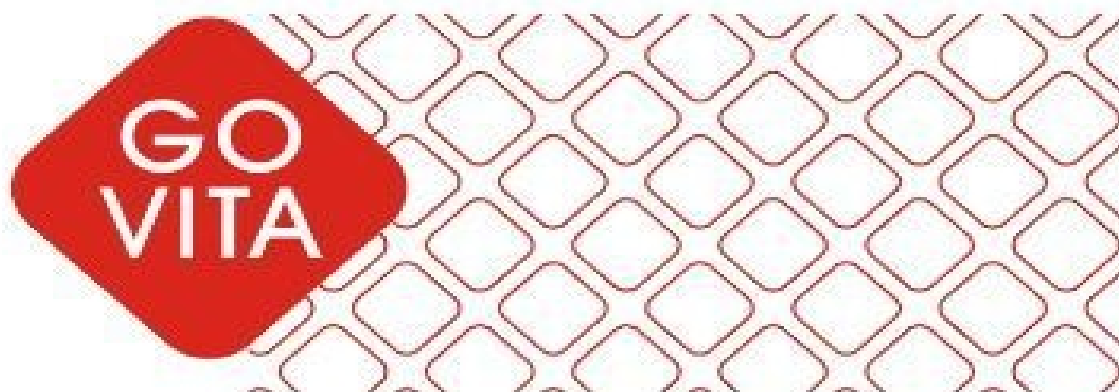


Logo Design                    Pattern Design
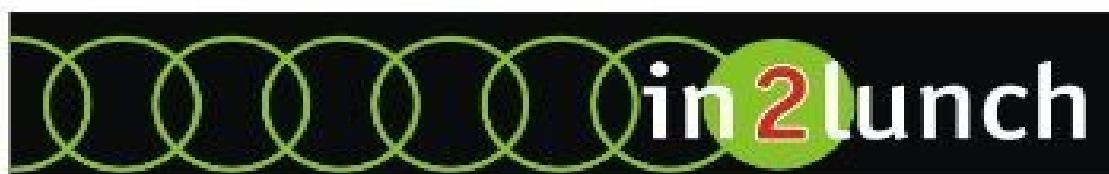


Pattern Design                 Logo Design



Logo & Pattern Design

# 6. PHOTOGRAPHIC IMAGERY

*Retail designers use photographic imagery (also known as "lifestyle graphics") to show people using the products sold in the store.*

Whilst a simple concept: "show the customer a picture of someone using our product so they can identify with a real person instead of an inanimate object", it works and is used extensively throughout the advertising industry. While this borders on advertising rather than Retail Identity, the fact is that large lifestyle images incorporated into your signage design can improve your store's appearance. In fact, the people in your pictures do not even need to be using your product.

Often retailers use happy, attractive people who match their target market. Further to this, you do not need to use people. You can use any image that conveys a positive emotional response in line with your business image. When placed with the business logo and catch-phrase, the happy feelings rub off and become associated with the business. You can read more about lifestyle graphics in the next chapter on signage.

VIBE nail studio
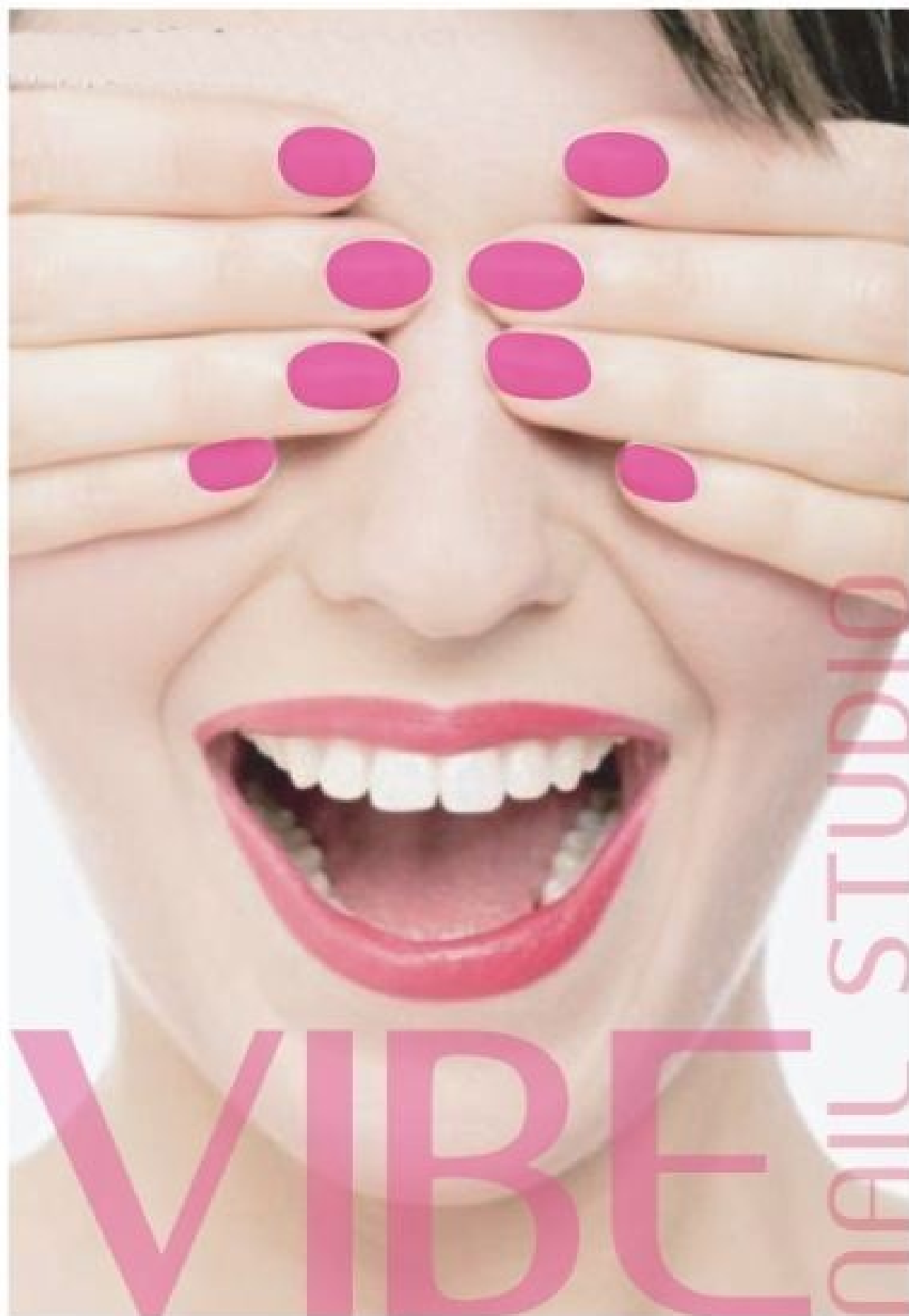
nail salon

In the following pages, I have included a number of examples how logo and signage graphics can be incorporated into a retail image.

**LIFE STYLE**

greenwood plaza
PHARMACY

Logo Design



Lifestyle Graphics



Store Design

*Greenwood Plaza Pharmacy*

uses a leafy green background as a play on "Greenwood" and reflects a healthy, positive lifestyle with bright images from nature.



**Supa IGA** uses images of happy, healthy people enjoying fresh food with the motto "enjoy food, enjoy life".

Store Logo & Branding

VIBE

pedicures    manicures    massage    waxing

Store Application

---

my big event
celebration specialists

event

my big event
celebration specialists

event

Logo Options for
Store Branding

Kiosk
Application
Options

---

BW Pharmacy
Bill Waller

Main Logo
(shopfront signage)

prescriptions

medicines

first aid    baby care

cosmetics    vitamins
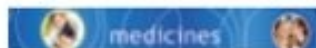
Category Signage

Store
Application

---

Discover

Main Logo
(shopfront sign)

salon beauty    salon skincare    salon harmony

Category Signage
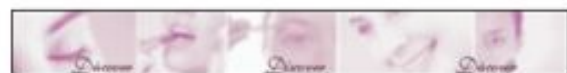
Feature Signage

Store
Application

Tales from the Cropp'd
Antique Photographs & Movies

Words & shapes good for stationery, but difficult to apply to architectural elements

Vertical Logo
(difficult)

Film strip can easily be used as a decorative border in the shop design

Horizontal Logo
(easy)

Horizontal text fits sign space better

Shopfront Application
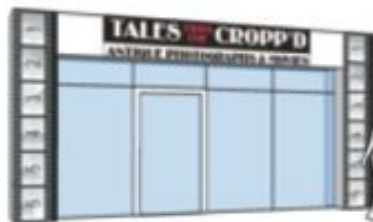
shortblack coffeehouse
Logo
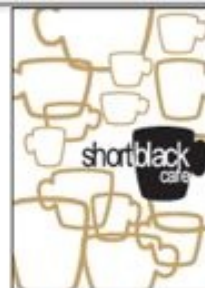
Wall Decoration

Menu Boards

Shop Application

STUDIO 196
Store Logo

Wall Applications

Store Application

revolver
Store Logo

Decorative Wall Applications

Store Application

**SUMMARY**

The six key elements used in a Retail Identity are:

1. Business name

2. Business logo

3. Colour scheme

4. Positioning statement or catch-phrase

5. Background pattern element

6. Photographic imagery

The objective of Retail Identity is to create a unique and memorable identity that will make your store standout in the customer's mind. An identity that is consistent through your store will ensure that every part of your customer's experience will receive the same message.

In the next section, you will learn how to apply all the elements discussed within Retail Identity into all aspects of your store signage.

# SIGNAGE AND GRAPHICS

*Signs, whether words, images, shapes or designs, must all fulfill the desired communication objective.*
MARK MULLER

Signs come in all shapes and sizes and can be applied to almost every surface in a retail business. Businesses use signs to tell customers **who** they are, **where** they are and **what** they offer. Signs can convey information about special offers, provide directions or promote the image of a business. They're a method of permanent communication to engage the outside world.

*Customers read signs in a similar way to how they read advertisements or view information on a website, that is:*

- Attracted by a headline

- Lured into the body

- Invited to take action

- Absorb style or attitude of language and graphics.
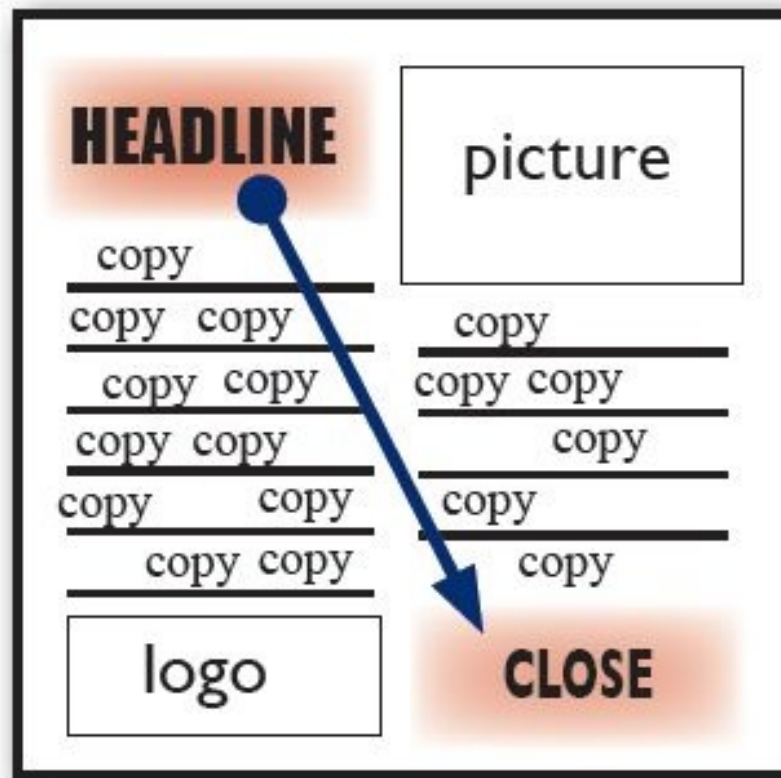
For example, when "reading" a website, our eyes quickly scan the page looking for a way to drill down to our specific area of interest. At the same time, we glance at the header to make sure we're on the right web page and intuitively absorb pictures and images that put us in a certain frame of mind.

We do the same thing when "reading" a retail business. Customers will quickly glance at a store name to make sure they're in the right place, their eyes will pay more attention to promotional signs with special offers or department/directional signs that tell them where to go. Meanwhile, their intuitive minds absorbs graphical colours, images, photographs and pictures that express a design style and marketing position that's more about attitude than information.

Different types of signs "speak" to customers in different ways; however, it's

important that collectively the store's signage portrays a unified message about its identity, products, services and attitude.

To think about this from a marketing perspective, each sign needs to communicate at least one of the four basic types of sales messages:

1. Identify the business
2. State the product or service
3. Make an offer or
4. Indicate a process or direction.

This can be expressed as the who, what, why, how, where and when of retail communication:

Questions to ask yourself

*WHO am I buying from?*
*WHAT am I buying?*
*WHY should I buy it?*
*HOW do I get it?*
*WHERE do I go?*
*WHEN are they open?*

Signs need to be designed and arranged in a way that answers these questions to help customers form a positive opinion, while guiding them in a logical process towards a buying decision. Like a giant interactive 3-dimensional television commercial, your store should take customers on a journey that leads them through the selling process.

In this section you will learn:

- Signage information categories
- How to create a signage program
- How to deliver your message in both words and image
- The different types of manufacturing methods for retail signage.

Once customers understand **who** they're buying from, **what** they're buying and **why** they should buy it, they need to understand **how** to get it.

It's one thing to convince customer s you've got what they want; it's another to get them to part with their money at the register.

# SIGNAGE INFORMATION CATEGORIES

We will now explore how signage information categories apply to retail businesses.

## 1. BUSINESS IDENTIFIERS

Business Identifiers are signs that describe the business's identity, image or personality; they do not necessarily say anything about a particular product, service or price, just the business image.

- Business name

- Logo

- Building or shopfront colour scheme

- Lifestyle graphics including photos, designs, patterns or illustrations.



Together, these identifiers create a snapshot of the business's identity. The colour and shape can be just as important as a name or logo. For example, the viewing distance for petrol stations and car dealerships can be several hundred metres, so the colour and shape of their building and canopy fascias is often recognised long before their name or logo.
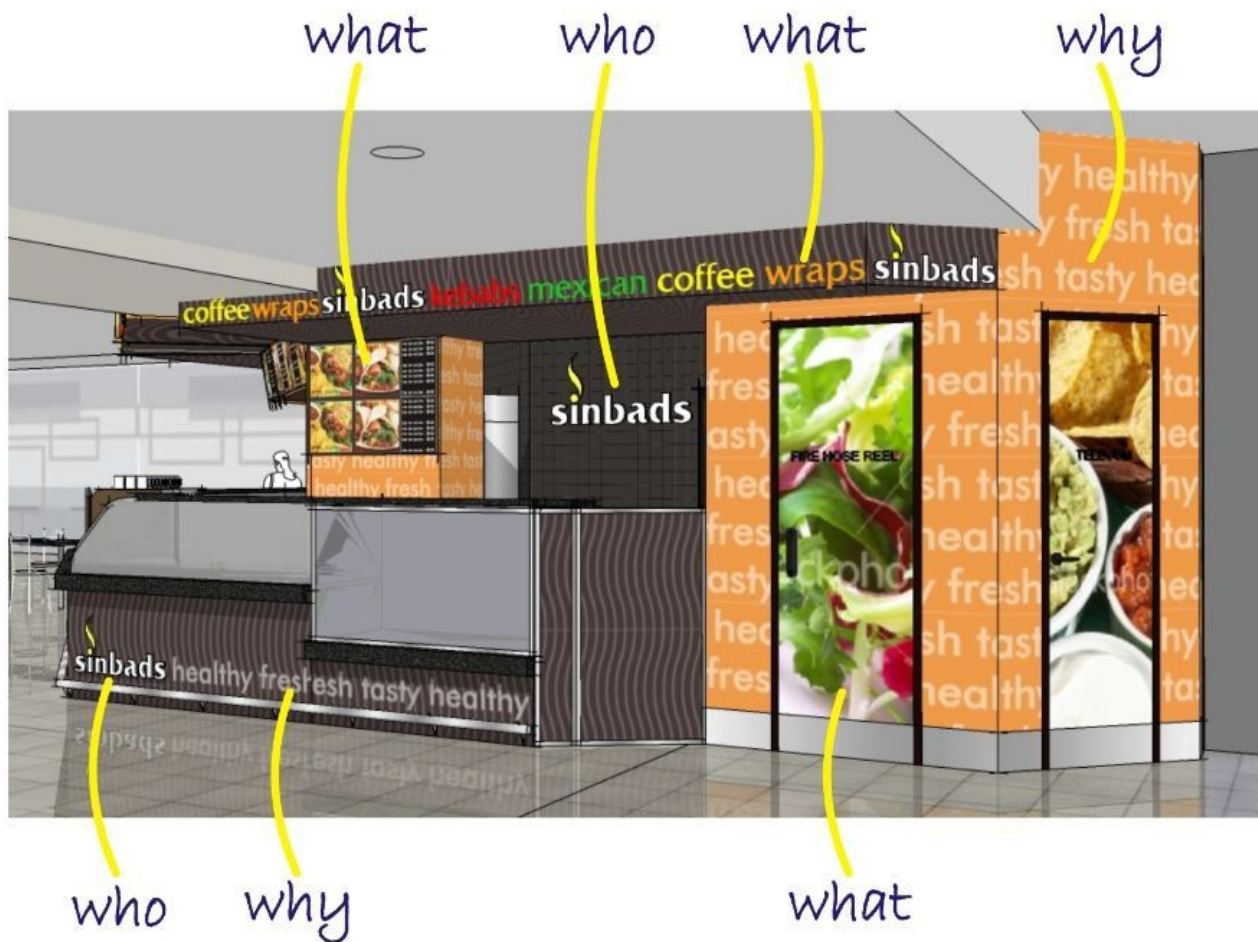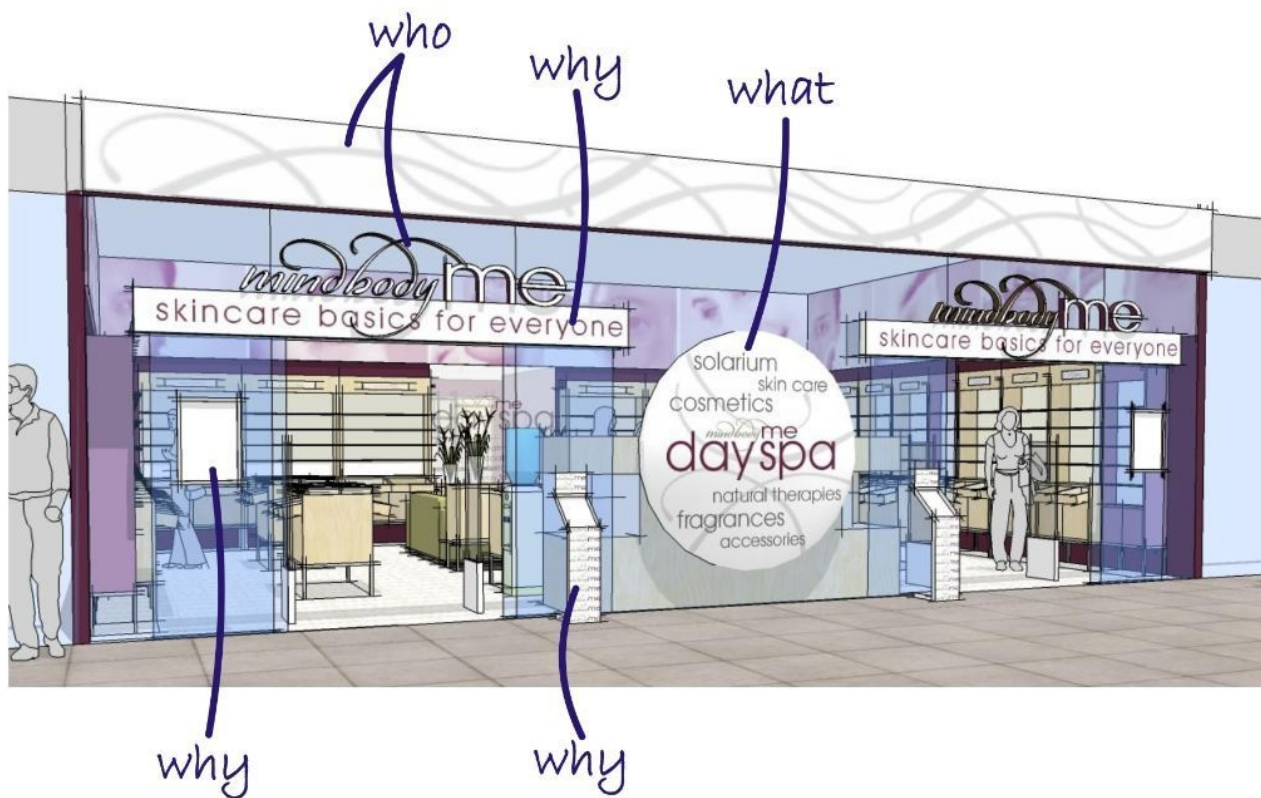
## 2. PRODUCT IDENTIFIERS

Product Identifiers in signage are any words, pictures or graphic designs that state directly or indirectly what you sell.

Customers require certainty in what you sell before they'll enter your store. Sometimes the type of a store is inherent in its name such as LiveWell Pharmacy and Divine Bridal wear or it's well established in the retailer's name, for example, Subway or McDonalds.
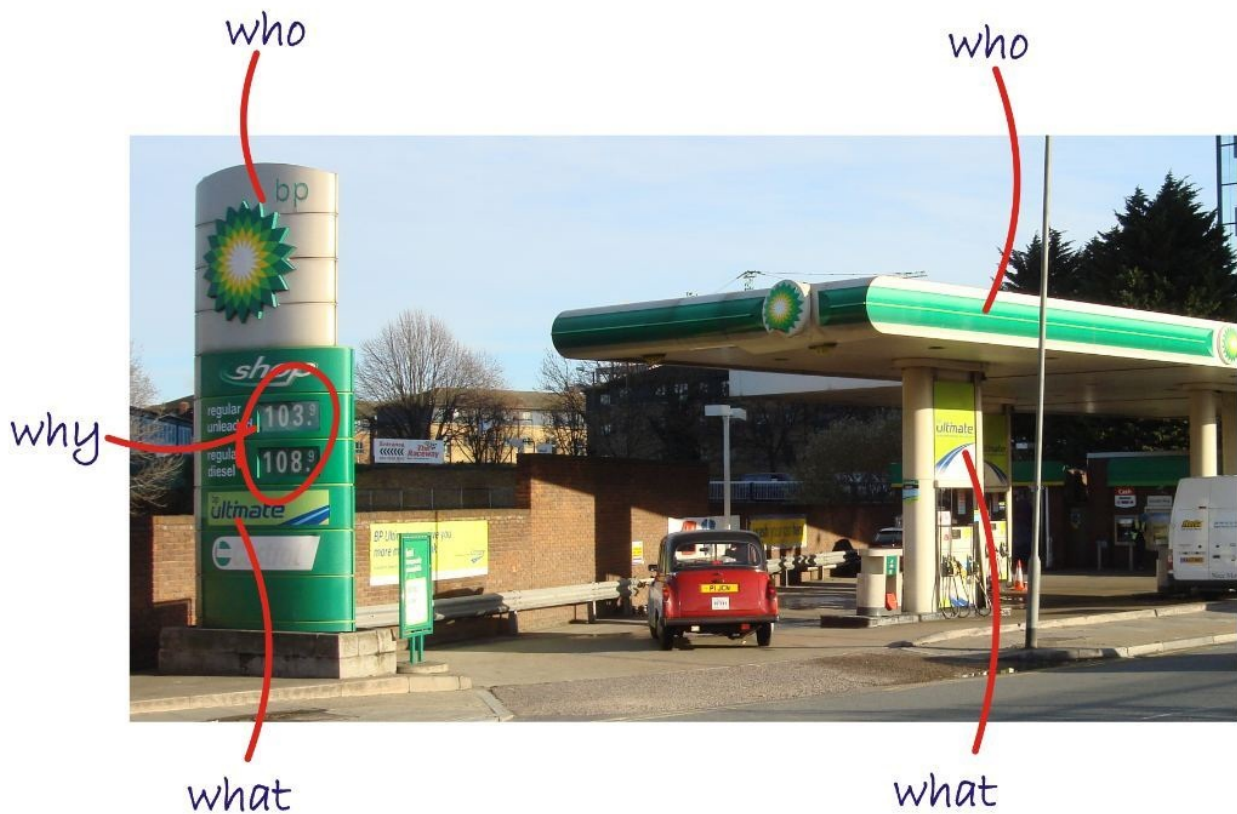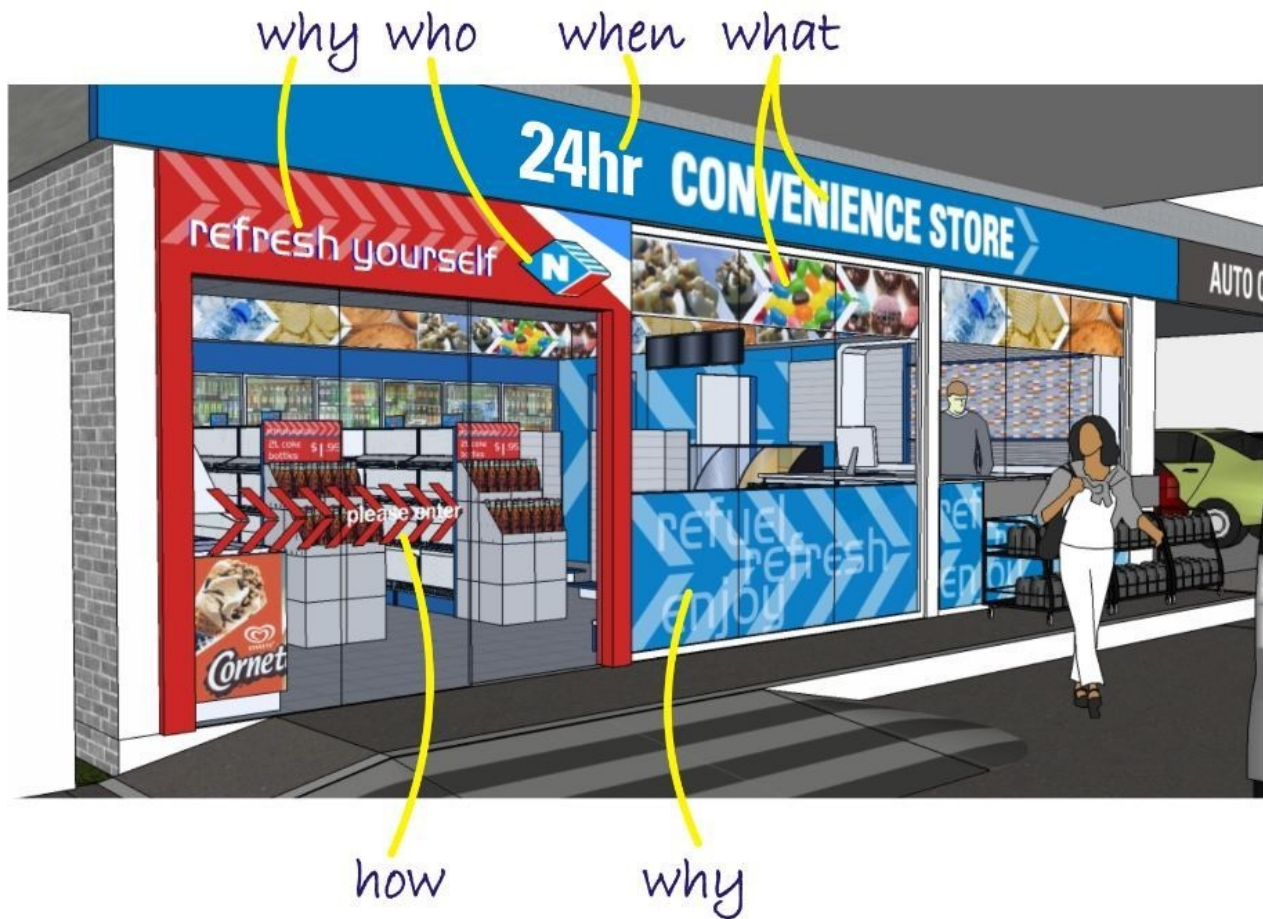
Otherwise, signage is used to identify the products sold; for example, a print shop may say "business stationery, brochures, calendars, flyers" in its signage or a

technical bookshop may say "engineering, scientific and mathematical texts". Whereas, a convenience store may simply include large pictures of bread, milk, sweets, snacks and drinks or a florist may include giant sunflowers painted on the side of the building. Product Identifiers are also used inside stores, for example, large menu signs in food shops.

## 3. PROMOTIONAL MESSAGES

Promotional signs spell out why customers should buy from a store. They can be located either inside or outside a store, be permanent (for example, a positioning statement offering a reason to buy) or temporary (for example, a special offer or sale for a particular product or season).

Even including words like "Megastore, Superstore, Warehouse, Factory, Boutique, Market, Headquarters or Express" imply reasons to buy based on range, value, quality and service.

Typically, temporary signs focus on price and season, as other attributes like quality and service require a business to exhibit longterm consistent behaviour. Sometimes promotional messages are even inherent in the Business Identifier, such as "Discount Drug Store" where low price is the reason or "Diamonds Direct" where you buy directly from a manufacturer.

Promotional Messages are an important part of any retail business's marketing plan. To be a truly effective marketing tool, they must be considered in the store design and not added as an afterthought.

### TIP

#### POSITIONING STATEMENTS

- We Sell For Less

- Lowest Prices Are Just The Beginning

- The Fresh Food People

#### TEMPORARY SIGNS

- Sale On Now

- Mother's Day Celebration

- End-of-Season Clearance

## 4. OPERATIONAL MESSAGES

Operational messages instruct customers on how they can enter your store, find a product, purchase, collect and also how they can service their purchase. These can be as simple as large department signs located around the walls of your store or more detailed like lay-by conditions or return policies.

*"How" signs*

- Department and Category Identifiers

- Directional Messages to help traffic flow

- Instructional Messages explaining the purchasing process or method.

**HOMEWARES**

**Please queue here**

**ENTRY**

PROCEED TO NEXT CHECKOUT

**Please pay here**

We accept all major credit cards

Please ask for assistance with this product

**EXIT**

**ACCESSORIES**

**Children's Wear**

Please present all bags for checking

**Electrical**

Maximum 3 garments allowed in change rooms

how

cosmetics

who

hair care

how

skincare clinic

Ultimate
Rouge

cool
filtered
water

how

why

Exclusive
to MBM

Mothers Day
Special

Gift Packs

why

# HOW TO CREATE A SIGNAGE PROGRAM

## SIGNAGE HIERARCHY

A signage program provides a snapshot of all the visual communications. A Signage Program will allow you to:

- Create a common theme throughout your signage

- Prioritise the importance of different messages

- Create a snapshot of all the information your customers will be exposed to while moving through the store

- Assess your signage plan on a single page to ensure a unified and consistent approach

- Manage seasonal or other changes.

Without a signage plan your store can look cluttered and your customers can become confused when shopping in your store.

The best way to create your signage program is to use a Signage Hierarchy diagram. I have included a template and several examples below. This is a tool I've developed over the years to help organise different types of messages according to their importance and location.

## ACTION

Write a list of all the internal and external signs. Use the "who, what, how and why" as cues. Start by identifying the large external signs such as your Business Identifiers working your way down to small internal signs, such as operational Messages. Once you've got most of your list together, create your own Signage Hierarchy diagram on a copy of the template provided. Make sure you include the actual sign messages. When you've completed your diagram, "read" your store signage program like a newspaper advertisement to test how effective it will appear as a sales message to customers.

## TIP

A signage hierarchy visually sets out the RELATIONSHIP between all your signage, from the store front signage to the price ticketing.

# EXAMPLE
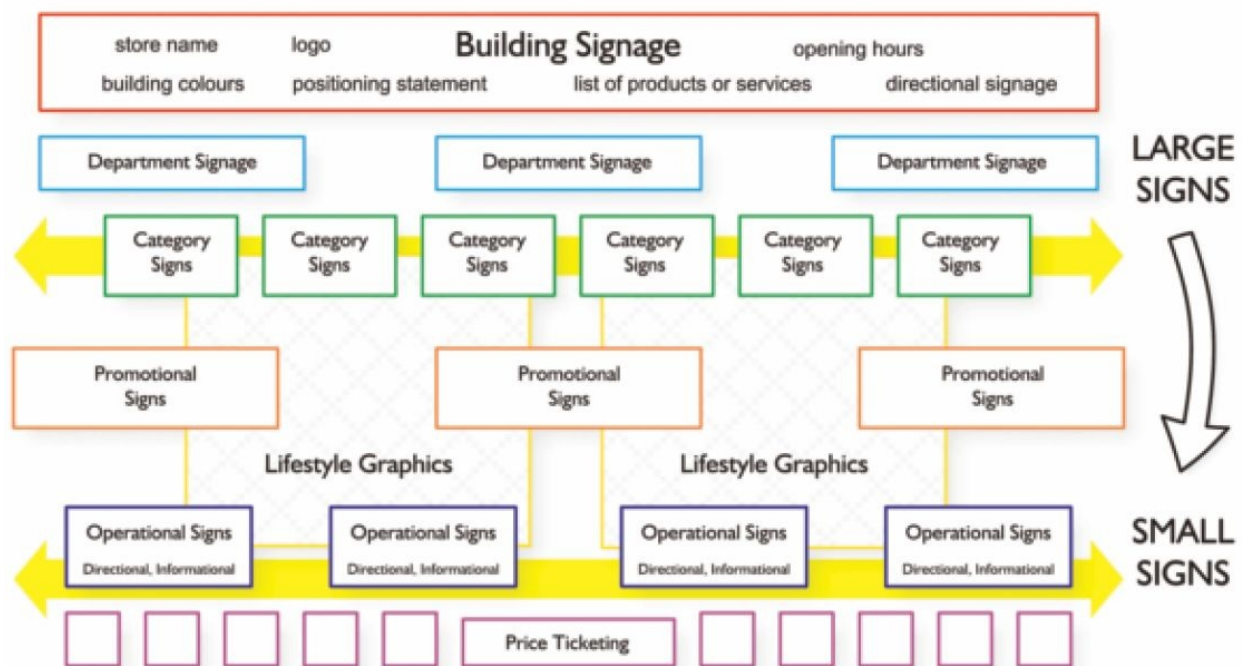
## SIGNAGE HIERARCHY

# EXAMPLE

## SIGNAGE HIERARCHY



**SHOP FRONT SIGNS**

CHANTILLY LACE

Designer Event Ware

- Bridal
- Formal
- Tuxedos
- Rentals

**DEPARTMENT SIGNS**

BRIDAL WARE    FORMAL WARE    TUXEDOS/MENS

Brides & Bridesmaids | Accessories · Head ware · Trains | Proms Racetrack | Designers | Tuxedos | Accessories

**PROMO SIGNS**

Summer Wedding Lay By Now

Free Clean & Boxing this month

Tuxedo - full set includes Tie, belt & shoes

Fitting Rooms

Lay By Available

Bookings Essential for Group Fittings

All Rentals to be returned cleaned

**PRICE TICKETING**

Price Ticketing

# EXAMPLE

## SIGNAGE HIERARCHY



**SHOP FRONT SIGNS**

24-7 Convenience
"refresh yourself"
"refuel, refresh, enjoy"
· photos of chips,
· lollies, drinks, pies

**DEPARTMENT SIGNS**

Cold Drinks | Snack | Everyday Essentials

**CATEGORY SIGNS**

Soft Drinks Juice | Milk Slushies | Hot Food Chips Sweets | Ice Creams Bakery | Toiletries Stationery | Groceries Cigarettes

**PROMO SIGNS**

2 for 1 Ice Creams | Pies & Coke $3.00 | Ice $2.00/bag

Toilets | Proof of I.D. required for cigarettes | ATM cash out available | Pay Here

**PRICE TICKETING**

Price Ticketing

# EXAMPLE

## SIGNAGE HIERARCHY



**Safety Store**

**SHOP FRONT SIGNS**

Protective Clothing/ Footwear/Harnesses/ Signs/Barriers

MAXI SAFE
Your one-stop safety shop
Open 7 days

yellow & white stripes
SPECIALS
Parking at rear

**DEPARTMENT SIGNS**

CLOTHING    SIGNAGE    EQUIPMENT

Hi-Viz Shirts    Shoes    Directional    Hazard    Personal Equipment    Barriers & Cones

All Hi-Viz 30% off

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**PRICE TICKETING**

Price Ticketing



THE GURU'S SIGNAGE HIERARCHY TEMPLATE

THE GURU'S SIGNAGE HIERARCHY TEMPLATE Copyright © 2009 Guru Shop Design

# DELIVER YOUR MESSAGE IN BOTH WORD AND IMAGE

*In this section we will consider the legibility of signage and how it's incorporated with the Retail Identity of a store.*

**LEGIBILITY.**

A sign fails if its message does not reach the intended audience. This may occur for many reasons; however, the most common factors include poor location and design, incorrect size or inappropriate language.

1. LOCATION: Choosing the right location for a sign can be as important as the message itself. A sign is difficult to read if it's out of the way of traffic, around a corner, blocked by a column or shelving or is surrounded by competing attractions. To help identify locations that will give you the greatest exposure, try anticipating the sight lines of your store's traffic flow.

2. DESIGN: The use of ornate typefaces, clashing colours or complex background patterns can all reduce the legibility on a sign. While black on white, Times Roman newsprint style might give the highest recognition value, it's a little plain for a retail shop. You can incorporate elements of design while still making sure the typeface is fairly clean, the colours have enough contrast and the background is not too busy.

3. SIZE: While bigger may seem better to ensure words can be read from a distance, making all signs as large as possible will appear as if you're SHOUTING at your customers. This may be appropriate for a hardware store, but it's not appropriate for a jewellery store. Selecting the right size for signs is not only about letter height but also the empty space around the words. You must consider the eyes of your customers as well. Ageing eyesight will make many otherwise legible signs difficult to read. A good way to test a sign is to make the letter height at least the size of a fingernail on your out-stretched arm when pointing at the sign. You do not need to fill every square inch of a sign panel with writing.
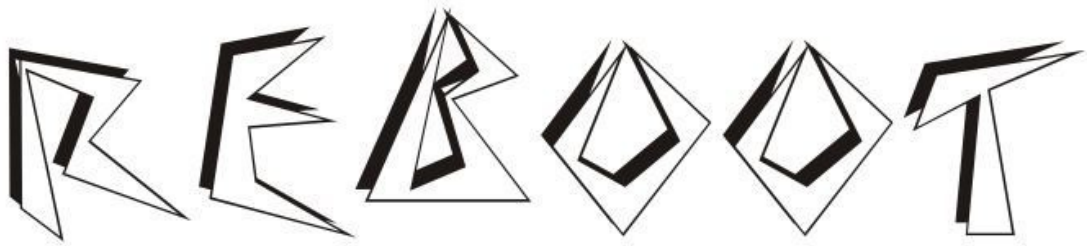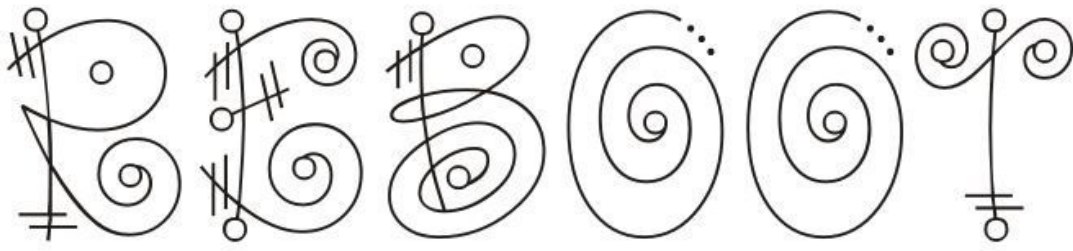
REBOOT

REBOOT

type styles too ornate or sharp

reboot

reboot
refill refresh recharge

type styles cleaner,
but too many thin lines

# reboot
## refill refresh recharge

# reboot
## refill refresh recharge

better type styles
wider strokes, easier to replicate
in signage

# LARGE SIGN

Long distance 5m+

## THIS IS A MEDIUM SIZED MESSAGE

Medium distance 1 - 5m

### THE SMALL MESSAGE

This has more time to be read and comprehended. Use it this way

Short distance <1m

4. LANGUAGE: A message can sound sweet or sour depending on the style of language used. Choosing the right style of language for your messages is similar to copywriting for an advertisement. The right words can inspire and encourage, while the wrong words can detract and deter. Even when the connotation is negative, a positive spin keeps the customer in the right frame of mind.

**EXAMPLE**



All signs need to be considered from a marketing perspective, including department signs. For example, in a convenience store typical departments include cold drinks, hot food and snacks. These could be changed to "thirsty?" "hungry?" and "tasty treats".

**EXAMPLE**

It's fairly easy to write exciting positive copy for a promotional sign like:

"On sale now – 30% off all Home-Office products"

"Make great savings until the end of June with this special end-of-financial-year

offer".

But it's a little more difficult to keep a positive tone with:

"All bags to be presented for inspection" or "Sorry, no credit".

**SOLUTION**

A better way might be:

"We value your custom and aim to keep prices low by reducing theft. Please understand our staff have been instructed to inspect all bags upon exit" or "We love credit and welcome all accounts that wish to reside in it"

**INCORPORATING YOUR RETAIL IDENTITY.**

Your signage program is not only a tool to communicate written messages, but also a way to express your retail identity to customers. Incorporating the style of your colours, graphics and logo will make your signs fit into your whole store identity.

1. TYPE STYLES It's a good idea to choose a different typeface for your business name and sign messages. This will allow you to keep the business name special and use a cleaner typeface for your logo, which can sometimes be too ornate for effective signage. Most computers have a reasonable selection of standard typefaces; however, for something different try fonts from a specialised design software program or search fonts on the internet. There are thousands of choices. Just make sure your purchase includes a license for use. Be aware, though, the more unique your typeface, the more difficulty you may encounter with printers and sign companies trying to duplicate the font.
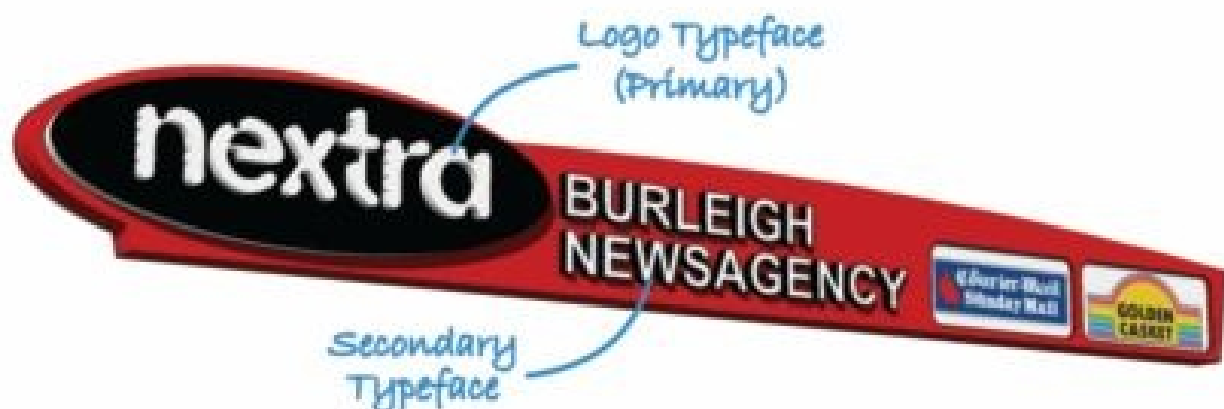
2. LOGO Placing a small logo in the corner of your signs is a simple way of reminding customers who you are and who's sending the message. Keep the logo quite small so it does not dominate the sign. However, beware of "over-logofication". Stores that emblazon the company logo in absolutely every possible place may come across as inarticulate.



Logo

Sign application

3. LOGO PATTERN In the previous chapter on Retail Identity we looked at how logo patterns can enhance your store. Using a subtle logo pattern in the background of signage is a good way to carry your retail identity through your store. Patterns should not be placed on every sign, maybe just the department signs or have one format for large signs and another for small signs.

4. LIFESTYLE GRAPHICS This is an industry term for photographs or pictures that portray a feeling or mood. Lifestyle graphics help by creating a frame of reference for a "style of life". The most common lifestyle images show happy people using a product and enjoying life. These graphics rely on emotional impact for effect. The graphic needs to be large enough to dominate the surrounding product displays. As they tend to be large, there are not many places to accommodate them in store, so they usually end up being applied to bulkheads, feature walls and suspended from ceilings. You can even create composite designs by incorporating a message, your logo or logo pattern into the picture. The best composites cleverly include the colour identity of the store in a part of the photo.

Pattern

Logo

Lifestyle graphics

greenwood plaza
PHARMACY

LIFESTYLE GRAPHIC SUGGESTIONS

A BARBEQUE STORE A family sitting around an outdoor table setting laughing and enjoying a banquet lunch. Other graphics may show images of nature or the environment.

HEALTH FOOD SHOP Flowers, grass fields and blue skies.

AN OUTDOOR CLOTHING COMPANY Snow-capped mountains and rocky cliffs.

Now that you've planned your signage program, written your messages and selected your design style, it's time to decide on the right manufacturing method. While most retail signs appear as flat graphic panels, there are many options with 3-dimensional letters, illumination, computer generated printing and television screens. The next section looks at the most common types of signage manufacturing methods and examines the pros, cons and appropriate use of each.

# MANUFACTURING METHODS FOR RETAIL SIGNAGE



## PAINTED SIGNS/CUT-OUT VINYL.

These are basic flat sign panels, usually with computer cut vinyl stick-on lettering or (less commonly) screen-printed or even hand-painted lettering. Depending on the location and look you want to achieve, the back panels can be almost any type of sheet: metal, timber or plastic.

## LIGHT BOX OR BACKLIT SIGNS .

These are the most common form of illuminated signage. They consist of either a metal or plastic box with internal fluorescent tubes and a flat plastic front where the letters and graphics are placed. They can be used for either external or internal lighting and are generally the most economical form of illuminated signage. Typically, a light box is 150mm/200mm deep; however, for large applications the front face can be up to 1.2m high and as long as you need. The use of computer-cut vinyl lettering or graphics on the face provides flexibility to change the wording.

## SLIM-LINE LIGHT BOXES.

In recent times, slim-line boxes have become increasingly popular. They do a similar job to standard light boxes, but can be as slim as 40mm. They're perfect for displaying large photographic lifestyle images on walls and columns in-store. Slim-line boxes are modern and look sleek, especially on walls; however, as they're not as bright as standard light boxes they're best suited for internal or night time use.

## CONSIDER

*Category signs*

- Use the same design - size, style and colour
- Keep category signs simple
- Use category signs only in large departments areas; otherwise, the signs may look like clutter
- Keep category signs small as the viewing distance is typically only a couple of metres.

*Lifestyle graphics*

- Use images that suit the profile of your target market
- Incorporate graphic patterns, text and photos
- Test your design on staff members. If they like it, chances are so will your customers
- Make them large, at least 1m

# ELECTRONIC DIGITAL SIGNAGE.

Electronic digital signage covers everything from single line LED displays with moving text, LCD television or computer screens to video projectors. Several screens can be positioned around the store and controlled individually from a central computer. Large chain stores can even control in-store marketing from head office and update the signs daily via internet connections. These systems can cost millions, but a single store set-up can be viable.



*Some popular applications of Digital Signage are:*

- Ceiling mounted screens advertising products and services at checkouts
- Kiosk-style touch screens showing the website of the store or product
- Menu signs for take-away food shops
- Small LCD screens incorporated into a display for a new product launch.

Specialist digital signage companies have flourished in the past few years, offering even low-cost entry-level solutions for small businesses. If you want a cutting edge look in your store, digital signs provide an attractive solution.

It's a very exciting medium, but the biggest difficulty is content. Like your website, the information must be well designed and updated regularly. You will have to learn the software yourself (which may be ok for the simple changes) or employ someone to do it. Research the products well before purchasing, and remember, updating the content for digital signage is an on-going cost. As its popularity increases, the cost and availability of designers/programmers should reduce over time.

# DIGITAL PRINTED SIGNS .

Digital print has revolutionised signage. This process is a very good option for flat and illuminated sign faces, especially for lifestyle graphics. Anything that can be designed on a computer can be printed onto just about any material. Text, photographs, logos and patterns can all be printed onto paper, self-adhesive vinyl plastic banners, rigid plastic sheet, fabric, metal or glass. Digital prints are quick,

relatively cheap and almost any sign company can print them. They can be as small as a business card or as large as the side of a 10 storey building. Advancements in ink technology allow printers to offer 5-10 year warranties for outdoor use.

parts & accessories

**3-DIMENSIONAL/INDIVIDUAL LETTERS.**

There are many types of 3-dimensional signs, such as fabricated acrylic letters with internal neon illumination and basic laser-cut letters fixed straight to the wall. Generally, 3-dimensional signs are more expensive, especially if the letters include neon lighting. However, as they go straight onto an existing surface without the need for a back panel, they tend to integrate with the face of the building.



Some common trade materials include sign-white (metal), weathertex (fibre cement), acrylic and core flute. Cut-out vinyl can also be applied directly to existing surfaces – bulkheads, counters, display fixtures and windows.

**OTHER TYPES OF SIGNAGE.**

Almost every day new methods, materials and processes become available (and more affordable). Some stand the test of time, others prove to be a fad or unreliable. Any reputable sign company will have a wide variety of sign examples to show and explain to you.

**CONSIDER**

PROMOTIONAL SIGNS

- Use a different colour to the permanent signs in the store.
- Maintain consistency with other promotional material -such as flyers, mail campaigns.
- Position promotional signs in the main traffic zones.
- Remove signs at the end of the promotion; promotional material must have an end date!

DEPARTMENT SIGNS

- Make sure department signs are visible at the shop front.
- Keep the style and size uniform.
- Position department signs high so they are visible.

## INFORMATIONAL & DIRECTIONAL SIGNAGE

- Keep informational and directional signage to a minimal.
- Keep the style and size uniform.

## SUMMARY

Signs need to communicate at least one of the four basic types of sales messages:

1. Identify the business

2. State the product or service

3. Make an offer

4. Indicate a process or direction.

It's important that collectively the store's signage portrays a unified message about its identity, products, services and attitude.

# LIGHTING DESIGN

*Implementing a lighting scheme is as much art as science: it can create drama, excitement, fantasy, boldness or sterility.*
MARK MULLER



Look around - what do you see? Your eyes interpret objects, shapes and colours. They enable you to distinguish between light and dark, navigate space and compare distance, size and shape. What you see influences your mood, emotions, understanding and decision-making.
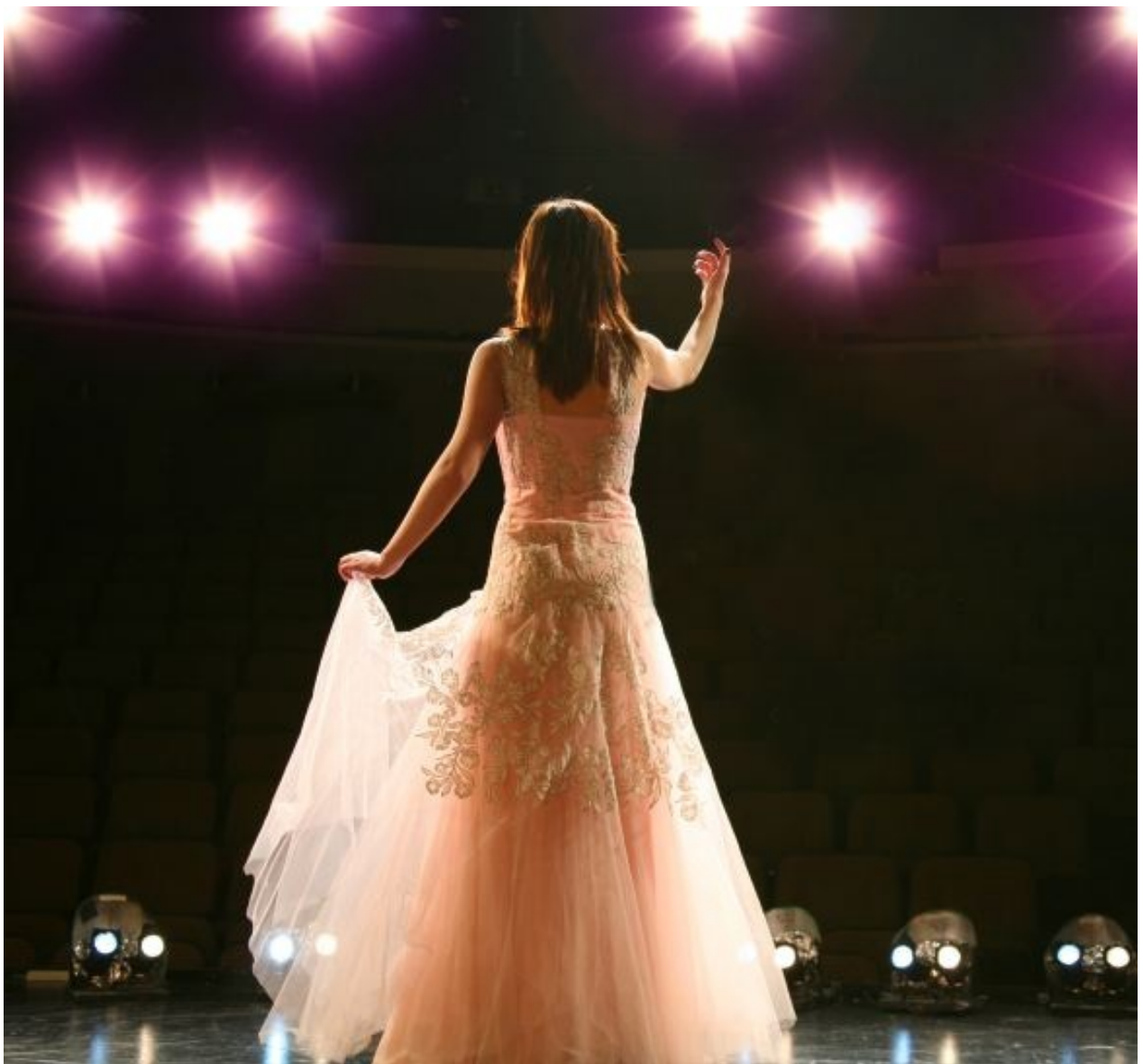
Bright light, for example, has been scientifically proven to wake us up and make us alert; it speeds up our thought process and makes us pay attention with a rational mind. Conversely, dim light slows us down; it makes us relax and can open our minds to conceptual ideas. This is because our eyes are incredibly sensitive to changes in light; they are so sensitive that in a fully darkened environment they can detect as little as one photon of light.

In everyday terms, "light" is defined as the part of the electromagnetic spectrum that is visible to the human eye. The visible portion of the spectrum covers a wavelength range from approximately 380 nanometres to 780 nanometres. The human eye regards the green/yellow portion as brighter and the outer blue/red portion of the spectrum as darker.
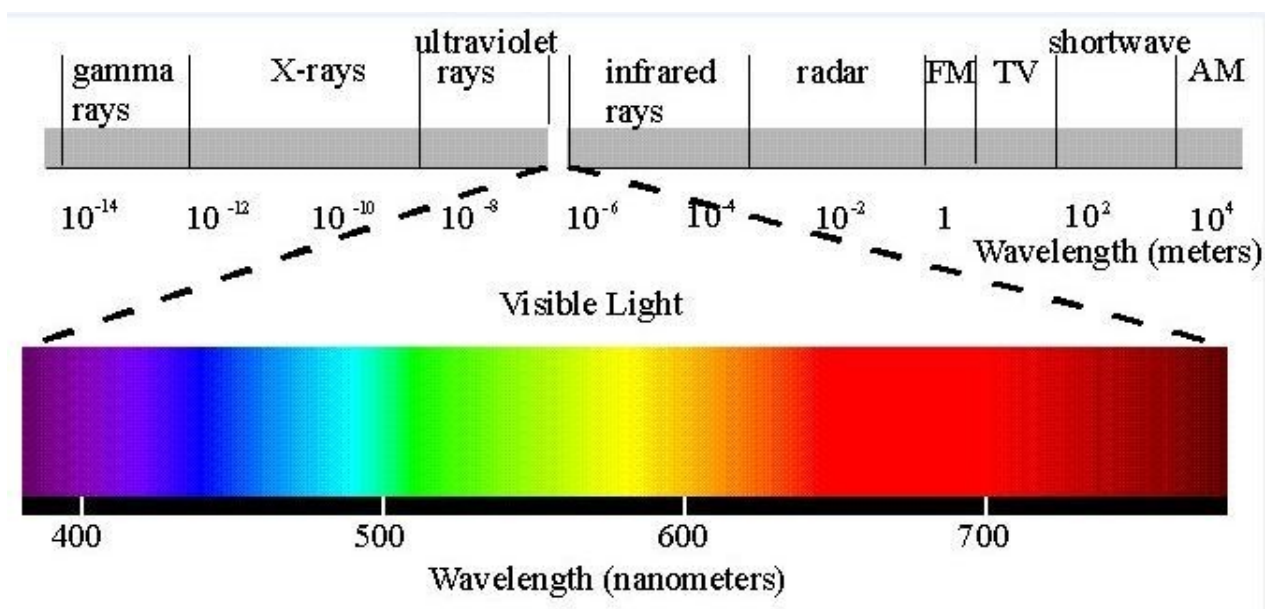


In retail environments, lighting can be used to enhance products, guide the customer's eyes and increase sales through creating a positive perception of a retail space. The effective use of lighting to enhance products starts with understanding the emotion the retailer is trying to convey to its customers: for example, a retailer may emphasis the feeling of value using a flood of bright light on a wall highlighting a bulk-stack of products. Bright lights could also be used to enhance the dazzle of a sparkling case of crystal ornaments. Conversely, a dimly lit candle shop would enhance the intimacy of its product.

*The appearance of lighting in your store can be affected by a variety of factors, such as the:*

- Colour and finish of your ceiling, walls and floor

- Colour and finish of your products

- Height of your ceiling and display fixtures

- Surrounding environment

- Type, quantity and location of light fittings.

The good news for the Do-It-Yourself store designer is that you do not need a Masters Degree in Physics to design store lighting. As long as you understand the

nature of your products and apply the key principles of lighting design, you can create the right effect in your store without complex formulae and engineering.

In the following pages, you'll be guided through a process of lighting design. You will learn how to:

1. Understand the key principles of retail lighting design

2. Decide on the lighting mood of your store

3. Differentiate between the main types of retail light fittings

4. Create a lighting plan using a three-layer approach

5. Select the right type of light fittings to suit your purpose.

# KEY PRINCIPLES OF RETAIL LIGHTING DESIGN

The five key principles in designing retail lighting include:

1. Lighting levels: The customer's perception of brightness is relative to surrounding light levels.

2. Colour temperature: Light fittings emit colour temperatures that change the appearance of products.

3. Direct, reflected and diffused lighting : The path light takes from the bulb to the product can affect whether the product appears soft or sharp, calm or dramatic.

4. Distance square effect : The further you position the light from the product the less light it will receive by a factor of the distance squared.

5. Nature of the product : Retail products and packaging respond in different ways depending on their surface finish.

**CONSIDER**

- Are customers coming in from bright daylight or a softly lit mall?

- Are the adjacent stores brightly or dimly lit?

- Does your shop have any windows allowing bright sunlight to penetrate?

**1. LIGHTING LEVELS**

PERCEPTION VERSUS REALITY

*What you see is not necessarily what you get!*

The pupil in the human eye adjusts to different levels of brightness; it gets smaller in bright conditions to restrict the amount of light and gets larger in dark conditions to allow in more light. You may ask: how can we create IMPACT with store lighting if our eyes automatically adjust for changes in different levels of brightness?

The answer lies in understanding that it's the change in lighting levels not the amount of light that affects the eye's perception. Therefore, as long as the change in the level of lighting affects the pupil, you can create impact with store lighting.

Before you start designing your lighting plan, you need to anticipate the lighting level outside and around your store, as it will affect the way you plan your lighting. Are customers coming in from bright daylight or a softly lit mall? Does your store have windows letting in full sun? This will affect your store lighting.

## 2. COLOUR TEMPERATURE

COOL VERSUS WARM

Lighting can be described in colour temperature using degrees Kelvin. It affects whether objects look cool or warm.

You can enhance the look of your products by selecting lights with the right colour temperature.

*In technical terms, most light fittings emit colour temperatures between 2000 and 6000 degrees Kelvin.*

- A low colour temperature (such as less then 3000) refers to light that has a yellow tinge;

- A high colour temperature (such as above 5000) refers to a light that has a more of a blue tinge.

## EXAMPLE

Bakery products like bread, rolls, pastries and pies look the most appetising under a warm light (yellow tinge).

Sports footwear like joggers, runners, basketball shoes and football boots look best under a cool light (blue tinge).

*The following table shows examples of the colour temperatures of different light sources.*

| TEMPERATURE | SOURCE EXAMPLE | LIGHT FITTINGS |
| --- | --- | --- |
| 1700 K | Match flame | |
| 1850 K | Candle flame | |
| 2700–3300 K | Incandescent light bulb | Warm White Fluorescent tubes 2700K |
| | | Halogen Lamps 3000K |
| 3350 K | Studio "CP" light | Warm Metal Halides 3000K |
| 3400 K | Studio lamps, photo floods, etc. | Neutral White Fluorescent 3500K |
| 4100 K | Moonlight, xenon arc lamp | Cool White Fluorescent 4100K |
| | | Cool Metal Halides 4500K |
| 5000 K | Horizon daylight | Daylight Fluorescent Tubes 5000-6500K |
| 5500–6000 K | Typical daylight, electronic flash | |
| 6500 K | Daylight, overcast | |
| 9300 K | CRT screen | |

## 3. DIRECT, REFLECTED AND DIFFUSED LIGHTING

Not only can we control the strength and colour of the light we use, we can control how it's delivered to the product. The path light takes from the bulb to the product can affect whether the product appears soft or sharp, calm or dramatic. This can be achieved using one of three different types of lighting delivery: direct, reflected and diffused.

### TIP

Direct lighting is best used for feature displays, as its intensity makes products

stand out.

## 3A. DIRECT LIGHTING

Direct lighting occurs when the emitted light is directed straight onto a product. The light fitting acts like a spotlight and has a focused beam of light. This creates strong highlights and shadows. Direct lighting is the most effective when displaying visually attractive products like jewellery, sculptural gifts, chinaware and fashion shoes, as it attracts the most attention by creating drama, sparkle and brightness.

## 3B. REFLECTED LIGHTING

Reflected lighting occurs when the emitted light changes direction as a result of "bouncing off" a surface. Under this type of lighting, products receive light from many angles at once, including direct light. This reduces shadows and creates an even wash across the whole product range. This is the most common type of general lighting in stores and it's usually created by default with standard fittings spread evenly across the ceiling. Reflected light is good for packaged products where labels and information must be clearly visible. It's also good for products where colour is more important than shape and where large areas require even illumination.

## 3C. DIFFUSED LIGHTING

Diffused lighting occurs when light passes through a filter to soften, spread or add/change colour. Normally it's used vertically on walls or horizontally underneath displays and it's the most effective for creating a bright even backdrop

behind products that are semi-translucent such as sunglasses, crystal wares, perfume and liquor bottles.

In technical terms "diffuser" refers to any device that diffuses, spreads out or scatters light in some manner to give soft light. In design terms, it refers to a softening of the light beam to create an even spread to eliminate shadows. The most common form of diffused light is created with a custom-made light box using rows of fluorescent tubes behind a sheet of opal acrylic. There are a number of off-the-shelf light fittings available with built-in diffusers to soften and spread the light; typically, however, they are for ceiling application only rather than for feature displays.

## 4. DISTANCE SQUARE EFFECT

*Light intensity verse distance*

While we like to keep it simple when creating a lighting plan it's extremely important to understand how light intensity changes with the distance between the light source and the product.

The type of relationship between distance and intensity is known as an inversesquare. This means that as the distance between the light fitting and the product increases, the lighting intensity on the product decreases by the distance squared.



distance x 2

distance

distance doubles

object

light

intensity 1/4
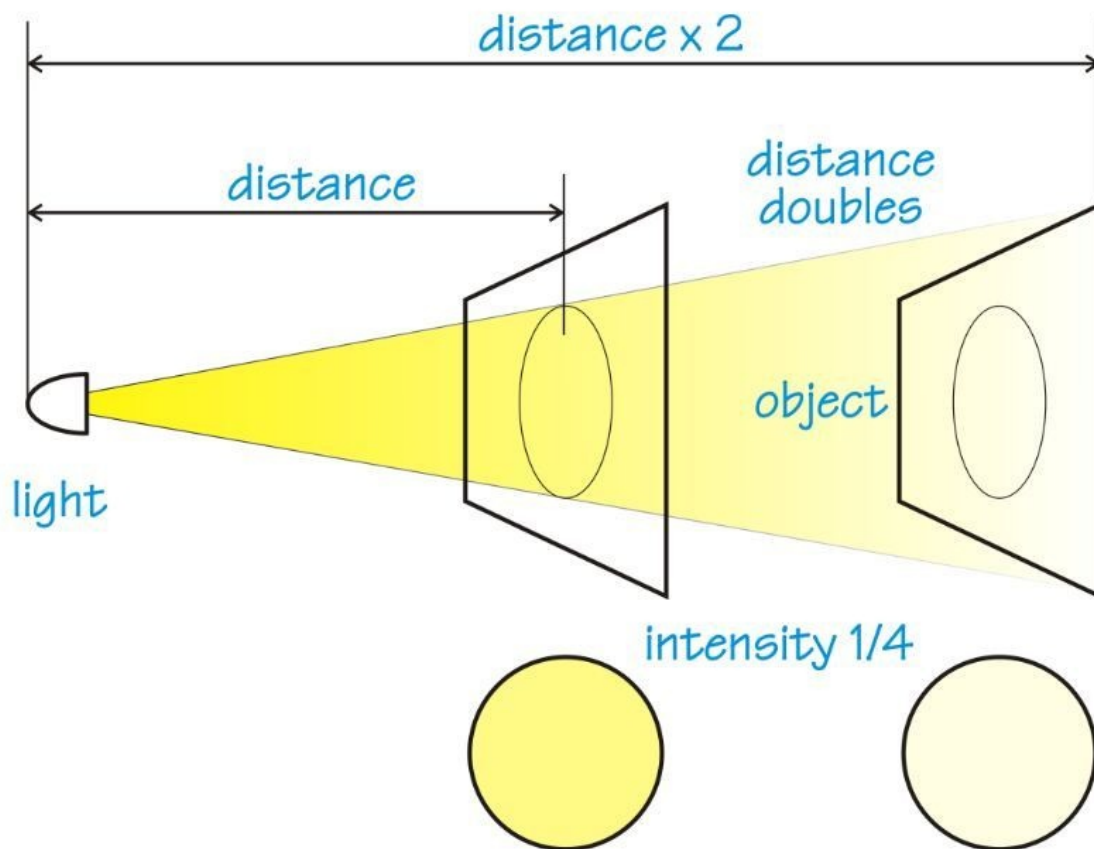
## EXAMPLE

If you moved a light twice as far away from a display area, the brightness on the display would decrease by four times, that is $2^2=4$. Similarly, if you moved the light closer to one third of the original distance the brightness would increase by nine times, that is $3^2=9$.

This is particularly important when lights are either very close to products (such as in showcase cabinets) or very far away (such as in high ceilings). Additionally, if a store has a very high ceiling, you may need to reduce the distance by dropping the lights down on a track or pole to achieve sufficient light on the products.

light

moving lights closer
increases brightness
by the square of
the distance

shelves
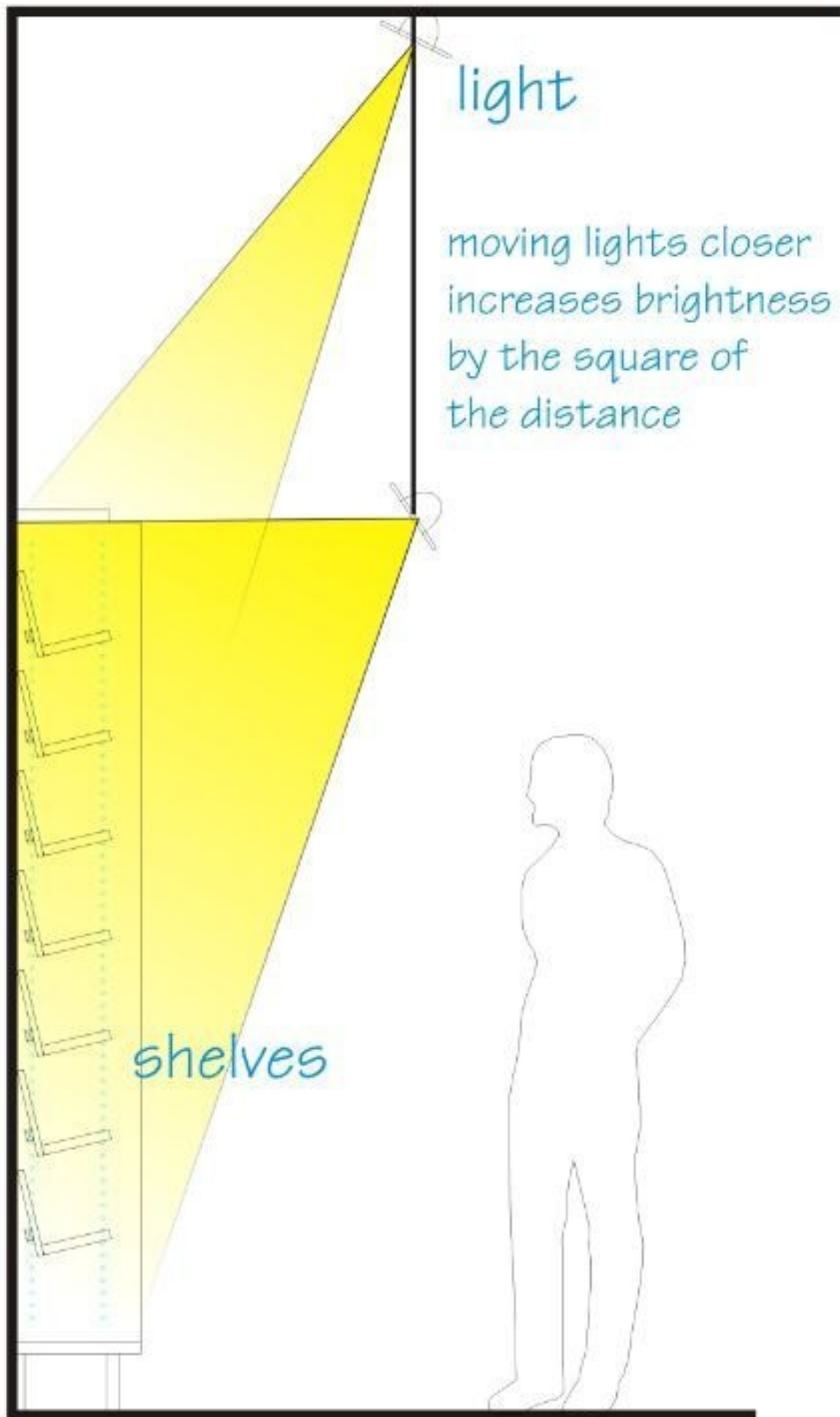
## 5. NATURE OF THE PRODUCT

The final principle of retail lighting design is to understand that retail products and packaging respond differently to lighting strength, colour and diffusion depending on their surface finish.

The type of lighting you use should suit the nature of your product. This is more important for products that rely on visual appeal of shape, material or colour to sell.

- Cooked foods like meat or fried foods require a warm halogen glow
- Refrigerated foods require cool light
- Bottles of shampoo look best in bright white light
- Costume jewellery requires halogen spotlights
- Television displays require dim light
- Bread suits warm halogen light
- Fresh foods need cool fluorescent light.

### EXAMPLE

- Clothing absorbs light
- Printed cardboard packaging reflects light
- Metallic or glass products sparkle in light
- Plastics diffuse light

### CONSIDER

Do the products you wish to display look the same under any light or do they have a visual quality that requires special lighting?

### EXAMPLE

There are products that require multiple types of lighting; for example, sunglasses have solid metal or plastic frames with translucent lenses. To 'show off' these features, the display requires both spotlights directed at the front and diffused lighting from behind.

**GENERAL LIGHTING IS SUITABLE FOR COMMODITY PRODUCTS; FEATURE LIGHTING SUCH AS SPOTLIGHTS SUIT ATTRACTIVE PRODUCTS**

*The table below identifies a number of products that require special lighting.*

| LIGHTING PRODUCTS AND ENVIRONMENTS | |
|---|---|
| SPECIAL LIGHTING | NO SPECIAL LIGHTING |
| Jewellery | Cardboard or plastic packaged products |
| Sunglasses | Hang-sell displayed products |
| Cosmetics and Beauty Products | Commodity products |
| Fashion and Giftware | Large, bulky products |
| Products that emit light themselves such as televisions or light fittings | Bottles, jars, tins and tubs of foods, creams, lotions and chemicals |

| | |
|---|---|
| Promotional display areas such as window showcases | Electrical goods |
| Food Products: frozen, refrigerated, fresh or cooked | Groceries |
| Motor Vehicles | Tools |
| | Appliances |

## ACTION

Answer the following questions taking into account the unique factors of your store. You will need to consider the following factors when creating your lighting plan:

*Questions to ask yourself*

- What are the surrounding light levels, in particular, the amount of direct or indirect sunlight that will impact on your store during the day?

- What is the nature of the types of products you sell?

- Which products require general or special lighting?

- If you require special lighting, do they need to sparkle, show warmth, colour or low light levels?

*Mark any areas on your floor plan that are exposed to direct sunlight.*

# LIGHTING MOOD

Now that you have an understanding of the key principles of lighting design, you can decide on the lighting mood for your store. The lighting mood is the overall atmosphere that lighting creates, which can be very dramatic or quite subtle. The lighting mood sets the scene for your selling environment and gives you the chance to make a statement about your marketing position.

## TIP

The greater the sunlight, the less effect you will achieve with special lighting.

## EXAMPLE

A JEWELLERY STORE may create an intimate mood through focused spotlights directed towards products using minimal general lighting.

A SPORTS STORE may look powerful with a dark ceiling and high-impact flood-lit walls.

A CONVENIENCE STORE may be a white-out with saturated lighting at ceiling level in combination with light-coloured walls and floors to create lots of bounce.

*You can choose the atmosphere of your store by considering the nature of the product you are selling.*

*Questions to ask yourself*

Are you offering an exclusive fashion item or an everyday commodity?

Is your product large or small?

Does the product sparkle or is it dull?

Does your product evoke an emotional reaction – hunger, sex, popularity, power, cleverness?

**TIP**

Use high and low levels of light to create interest and highlights.

Fit dimmers where possible to help adjust display lighting.

*Considering the nature of your product will help you decide what type of atmosphere your store needs.*

There are five basic store lighting atmospheres, namely:

**1. WAREHOUSE**

A warehouse atmosphere is achieved with medium to bright level of lighting throughout the retail space. This type of lighting provides clear and equal visibility with little highlighting or shading. This atmosphere is appropriate for commodity products where price is the most important criteria and customers have extensive choice of competing brands.

APPLICATION - Typically, this type of atmosphere is used in supermarkets, hardware stores, discount variety stores, bulky goods retailers and so on.

LIGHTING - With this effect, the emphasis is on general lighting. Feature and task lighting are restricted to promotional ends and service areas.

## 2. BOUTIQUE

A boutique atmosphere is achieved with medium density general lighting combined with spotlighting of specific feature products to create a subtle variation in lighting levels. This atmosphere encourages customers to browse in a comfortable and relaxed environment.

APPLICATION - This lighting treatment is used for fashion clothing, shoes, gifts, home wares, speciality groceries (organic/health foods), souvenir shops and so on.

LIGHTING - This type of atmosphere uses general lighting for medium-level blanket coverage (usually low glare) and feature lighting to highlight set display areas or brand hot spots.

PERCEPTION OF LIGHTING is relative. Even a small spotlight will look very bright if everything around it is dark

### 3. GALLERY

A gallery atmosphere is achieved with direct lighting. All lights are directed straight onto the products (feature lighting) with a limited amount of general lighting, if at all. Often ceilings are also painted a darker colour to increase the drama.

APPLICATION - This lighting treatment is used for jewellery, ornaments, crystal ware, artworks and even fresh food produce.

LIGHTING - This type of atmosphere uses direct lighting almost exclusively and requires strict control of external lighting especially daylight.

**CLINICAL**

A clinical atmosphere is achieved by flooding a store with as much light as possible. All products are illuminated evenly with little variation or shadow.



APPLICATION - This lighting effect applies to stores where daylight is the most dominant light source such as showrooms and high street stores with large window frontages. It's important to have a light coloured ceiling and floor for the daylight to bounce on.

LIGHTING - Showroom lighting is dramatically affected by the amount of daylight present, as daylight is much stronger than any artificial light source. The more daylight, the less effect lighting will have; however, large external windows may require artificial feature lighting for night viewing.

**DAYLIGHT SHOWROOM**

A daylight showroom atmosphere is achieved by letting in as much daylight as possible and positioning lighting to complement natural light. The key to creating this type of atmosphere is to work with daylight rather than against it to create a natural day-lit ambience.



APPLICATION - It's effective for stores that have products with a lot of information to read such as pharmacies, newsagents and video rental stores. Stores that have significant night-time trade such as convenience stores use it as well as stores that sell purely on price.

LIGHTING - The aim of this lighting effect is to have a very high brightness level across the entire store to wake customers up and absorb information.

# TYPES OF RETAIL LIGHT FITTINGS

In this section we will look at the most common types of light fittings used in retail stores. Lighting technology develops at a rapid pace with new fittings regularly coming on to the market, for example at the time of writing, LED technology is a popular alternative. While this and a number of others may be suitable, the light fittings described below are the most common, time-tested and readily available on the market.

A "light fitting" is generally considered to be any device that is used to produce light, whether for practical or decorative purposes. While the term "fitting" normally applies to the whole device, further terms of "fixture" and "lamp" are used to refer to the surrounding mechanism and light bulb respectively.

**TIP**

Use motion sensors in rooms with intermittent use such as change rooms, toilets and backof-house areas.

There are three main categories of retail light fittings based on the type of lamps they use:

1. Fluorescent lighting

2. Metal halide lighting

3. Halogen lighting.

Most lighting effects can be created using a combination of the following lamps.

## 1. FLUORESCENT LIGHTING

Fluorescent lights are classified as gas-discharge lamps that use electricity to excite mercury vapour producing visible light. The fluorescent tube is both economical, long life and available in many sizes, shapes and colour temperatures. Fluorescent tubes emit a bright, even light with little or no shadowing over broad areas.

For retail lighting, fluorescent tubes come in three basic types: T8, T5 and Compact Fluorescent. The "T" refers to the diameter of the tube in eighths of an inch.

**TIP**

Don't arrange light fittings in striking patterns unless they're part of the shop image. You'll only take the attention away from the product.

A. Compact fluorescent bulbs

B. 4 row of T8 tubes in a fitting

C. T5 Batten fitting

D. A bank of fluorescent tubes with a diffuser (plastic sheet) fixed over.

## 2. METAL HALIDE LIGHTING

Metal Halide lights originate from the "high-intensity discharge" (HID) family of lamps and are a compact, powerful and efficient light source. They provide a very bright light and come in both warm and cool colour temperatures. They are good for washing large surfaces (both floors and walls) with light. They're commonly used in recessed fixtures (both round and rectangular), suspended fixtures (high-bays) and track fixtures (spotlights).



A. Metal Halide bi-pin lamp

B. Metal Halide screw lamp

C. Retangular fitting

## TIP

A light coloured floor and ceiling will bounce light everywhere, reducing shadows around products making your shop very bright. A dark floor and ceiling will absorb light and create shadows around products.

## 3. HALOGEN LIGHTING

While fluorescent and metal halide lights use an electrical charge through a gas to generate light, halogen lamps work similar to traditional light bulbs by passing electricity through a filament (wire) inside a glass envelope. However, halogen lamps contain iodine or bromine gases that allow the light to operate at a higher temperature without reducing its life. Halogen lights come in various brightnesses and beam angles and in retail environments are mostly used to highlight particular displays rather than wash broad areas. Most halogen lights for retail application also operate off a lower voltage and are sometimes known as "low-volts". Halogens used for flood lighting applications operate off higher voltages.

A. Halogen gimbal fitting

B. Halogen bulb

C. Halogen lamp

*As a guide, the following table describes common lighting terms and fixtures*

| LIGHTING TERMS | |
|---|---|
| LAMP | Light bulb |
| DIFFUSER | Any device that spreads the light such as a reflector behind the lamp or a lens in front of the lamp |
| APERTURE | The hole through which the light is emitted from the fixture |
| HOUSING | The casing holding the reflector and lamp in place |
| BALLAST | Any device or transformer used to control the electrical supply to the lamp |
| LUMINARE | The entire light fitting device |

| FIXTURES | | |
|---|---|---|
| RECESSED FITTING | Any fixture that is cut into a surface like a ceiling or wall so that just the front face is visible | |
| SURFACE-MOUNTED FITTING | A fixture that is fixed directly to a ceiling or wall | |
| TRACK FITTING | A fixture that is connected to a track that supplies power | |
| SUSPENDED FITTING | A fixture that is hung from the ceiling | |
| TRAPEZE FITTING | A fixture that is connected to a pair of tensioned cables that provide power | |
| UP LIGHT / DOWN-LIGHT | Any fitting that primarily shines light upwards/any fitting primarily shining downwards | |
| SPOTLIGHT | Any fitting primarily used to highlight a particular space to make it stand out from the surrounding area | |
| GIMBAL | A mechanism for adjusting the direction of light in a fitting | |

# LIGHTING PLAN - THREE LAYER APPROACH

In this section, you will learn how to create a lighting plan using the Guru's three-layer approach, which is broken into these steps:

1. Position general lighting

2. Apply feature lighting

3. Apply task lighting.

## 1. GENERAL LIGHTING

General Lighting is the "layer" of lighting that provides the bulk of visible light to the store. It does not highlight any specific area, but rather just fills the store space with a background level of illumination allowing people to navigate the aisles, see products and read labels. General lighting is normally applied in grid format across the entire ceiling area. The type and amount of general lighting you use will depend on the lighting mood you've selected. Warehouse and Clinical moods have a heavy dependence on general lighting.

**TIP**

Position lights over aisles, not over fixtures. This will light the front of the product instead of the top and eliminate shadows.

## 2. FEATURE LIGHTING

Feature Lighting is the intermittent use of stronger light levels to draw attention to a particular display area. This could be a shelf, showcase, cabinet or wall/floor zone. It's important to remember that with feature lighting it's the perception of lighting levels. As long as the feature lighting level is higher than the surrounding level, the display will stand out. Therefore, increasing the level of feature lighting can be as simple as decreasing the level of general lighting.

### TIP

Don't create too many feature lighting zones close together - you'll just raise the level of light on everything and the individual displays will not stand out.

## 3. TASK LIGHTING

Task Lighting is the addition of specifically directed light to operational areas such as counters, desks, workbenches, change rooms and so on. Task lighting is not used to "sell" product, but rather to make staff and customer workspaces more comfortable. Many retail lights emit glare to increase the brilliance of products, but these are not suitable for work areas as they can cause discomfort to staff over an extended period. Task lights, therefore, emit a softer light directly onto work surfaces.

By applying lighting using this three-layer process you will be able to quickly establish the direction of your lighting plan to create your lighting mood.

### ACTION

Using your floor plan as a guide, position general, feature and task light fittings in locations to suit your general product feature displays and task areas. Write down the lighting mood for your store and apply your selected fittings.

*The following table shows the relationship of these lighting types to the different lighting moods.*

| LIGHTING MOOD | | | |
|---|---|---|---|
| | GENERAL LIGHTING | FEATURE LIGHTING | TASK LIGHTING |
| WAREHOUSE | HIGH IMPORTANCE | LOW IMPORTANCE | MEDIUM IMPORTANCE |

| | | | |
|---|---|---|---|
| | • Fluorescent Troffers<br>• High-Bays (warehouse) | • Metal Halide Spotlights<br>• Halogen Floodlights | • Compact Fluorescent Down lights<br>• Down lights Suspended Fluorescent Strip Lighting |
| BOUTIQUE | MEDIUM<br>• Metal Halide Down lights Compact<br>• Fluorescent Down lights | MEDIUM<br>• Metal Halide Down lights<br>• Halogen Down lights (low voltage) | MEDIUM<br>• Compact Fluorescent Down lights Suspended<br>• Fluorescent Strip Lighting Gallery |
| GALLERY | LOW<br>• Halogen Down lights (low voltage) | HIGH<br>• Metal Halide Down lights<br>• Halogen Down lights (low voltage) | HIGH<br>• Compact Fluorescent Down lights<br>• Suspended Fluorescent Strip Lighting |
| CLINICAL | VERY HIGH<br>• Fluorescent Troffers<br>• Metal Halide Down lights | VERY LOW<br>• Halogen Down lights (low voltage) | LOW<br>• Suspended Fluorescent Strip Lighting |
| SHOWROOM | MEDIUM<br>• Fluorescent Troffers<br>• Metal Halide Down lights<br>• High-Bays (warehouse) | MEDIUM<br>• Metal Halide Down lights<br>• Halogen Down lights (low voltage) | MEDIUM<br>• Compact Fluorescent Down lights<br>• Suspended Fluorescent Strip Lighting |

# SELECTING LIGHT FITTINGS

In this section you'll need a floor plan of your store. The plan will need to be drawn to scale and show the location of all display fixtures, counters, rooms and so on.

If your store has a grid ceiling, that is, it has plaster tiles sitting in a metal grid, you will need to show the grid on your plan. Grids typically use standard size tiles (that is, 600 mm x 1200 mm).

Once you have mapped out the main ceiling features on your floor plan, you can start positioning your lighting.

**EXAMPLE**

suspended grid ceiling
3m high

plaster bulkhead

plaster ceiling
3.6m high

windows
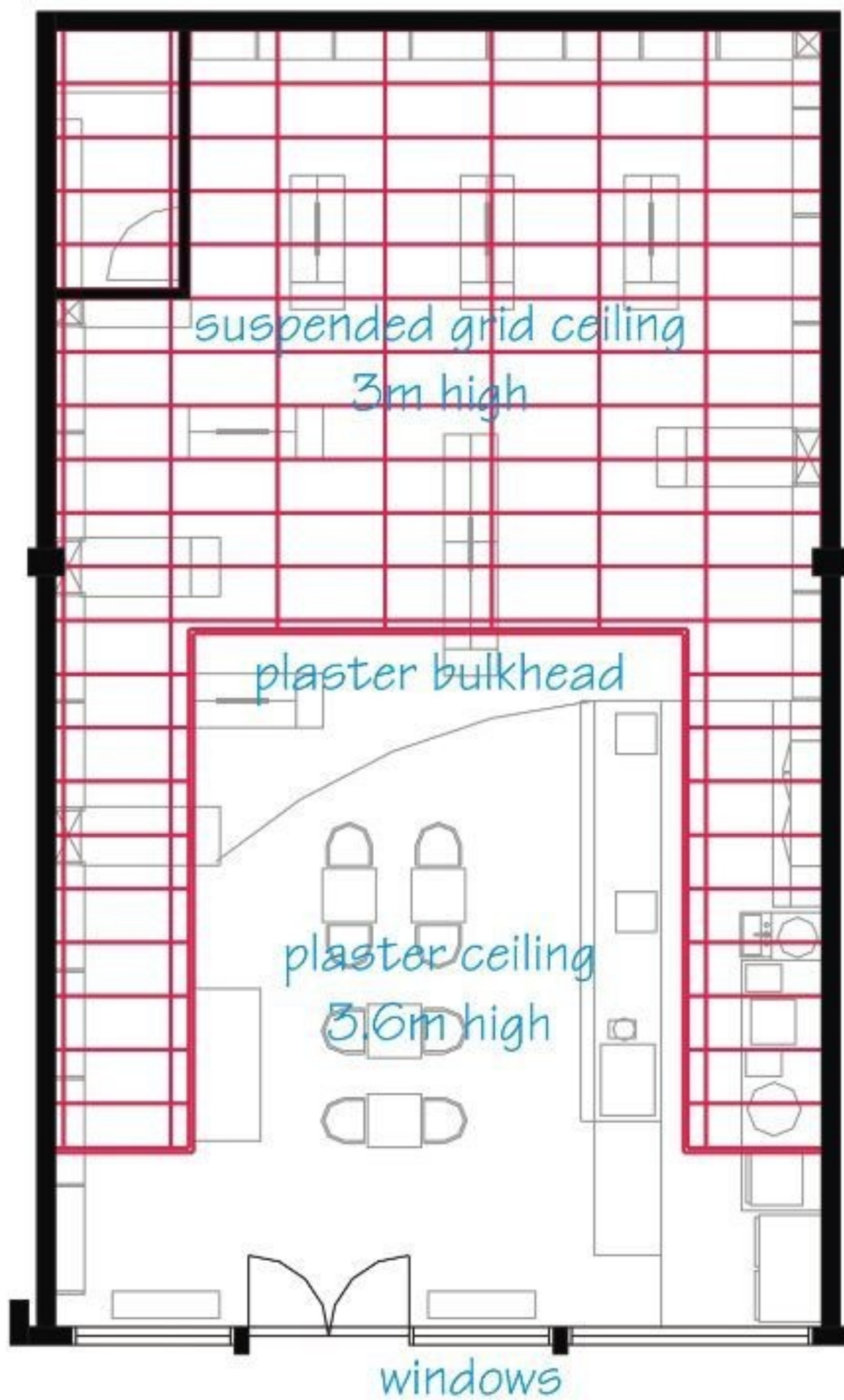
# A CEILING PLAN FOR A BOO K CAFÉ

## TIP

Garden centres and outdoor cafés are some of the few businesses to benefit from sunlight. If you're exposed, fit external blinds, awnings or shade sails to reduce glare. Direct sunlight will destroy any intimate boutique or gallery lighting atmosphere.

## ACTION

Make a copy of your floor plan and draw the location of any existing ceiling features, bulkheads, signs, pelmets, air conditioning grilles and so on; this will help you identify anything that might limit or restrict where you can position light fittings.

## 1. APPLY GENERAL LIGHTING

Once you have selected your general light fittings, map their position on the floor plan. The ideal spacings varies according to ceiling height and fitting type, but for a typical store with a 3m ceiling spacing most fittings about 1.8m/2m apart gives a good even bright light across the shop. Start at the front of the shop and create a grid of lights by drawing symbols on your floor plan. Don't be concerned about filling every single gap. General lighting only provides a basic coverage, not the detail. Also, although visually it may look nice when you stick to a straight line format, it's not necessary. It's most important to get light where you need it, regardless of the pattern.

## 2. FEATURE LIGHTING

Feature lighting is the detail layer that creates "punch" and highlights display areas on walls, at the ends of aisles, display counters, glass showcases or window displays. When identifying these areas, keep in mind the Retail Design Profit Model, which states to use lowmargin demand items to draw traffic past high-margin impulse items. This means you should increase lighting levels over high-margin impulse items to draw attention. Remember, customers will hunt down demand products no matter what the lighting level, but they will need to be drawn to impulse products with attractive displays and lighting.

## INFORMATION

Five ways to increase lighting levels on Feature Displays:

1. Increase the number of lights. Adding more lights is the simplest way to increase the levels; although, it's not the cheapest.

2. Increase the wattage of the lamps. Most lamps are available in different wattages at little or no extra cost.

3. Use spotlights with narrow beams. These light fittings focus the light onto the product. Most light fittings have lamps and/or reflectors available in different beam angles.

4. Change the type of lights. Make a display stand out by changing the colour temperature of the lighting from cool to warm or vice versa.

5. Move the lights closer to the product. This can be achieved by dropping the light fitting down from the ceiling on metal rods (droppers) or by using suspended track or trapeze lighting. To achieve maximum impact you should consider mounting lights directly on or inside display fixtures.

**TIP**

If you need to light certain areas at night time for security, use a timer circuit to control lights.

**ACTION**

Select general lighting fittings according to your selected lighting mood. While your grid spacing will vary according to your ceiling height, a good starting point is to allow about 2-3m spacings. This spacing should be increased for boutiques to moderate the lighting level and decreased for clinical stores to intensify the level. Unless you're using wall washers such as adjustable metal halides, you should aim to get the perimeter of the grid within 1.5m of the walls to successfully light the wall surfaces.
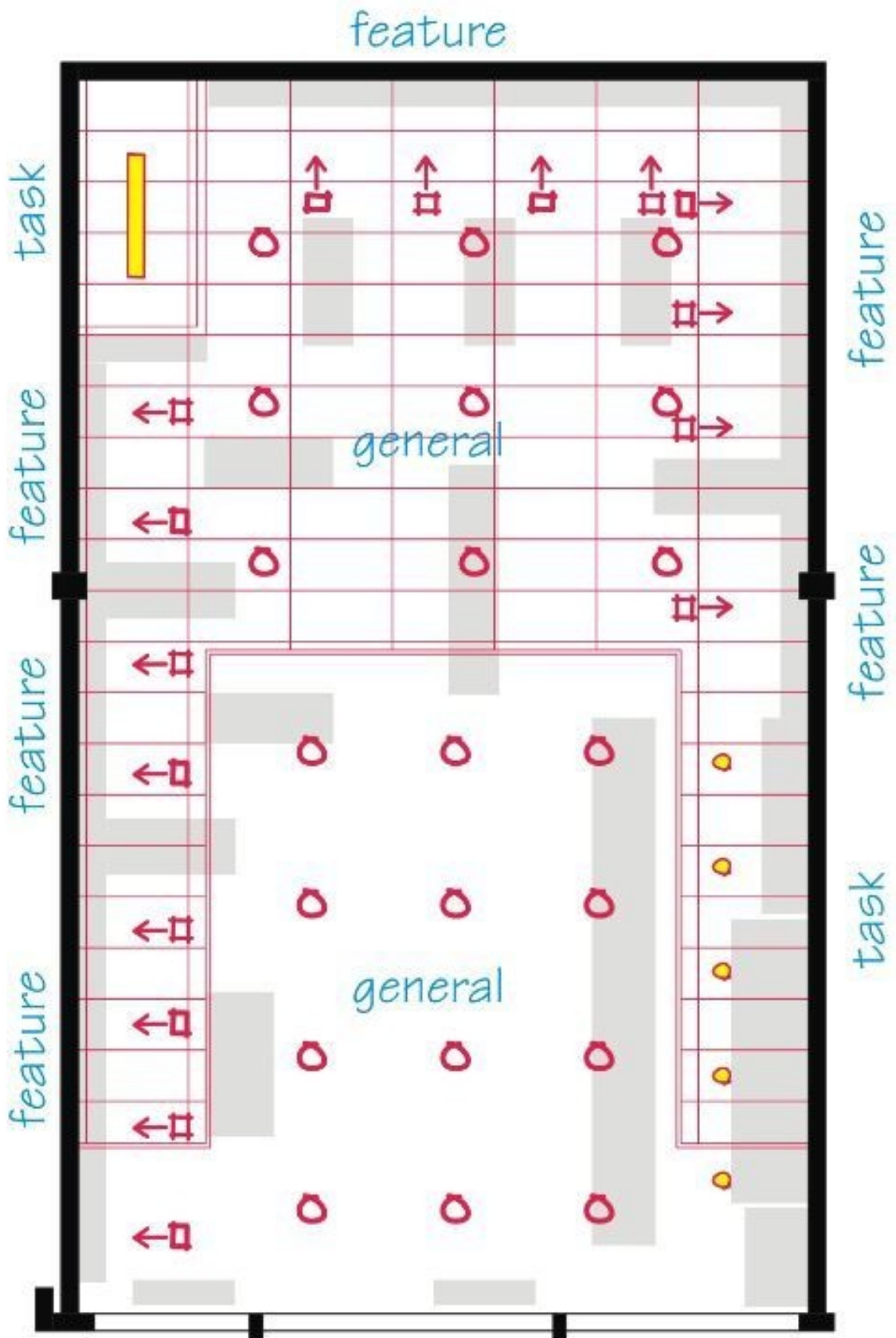
## 3. TASK LIGHTING

Once you have positioned both the general and feature lighting onto your ceiling

plan you will need to consider if any extra lighting is required for task areas. Task lighting requires the use of low-glare fittings such as fluorescent. In particular, recessed compact fluorescent down lights work well because not only do they provide a soft light, but they also throw all their light downwards, reducing impact on adjoining displays.

| LIGHTING RECOMMENDATIONS |
| --- |
| GONDOLA ENDS OR PROMOTIONAL DISPLAYS: <br><br> use low-voltage spots or a metal halide spot. Select the areas you wish to highlight and position one or two lights directly over the area or position them slightly in front of the display. For maximum impact, use adjustable narrow-beam light fittings. The reflector behind the light bulb will focus the light into a narrow area, which can be adjusted to hit the exact product shelf you want to highlight. |
| WHOLE WALLS: <br><br> use metal halide wall washers and space them out every 2m. The light fitting should extend approximately 1-1.5m from the front edge of the shelves. This is an effective way to make a whole wall of one product category stand out across the shop. These light fittings have wide-beam reflectors. |
| FEATURE LIGHTING: <br><br> position feature light fittings in a way that an approaching customer does not create a shadow on the product. Keep the fitting as close as possible to the vertical line of the shelf, without reducing light intensity on the face of the product. |

**TIP**

Use non-glare compact fluorescents for task lighting at counters/work areas. They throw all of their light downwards onto the work surface but don't stand out from a distance.

**ACTION**

Identify if there are any areas in your shop where staff or customers require special lighting for products, paperwork or forms. These could be service counters, preparation benches, desks, writing benches, consultation tables, treatment rooms, waiting areas or change rooms. You will only need to add task lighting if general lighting does not suitably illuminate these areas. You should also consider any toilets, un-packing areas, hallways, offices or store rooms under the task lighting section and address them in a similar way. Task lighting is most commonly fluorescent troffers, battens or compact fluorescent fittings. These provide a soft light and are power saving and cost-effective..

**CONSIDER**

- Position light fittings as close as possible to small products. Track or pendant fittings that hang down from the ceiling work really well. Alternatively, you can build the lights into a display fixture.

- Use low voltage halogentype fittings for shiny products, as they create "sparkle".

- Illuminate packaged products such as boxes or bags with flat white light from metal halides or fluorescents.

- Use low volt halogens or warm metal halides to light warm-coloured items (such as wooden furniture, shoes or bread/bakery products).

- Use fluorescents and cool metal halides to light cool coloured items (such as whitegoods, healthcare, and technology products).

## SUMMARY

*The appearance of lighting in your store can be affected by a variety of factors, such as:*

- Colour and finish of your ceiling, walls and floor

- Colour and finish of your products

- Height of your ceiling and display fixtures

- Surrounding environment

- Type, quantity and location of light fittings.

The five key principles in designing retail lighting include:

1. Lighting levels: The customer's perception of brightness is relative to surrounding light levels.

2. Colour temperature: Light fittings emit colour temperatures that change the appearance of products.

3. Direct , reflected and diff used lighting : The path light takes from the bulb to the product can affect whether the product appears soft or sharp, calm or dramatic.

4. Distanc e square effect : The further you position the light from the product the less light it will receive by a factor of the distance squared.

5. **Nature of the product** : Retail products and packaging respond in different ways depending on their surface finish.

CHAPTER **9**

# MATERIALS AND FINISHES

*Objects and surfaces we see, touch and feel can leave a lasting impression.*
MARK MULLER

The first impression a customer has of a store is usually dominated by the signage and graphics prominently displayed on the shopfront, but on closer inspection there is a more subtle effect at play which is governed by the recipe of materials and finishes used to construct the retail environment.

Floors, walls, shopfronts, ceilings, displays, counters and furniture all have to be constructed from some type of material, which defines a store's image, durability and construction cost.

The immense variety of available materials can be overwhelming: colour, design, price, durability and so on. So, where to start? The answer lies in applying a logical selection process that contains an ordered set of criteria by which different options can be judged. Following this selection process is a method for arranging, documenting and coordinating the implementation of the materials.

In this section you will learn how to:

- Select materials
- Judge the pros and cons of common materials
- Document your selections.

## MATERIAL SELECTION PROCESS

*How do we whittle a vast array of possibilities down to a few plausible options?*

A visit to a flooring store, paint shop or trade expo will soon make you realise that there is an almost endless selection of alternatives available for different materials. However, there may only be a few or even one that ultimately fits your

store's design criteria. The first step is to establish criteria to judge material options. This will enable you to measure the suitability of your selected materials.

*This section will look at these criteria in the order that best facilitates a quick and efficient review process, namely:*

1. Image
2. Function
3. Ethics
4. Price
5. Availability

# SELECTION CRITERIA

How can I tell if a material is a good choice?

## 1. IMAGE

How do we experience the material on an emotional level?

It's normal human behaviour to first judge things on appearance.

*Questions to ask yourself*

What will it look like in the light of my shop?

Will it be seen in large areas or close up?

What colour, pattern or shininess do I want to achieve?

Does its appearance tie in with my desired store image?

A visual inspection allows us to quickly assess a vast array of materials and focus on the ones that give the desired emotional response. As you start to refine your selection, you may also assess aspects of texture, reflection and visual temperature that add to the cognitive impression.

Sight, sound and touch are the senses that guide our personal experience, so you need to consider the following questions:

*Questions to ask yourself*

What does it feel like?

Is it warm like timber or cold like granite?

Is it smooth like plastic or rough like sandstone?

Is it soft like leather or hard like metal?

This will help you form an opinion of the material's image. How a customer reacts emotionally to a material will determine how they interpret the store's image.

Compare the image of the material to the image of your desired store design. This will allow you to assess whether the customer's first impression will be appropriate. Consider whether the material has a time-tested image or is a new fashion statement. Be wary of bold, unique designs that may be "in today, gone tomorrow". Longevity of image is important for the life of the shop fitout.

**EXAMPLE**

Materials and emotional responses:

    a.  Polished natural surfaces like brass, timber and stone can indicate an up-market image.

    b.  Raw natural finishes like wood, stone and concrete can portray either a discount warehouse feel or an environmental "green" image.

    c.  Timberwork can be traditional or heritage, while high-gloss paint or plastic can be modern.

    d.  Textiles like carpet and fabric can be soft and warm, while tiles and metal can be hard and cold.



brass, timber, marble, granite, leather, polished surfaces

**UP MARKET**

mirror, chrome, stainless steel, reconstituted granite, solid polymers, wall paper

**Traditional**

**Modern**

powdercoated metal, plain plastic laminates, synthetic carpets, neutral paints and floor vinyls, ceramic floor tiles

**DISCOUNT**

decorative laminates, bright paint colours, polished concrete, vitrified tiles, marmoleum, timber plank vinyl

**TIP**

Test the sample with a coin and a marker to see if it is easily damaged. After all, personal experience is the best education.

## 2. FUNCTION

It's not enough just to look good. Retail environments are public spaces that are not only subject to high wear and tear, but must also satisfy certain regulatory criteria. The next set of questions you need to ask include:

*Questions to ask yourself*

How will it work?

What are the physical properties of the material that will determine whether it can suitably perform its desired function?

### TIP

A material's function is made up of:

a. durability

b. maintenance

c. regulatory suitability.

## A. DURABILITY:

Obtain a sample of the material and consider the following questions:

*Questions to ask yourself*

How long will it last?

How does it stand up to worst-case abuse?

Could it scratch, mark, stain, chip, fade or de-laminate over time?

How will it react to dirty hands, children, high heels, fingernails, coins, car keys, pen marks, chewing gum, trolleys and so on?

Does the industry body have a system of measuring durability?

Does the manufacturer offer a warranty for commercial use?

## B. MAINTENANCE:

Cleaning your store is an on-going overhead that should be minimised. Unless there's a particularly distinctive product that is important to your store's identity, you should only use materials that are easily serviceable and come with a

manufacturer's recommended procedure. You need to consider the following questions:

*Questions to ask yourself*

How will it stay clean?

Does it collect dirt?

Does it require special cleaning procedures or equipment?

Will it show fingerprints?

Does it require ongoing sealing or buffing?

What about water, coffee and soft drink stains?

Is it anti-static?

**TIP**

Minimise your cleaning bill with easy-to maintain surfaces.

Ask suppliers for examples of the material's use in other stores.

This will allow you to inspect the materials first-hand and test their

durability.

## C. REGULATION:

Some material applications are required to meet specific regulatory requirements such as safety, flammability, environmental impact or country of origin. To assess these issues, your first enquiry should be with the manufacturer asking whether their product is suitable for your particular application. For example, outdoor flooring in Australia must be of a certain slip resistance for safety requirements, while in food preparation areas it must be continuous and impervious for health requirements. Some regulations restrict the use of rainforest timbers for environmental impact, while others restrict certain chemical additives for health reasons. There are also regulations for materials complying with access for the disabled.

If the manufacturer is in any doubt or cannot provide a material safety data sheet, you should consider an alternative.

**TIP**

Check:

1. safety

2. health requirements

3. environmental impacts

4. disabled access - mobility and vision.

## 3. ETHICS

A factor that's becoming more prevalent in consumer society is the awareness of environmentalism, ecological sustainability and general world-trade economics. This consumer-awareness may impact on the type of product you sell but it should also be considered in the materials you select. To assess the ethicality of a material, consider the following questions:

*Questions to ask yourself*

Where are the materials manufactured?

Do they use sustainable resources and processes?

Are the company's employees treated fairly?

Does the manufacturing and delivery process cause

harm to eco-systems, wildlife or communities?

While extreme and well-publicised cases of unethical behaviour are usually caught in the regulatory net, governments can be slow moving and the cutting edge of consumer-awareness is often many years ahead. Storeowners and designers should consider the ethical origins of the materials they choose, not only for personal satisfaction, but, more importantly, for consumer acceptance. After all, you do not want to turn customers away by appearing either arrogant or ignorant of ethical suitability.

## CONSIDER

- The effect and maintenance regime of the floor material. Generally, hard finishes are easier to clean and maintain, but can 'echo' and are hard to walk on all day. Soft finishes, like carpet, create a quieter environment and are more comfortable, but need constant cleaning.

- The types of finishes your competitors use. Are they hard/soft, light/dark? Certain finishes stand the test of time, while others may be a short-lived fashion statement. Remember, it's expensive and disruptive

to replace floor finishes.

- Whether food, drinks, dirty hands and feet are regular visitors to your store? If yes, durability and ease of cleaning are essential.

## 4. PRICE

The most universally understood assessment criterion is price. Stores are business ventures that need to display a return on investment; business owners understand that the lower the investment, the higher the return. Some categories of materials can have a **price range factor** of two or three times, which means the most expensive option can be three times the price of the economical option – so price is a very important factor. However, when considering price it's important to use the **full life of- product** price rather than the **initial** price. This takes into account not only the cost of the raw material, but also the installation, maintenance and replacement. In simple terms, most times 'you get what you pay for'. While some materials are cheap to buy, they may be either difficult to install, clean, repair or replace, which can add significantly to the total cost to the business. If you consider that all categories of materials have a low, middle and high-price option, the general rule of thumb should be to select from the low/middle range unless the appearance or ethics of the material plays a particular, important, function in the store image.

## CONSIDER

- Whether your customers come inside from a dirty or clean outside environment? Do they have mud on their boots or paint and grease on their clothes? In wet weather, is water easily tracked into your store? If yes, consider using permanent entry mats.

- High-wear pathways in your store, as you will need to use hard finishes on traffic ways and soft finishes in general areas.

- The wear and slip rating of the material. Select commercially rated finishes. Suppliers should be able to quote the applicable flooring standards. Especially the slip rating for ramps, steps and areas exposed to wet weather. You should check with your supplier or building certifier.

## 5. AVAILABILITY

The most commonly forgotten, omitted and potentially erratic criteria is availability. The excitement of discovering the perfect material for a particular application in-store often over-shadows the practical necessity of ensuring its availability for delivery at the right time and in the right colour, size and style. In this modern, pan-continental, just-in-time supply chain environment, anything other than the "plain vanilla" option can be at risk of long lead times, restricted delivery or special order.

To ensure that your material selections will be available, you may have to pre-order prior to actually engaging your fitout contractor. Most suppliers understand this and will happily set-aside stock for your project at no cost. At worst there may be a deposit payable to commence manufacture for special orders.

You should first enquire at the time of design with the product suppliers stating your desired delivery time, quantity and location. You will need to enquire again just prior to construction and confirm whether the price has changed since design specification. Even the most considered design and fitout programmes can be subject to unforseen time extensions during which the availability and price of materials often changes.

By following these criteria for your material choices, you should be able to arrive at two or three options for each selection. This will not only give you some flexibility on the colour board, but also some back-up options should price or availability change.

# MATERIAL CHOICES

In this section I've outlined several key issues for you to consider when choosing a material for a particular area, such as floors, walls, ceiling and so on. I have also included a number of pros and cons for each area of application.

## CONSIDER

- What appears to be a cheap solution may not survive the test of time. For example, polished concrete may appear cost effective, however, it's labour-intensive as you have to grind and polish it and apply an epoxy sealer to protect it. This requires extensive 'down time' in the program of a store fitout, as no other work can be scheduled at the same time because dust will settle into the coating.

- Unique or creative uses of materials and finishes can be a great point of difference, but be careful of the untested. Look around at other similar stores to see what works and what fails before commiting to non-standard uses of materials.

**FLOORS**

Here are some typical floor types:

- Tiles
- Carpet
- Vinyl
- Paint
- Timber
- Concrete



**TILES:**

Tiles can be either ceramic or fully vitrified. Ceramics colour comes from the coating on the surface of the tile. Under this is the 'biscuit', which is just a base. When the surface wears out the biscuit is exposed and the tile is beyond repair.

Fully vitrified tiles are usually more expensive. The colour goes all the way through, and no matter how much they wear, you will see the same colour. Fully vitrified tiles are available in textured, polished and unpolished (honed) finishes. However, some unpolished vitrified tiles trap dirt and grease in their pores.

## PROS AND CONS FOR USING FULLY VITRIFIED TILES

### PROS

- Durable and economical floor finish.

- They come in a huge range of colours and textures.

- Tiles are easy to mop, sweep, vacuum and clean.

### CONS

- Some fully vitrified tiles require re-sealing every 12 months or so.

- Tiles can be very tiring to walk on for any length of time, causing fatigue and discomfort for staff members.

- Tiles can be a noisy surface, meaning they bounce sound and create echoes.

## TIMBER

Real timber plank flooring has a colour, depth, sound and lustre unmatched by other products. It can add warmth to an environment and impact on the image of your store.

### CONSIDER

- Timber plank flooring is often laid on battens which need about 40-50mm in height. You may need ramping at entries to accommodate this.

- Timber is a natural product, which can limit its durability. Retail environments must use hard woods.

- As it's a natural product, you must expect variation in the colour and grain.

- Small stones, stiletto heels and water can damage timber floors. Small scratches can be buffed out but heel-dents are irreparable without major re-finishing.

- Timber species selection can be restricted by regulation and ethics. Renewable plantation timber is often the safest. If you're concerned about the logging of old-growth forests, choose a product certified as originating from sustainably managed plantations or use recycled timber.



Despite these disadvantages, timber flooring remains popular because of it's character, warmth and timeless quality.

**PROS AND CONS FOR USING TIMBER FLOORS**

PROS

- Timber floors come in a large range of colours and textures.

- Timber floors are easy to mop, sweep, vacuum and clean.

- Timber is comfortable to walk on, reducing fatigue and discomfort compared to tiles.

CONS

- Timber floors are quite expensive due to the high material and installation costs. They can also add significant time to construction projects as raw materials often need to acclimatise in the store prior to

laying.

- High traffic areas will need refinishing every three to four years to maintain appearance and prevent moisture problems.

- Not suitable for wet areas or food preparation areas

## VINYL

Over the past 10-15 years an extensive range of colours and effects have come on the market, making vinyl the material of choice for many retailers. Most popular are the timber-look vinyls, which can give 70% the effect of real timber at 30% of the cost.

## CONSIDER

- Vinyl can be computer-cut to create patterns and logo inserts to uniquely identify your store.

- Vinyl comes in many colours and can simulate timber grains, marble, granite and metal, as well as many unique special effects with patterns and even holograms.

- Vinyl relies on a totally smooth sub-floor for installation. Floor preparation must be perfect and can add anything from a few hundred to a few thousand dollars to the installation cost.

- Some vinyls show shoe scuffing much more than others – check a sample.

## PROS AND CONS FOR USING VINYL

PROS

- Vinyl flooring is durable and stands up well to heavy foot traffic.

- Vinyl is very thin and can adjoin any other finishes with little ramping.

- It's relatively inexpensive compared to other flooring options.

- It's smooth, easy to install and maintain.

- Fragile products will survive better on vinyl than tiles, timber or concrete.

- Sheet vinyl is suitable for wet and food preparation areas.

CONS

- To maintain its original appearance, you may need to re-seal the vinyl every 12 months.

- Vinyl floors do not stand up well to heavy loads and can be damaged by sharp objects.

- Colours can fade with exposure to direct sunlight.

- Extreme temperatures can damage vinyl floors.

- Plank vinyl is not suitable for food preparation areas.

**INFORMATION**

Vinyl flooring usually comes in one of three formats:

1. SHEET FLOORING: in which the flooring material is laid down in sheets 1.8m or 3.6m wide,

2. TILE FLOORING: which uses tiles of 20x20cm or 30x30cm

3. PLANK FLOORING: which comes in long strips or planks 100-150mm wide.

- Most decorative vinyls are made up of three basic layers: the substrate (base layer), the design (photographic layer) and the surface (top wear

layer).

- The durability of the vinyl is often determined by the thickness of the clear surface layer.

- Marmoleums are a type of smooth sheet or tile flooring often put in the vinyl category. They can have unique design properties and are suitable for many retail applications. Being a natural product, marmoleums can have special "green" credentials for environmentally-conscious stores.

- Special vinyl products are always being developed, such as "woven" vinyl.

## CARPET

This is the most popular 'soft' floor finish available. It conveys a distinct comfortable feel and there are many types to suit your budget and desired effect. Options include the material, colour, pattern, pile and format.

### RULE OF THUMB

1. Use a loop pile (prevents dirt from becoming embedded)

2. Choose a medium to dark colour (hides dirt)

3. Incorporate a speckle or pattern (hides streaks and stains)

### CONSIDER

- Light coloured carpets for retail environments will look dirty very quickly and should only be used in low-traffic areas.

- Avoid plain or solid colours. The addition of even a fine pattern will help hide dirt, stains and wear significantly better.

- For retail installations, the 'direct-stick' method should be used – that's without underlay. The carpet is glued straight onto the concrete or timber substrate, significantly improving durability and wear resistance. Underlay causes the carpet to wear much more quickly and should only be used in low traffic areas. If staff fatigue is a problem, try installing special anti-fatigue mats behind counters.

- Carpets come in standard and custom designs. Similar to vinyl, carpet can be cut for logo inserts or customprinted patterns. Custom designs

are not available for all carpet types though. They are most common in modular (tile) carpets.

- Carpet comes in a wide price range, depending on the fibre and weight. Its price can be stated in dollars per square metre or dollars per broadloom metre (3.6m wide). There is a big difference so make sure you confirm which is relevant.

## PROS AND CONS FOR USING CARPET

PROS

- Carpet comes in a large range of colours including custom designs.
- It is comfortable to walk on, reducing fatigue and discomfort.
- Carpets can hide dirt well and are relatively easy to maintain.

CONS

- Carpet is generally not suitable for high traffic areas and will quickly show wear.
- Different fibre types have different wear resistance properties – ask the manufacturer.
- Regular vaccuming and maintainance is required.
- Not suitable for food preparation areas.

## INFORMATION

Carpet is available in broadloom (rolls) and modular (carpet tiles).

- BROADLOOM: is most common. It's quick and easy to install and shows the fewest joins.
- MODULAR: is much easier to 'cut and fit' around existing floor fixtures, but can be more expensive.
- CUT-PIL VERSUS LOOP-PILE: Cut piles are softer to touch and patterns can be more detailed. Loop piles are more durable as they trap less dirt.
- Carpet fibres can be wool, synthetic or a blend of these. Synthetics

include nylon and polypropylene (olefin). Each has a different resistance to wear, moisture, heat, staining and static electricity, as well as cost. Manufacturer's data sheets alway specify the percentage of each fibre.

- Carpets come in different weights (measured as ounces per square yard). Generally the heavier the weight, the higher the quality.

- Other factors affecting quality include the carpets tufting, backing and density.

**OTHER FLOOR FINISHES:**

• Polished concrete • plywood sheeting • polished chipboard • epoxy resins • pebble stones • bamboo • chequer-plate metal

A finish with a difference can make a strong design statement, but first, you need to do your homework on its practical suitability!

Again, ask the questions:

*Questions to ask yourself*

How will it wear?

Will it scratch easily?

What about water absorption — how easily will it stain and will it become

slippery?

Does it have a texture or grain that will collect dirt?

**CONSIDER**

- Alternative materials are sometimes sought out in the belief that they provide an inexpensive alternative. Polished concrete sounds cheap because it conveys a distinct 'warehouse' feel. But in fact it's quite labour and time intensive to polish and seal. Chequer-plate metal looks distinctive, but the heavy texture makes cleaning difficult and scratches will be a problem.

- If you have chosen a material with a unique finish, find a contractor who's familiar with the material, as unique finishes can be risky. They're best used when you're seeking that specific "edge" in your store design. If not, it's best to stick to the timetested traditional finishes.

- Be wary of choosing floor materials that require a 'lip' at the edges; they are an instant trip hazard and make it difficult for prams, trolleys and wheelchairs.

When using a nontraditional finish always get a sample to test. You will need to assure yourself that it's durable, safe and easy to clean. It won't always come with a manufacturer's warranty for your purpose, so the onus is on you to satisfy yourself of its durability.

**WALLS**

- Timber

- Tiles

- Wallpaper

- Two-pack paint

- Digital graphics

An investment in a wall finish should equate to its exposure. Make high exposure walls a feature statement. Low exposure walls need to provide a strong but inexpensive backdrop to the product, such as a solid paint colour. Typically, the walls in retail stores are filled with products and displays and very little wall space is prominent in the customer's field of view. Accordingly, walls behind product displays need to be finished with their exposure in mind. A densely merchandised wall will require no more than a paint or laminate finish, while a sparsely merchandised wall can show more exclusive or decorative finishes such as timber, mirror, stone or wall paper. As an inherently vertical surface, durability is not as critical as appearance. Consider how much of the wall is seen and select an appropriate level of quality. Walls behind shopfront or feature displays can be made into a design statement with colour or material. Only paint walls behind shelving.

**CONSIDER**

• What material is appropriate for your corporate image? How much of the wall will be seen, as most retail walls are covered in product or displays, so the actual wall finish may be only seen in the background.

• If you use different paint colours for different departments, are the walls big enough to "carry" the colour? Otherwise, you might end up with too many colour statements.

• Many walls are seen in the area between the top of the shelves or displays and the ceiling. This space is suitable for signage, graphics and feature colours to emphasise the store brand.

**CEILINGS**

Unless your store is in a large shopping centre where tenancies are provided completely empty, you should have a ceiling already installed in your tenancy.

## 1. TILE CEILINGS:

This is the basic entry-level for retail ceilings. It consists of plaster board tiles housed in a metal grid suspended from the roof structure. The tiles lift out to access wiring and air conditioning.

- Light fittings can be recessed into the plaster tiles or surface mounted to the metal grid.

- The tiles are normally white or off-white to reflect the most light, although they can be painted other colours.

- Some tiles come vinyl-faced, which are easier to clean in moist or dusty environments.

- Tile ceilings have clips and fixings available to hang signage and posters.

- If your store image does not expect

## EXAMPLE

Suspended tile ceilings are the most flexible and cost effective solution for many retail stores.

If your store image does not expect attention to be drawn to the ceiling then this type is the most economical and practical solution. **Tile ceilings are not suitable for food preparation areas as they can potentially harbour dust and mildew around the joins.**

**2. PLASTER CEILINGS:**

This is a traditional ceiling made of plasterboard sheeting with plasterset joins that creates a seamless flat surface. The effect is very clean, professional and portrays a higher quality permanent feel compared to tile ceilings.

- Plaster ceilings are more expensive to install and can be difficult for maintenance staff, as they inhibit access to services above. Although,

thoughtful design that includes a suitable layout of access panels can solve these issues.

- Plaster ceilings suit stores that want a high quality feel, such as jewellery, high-end fashion, giftware or up-market showrooms.

- They're particularly effective when used in combination with up lighting, as this enhances their appearance and they provide a good lightdiffusing reflective surface.

If your store image requires a dark ceiling effect don't waste money on a plaster ceiling when a painted tile ceiling will do the job.

In most cases, plaster ceilings should be painted a light colour, as this gives the greatest reflection to disperse light around the store. If your store image requires an intimate "boutique" effect, you can use a darker colour to create the illusion of a lower ceiling while spot lighting focuses all the attention on the product. For food stores, plaster ceilings in a gloss paint finish are often a regulatory health requirement, as they minimise the collection of dust and harbouring of bacteria.

## 3. OPEN CEILING EFFECTS:

Increasingly, modern retailers are opting for the 'no ceiling' concept. The store is left open to the roof or concrete slab above and air conditioning and electrical services are left exposed. A raw open warehouse is the visual outcome and can add to the store's image. While it may appear inexpensive, this is a misconception as most stores require perimeter walls to be built higher, electrical wiring to be tidied up, roof and air conditioning ducts to be painted out. Moreover, the retailer will have higher air-conditioning costs.

This is far more expensive than installing a simple grid ceiling! But there is no denying, that used in the right environment, an open ceiling can have a big impact by creating a large space-effect. They are most suitable for large discount showrooms, street-fashion clothing stores and old timber warehouses.

## 4. OTHER CEILING EFFECTS:

Bulkheads, special lighting, timber cladding, exposed grids and suspended panels can all make great design features in a store. Remember though that the objective is to improve the image of your store and presentation of your products. A ceiling that's too busy with feature colours and finishes may take attention away from your product. Lower ceiling panels or bulkheads are particularly effective over service and consultation counters as they create a more intimate feel.

Consider also that unless you're building a store from scratch, ceiling alterations can be expensive. Not only do you have to move all floor fixtures out of the way to use scaffolding, but you may also need to modify costly air-conditioning, fire sprinklers and electrical systems.

If your store design has a strong emphasis on quality or brand, the extra expense on special ceiling designs or finishes will be justified; however, if your fitout budget is tight, make sure you can afford good signage, display fixtures, flooring and so on before spending extra money on your ceiling.

Your worst case is a plain white grid ceiling, which will at least focus all of the attention toward products at eye level.

## FIXTURES

The materials you select for your counters and display fixtures contribute significantly to the décor of your shop.

They also need to be durable and easy to clean in order to perform well. There are many types of fittings and fixtures available for retail stores and just as many finishes. Here are the most common:

## 1. PLASTIC LAMINATES:

Plastic laminates are the most cost effective, easy to install and durable finishes for counters and timber display fixtures. They come in a large range of solid colours and patterns including imitation stones, woods and metals. Plastic Laminates can be post-formed (bent around corners), pre-finished (already applied to a timber sheet), and are easily cut or trimmed by cabinetmakers. Laminate manufacturers distribute comprehensive sample catalogues to all cabinetmakers and shop fitters. You can easily browse and take away samples for your colour board. Some trade names include Laminex, Formica and Abet Laminate.

## CONSIDER

Most laminates are available in flat and texture finishes. The texture finishes are more wear resistant and better for counters, display shelves and bench tops.

Flat colours show marking or scratches. High-wear surfaces need a patterned colour. Pre-finished boards are cheaper for basic cabinetry, but they don't cater for all colours and have lower wear resistance. You will need to check the colour's

availability.

Durability! Check it first. The nicest finishes are wasted if they look old and damaged. Get a sample: hit it, walk on it, dip it in soft drink, stick gum on it, write on it with a marker to test how it performs.

## 2. TIMBER FINISHES:

Timber can be a hardwood or softwood, plantation, old growth or recycled, clean or distressed. Real timber finishes come in solid sections and veneers. They can be finished with stains, waxes and lacquers. As a natural product, you should expect a certain amount of variation in colour, shading and grain with all timbers; however, colour uniformity can be achieved with staining.

## CONSIDER

All timber requires some sort of lacquer or sealing finish and high traffic areas will eventually wear it off. It's preferable to use timbers only in areas that do not receive heavy traffic.

Timber lacquers can be high gloss or satin. High gloss suits low-wear applications while satin hides damage better.

Damage is more likely with soft timbers, but can usually be repaired with putty or a re-sanding and finishing. Timbers can be stained to achieve the right colour. A less expensive option is to stain a cheaper base timber to achieve the desire effect.

Don't use them where they're likely to get wet, as they can be absorbent. For a rustic look, try a sandblasted soft timber. This accentuates the grain and creates a heavy-worn texture to the surface.

## PROS AND CONS FOR USING TIMBER FINISHES

PROS

- Timber is a very attractive natural product.

- It's a time-tested material that can be used to add a sense of style to fixtures.

- Being a traditional material, manufacturing equipment and processes are widely understood and catered for by cabinetmakers.

CONS

- It can be expensive. There are many imitation timber materials, such as laminates, vinyls and powder-coatings that can be more cost-effective solutions.

- Timbers dent, chip and scratch.

- Timbers are absorbent and can lift or swell.

## 3. SOLID POLYMER SURFACES:

Commonly known as "Corian", these materials come in sheets between 5-20mm thick and are created from acrylic resin. They are cut and glued to timber cabinetry to create a seamless solid surface over the face. Restrict their use to where they'll have the highest exposure.

## CONSIDER

Solid polymer surfaces are best suited to areas that have high exposure, as their visual attractiveness can add significant appeal.

They can warp and delaminate if near heatproducing equipment, such as coffee machines and hot food displays.

### PROS AND CONS FOR USING SOLID POLYMER

PROS

- They are available in a wide variety of solid colours, speckles, and natural patterns.

- Scratches can be polished out and chips repaired with filler.

- Solid polymers can be cut and heat formed to create almost any shape.

- They're very durable and suitable for high-wearing surfaces.

CONS

- They're expensive and have a higher fabrication cost.

- Many manufacturers limit warranties to licensed fabricators.

- They can warp and de-laminate if near heat-producing equipment such as cookers, toasters, bainmarees.

## 4. NATURAL AND RECONSTITUTED STONES:

While granite, marble and travertine are examples of natural stones that are mined, cut and polished, terrazzo and reconstituted granite are examples of man-made stone products. Stone surfaces can create a very high class and durable finish, and like solid polymers, they should be used in high-exposure areas due to their cost. Stones have the added benefit though of being heat resistant, making them especially suitable for food counters.

## PROS AND CONS FOR USING NATURAL AND RECONSTITUTED STONE

PROS

- Stone products are very hard and resistant to scratching and heat, and portray a high quality feel.

- Reconstituted materials are available in a wider colour and pattern selection, such as bright colours, coloured or metallic flecks and translucent (allows light to pass through).

CONS

- Variations occur with natural stones, as the colour and grain are designed by Mother Nature. However, reconstituted stone has overcome colour variations and manufacturers can produce stone with a reliable colour-consistency.

- Natural granites and marbles are porous and allow staining, while reconstituted products can have a resin content that makes them impervious and more stain resistant.

- Stone products are an expensive option, so you should prioritise their use.

**OTHER FINISHES**

I've seen almost every type of finish used in some surprising applications. You can be very creative by applying finishes in unusual places.

**EXAMPLE**

- Floor vinyl on a counter top for a decorative but highly durable finish.

- Chequer plate metal on a bulkhead for an industrial feel.

- Suspended fabric banners across an open ceiling to create an artificial surface.

- Polished concrete tiles on a counter front to create a solid permanent feel.

Glass, metal and vinyl work surprisingly well in some applications. Others to do not, mainly due to poor wear resistance. You must choose a shop fitter or cabinetmaker who can show you a variety of options. Remember, before you select a material, check its durability, cost and availability.

**CONSIDER**

Small colour samples are deceiving. Light colours will always look darker in a big area (like a painted wall); dark colours will always look lighter. It's just a trick of the eye. When selecting colours based on a small sample you need to compensate for this colour illusion.

Don't use light colours in high wear areas (such as carpets, counter tops, work surfaces and so on)? They will get dirty and stained very quickly and easily.

Don't be afraid to be bold with colour – strong colours stand out! Retail environments can afford to be much bolder than commercial or domestic interiors. Don't forget, once the shelves are full of product most of the colour on fixtures is hidden.

Check availability – many exotic finishes have 8-12 week lead times.

Check the installed cost – many suppliers quote the supply price and you have to add installation or fabrication costs.

Select colours and finishes that portray your corporate image. Is it upmarket or value based? Is it modern or traditional? Make sure the message is consistent.



# THE DOCUMENTATION PROCESS

Once you have narrowed down your choices to two or three options for each material, you can begin to formally review and record this information for use in the construction phase.

*The two methods to use for documenting your materials and finishes are:*

1. The Colour Board

2. The Finishes Schedule.

**TIP**

Add pictures of furniture, light fittings and special display items to help visualise your store image.

## 1. THE COLOUR BOARD

The Colour Board is your canvas! It's a large board with sample pieces that display how your selections will look together.

Every company that supplies materials for construction can supply samples. You can order most samples by phone or Internet. Another good source for samples is at trade shows where you can view, test and discuss materials and equipment. There are trade fairs specifically for commercial design and shop fitting. An Internet search should reveal those in your locality.

Some samples will be too large to put on your board, so you will need to cut or trim them. If they can't be cut, just keep them to the side. You can also include photos of your selected furniture and lighting items. These can be cut out of brochures or downloaded from the company websites and printed on a colour printer. Remember, the objective is not to create an attractive art-board, but to see how all the

materials visually interact.

Organise the colour board the way it'll appear in your store with flooring materials at the bottom, wall and fixture colours in the middle and light fittings at the top. This will give you a more realistic appearance of how they work together.

**EXAMPLE**

Here is an example of a simple colour board.

L1 LAMINEX ECHELON REDWOOD 554
L2 LAMINEX PLANTATION 393
L3 LAMINEX ACORN 445
P1 PAINT DULUX MASTERPALETTE BAKER WHITE 40YY 83/064 LOW SHEEN
P2 PAINT DULUX MASTERPALETTE NEW AGE BLUE 70BB 43/127 LOW SHEEN
P3 PAINT DULUX MASTERPALETTE TOMAHAWK RED 90RR 11/257 LOW SHEEN
P4 PAINT TRUSBANDS TEAGUE T117-4W LOW SHEEN
P5 PAINT DULUX MASTERPALETTE BILLIARD 10GG 10/208 EXTERIOR ACRYLIC
PC1 DULUX POWDERCOAT COTTAGE GREEN 84219
G1 CERAMIC TILE 150X150 GLOSS HERITAGE GREEN COLOUR
V1 VINYL LAUSTRA SPOTTED GUM 01162
C1 CARPET GODFREY HIRST MADISON HERITAGE

## ACTION

Lay out your material selections on a table first and position the materials that work best next to one another and in the same order they'll appear in your shop. Use a thick white or black cardboard. An A3 size (approx 300x420mm) is a size large enough to accommodate enough materials, but small enough to carry around. Use 3 or 6mm MDF board, which is a timber board that is more rigid and durable than cardboard and is available from the local hardware store. Stick a plain white photocopy paper (A3 size) to the face of the timber using double sided adhesive. This will give a cleaner appearance. Fix your samples in place onto the board. Use double-sided foam tape as it's easier to use than glue and much stronger than other thinner tapes.

## 2. THE FINISHES SCHEDULE

The Finishes Schedule is a tabled list of important information about your selected materials.

*A typical finishes schedule will list:*

- The name of the material

- The manufacturer

- The manufacturers contact details

- The size it comes in

- The desired surface finish

- (such as textured or smooth, gloss or satin, honed or polished)

- The location you intend to use it

- (such as, floor, walls, counter, shopfront) and finally an

- Assigned reference code.

By assigning a code to each material you will be able to easily manage and reference all materials on drawings and specifications throughout the design process. This way if you change a material you only need to update the schedule, not every drawing or plan you have written on, saving time and confusion.

Select a code format that makes sense to your material selections. Use a simple letter-number system that helps describe the type of material and makes quoting and construction easier for shopfitters.

If you had three different Laminates, then these would simply be coded L1, L2 and L3.

**EXAMPLE**

L = Laminates

P = Paints

T = Tiles

G = Glass

S = Stone

V = Vinyl

W = Wood or Timber

C = Carpet

**EXAMPLE**

Create the table using any word processor or spreadsheet; it will make it easier to note changes and additions to the schedule. The following example shows a simple finishes schedule.

| | MY BOOKSHOP'S FINISHES SCHEDULE | | |
|---|---|---|---|
| CODE | FINISH | TYPE | LOCATION |
| L1 | LAMINEX ECHELDON REDWOOD 584 | PLASTIC LAMINATE | SHELVING SIDES |
| L2 | LAMINEX PLANTATION 393 | PLASTIC LAMINATE | SHELVING BASES |
| L3 | LAMINEX ACORN 445 | PLASTIC LAMINATE | SHELVES |
| P1 | DULUX MASTER PALETTE BAKER WHITE 40 YY 83/064 LOW SHEE N | PAINT | GENERAL WALLS & CEILING |
| P2 | DULUX MASTER PALETTE NEW AGE BLUE 70BB 43/127 LOW SHEE N | PAINT | FEATURE WALL |
| P3 | DULUX MASTER PALETTE TOMAHAWK RED 90RR 11/257 LOW SHEEN | PAINT | FEATURE WALL |
| P4 | TAUBMANS TEAGUE T117-4W LOW SHEE N | PAINT | FEATURE WALL |
| P5 | DULUX MASTER PALETTE BILLIAR D 10GG 10/208 EXTER IOR ACRYLIC | PAINT | FEATURE WALL |
| V1 | AUSTRA SPOTTED GUM 01182 | FLOOR VINYL | CAFE FLOORING |
| C1 | GODFREY HIRST MADISON HERITAGE | CARPET | BOOK SHOP FLOORING |

The colour board and finishes schedule are the last pieces of the puzzle of your store design. Together they give you both a snapshot of your store image and a detailed record for specification. Use throughout the design and fitout process to help convey your desired image to others such as shop fitters, landlords, staff and suppliers.

ACTION

1. Review your colour selections against your Retail Design Master Plan to confirm that they satisfy your design objectives.

2. Place your colour board in a prominent location alongside your Retail Design Master Plan and Floor Plan so you can see it day-to-day. "Living"

with the colour board will help you assess the material selections you've made and give you confidence that they'll work in your store.

**SUMMARY**

You can judge whether a material is suitable by assessing it against the following criteria:

**1. Image**
What will it look like in the light of my shop?

**2. Function**
How will it work?

**3. Ethics**
Where are the materials manufactured?

**4. Price**
What's the full life-of-product price?

**5. Availability**
What's the delivery time, quantity available and location?

You have now completed the design phase and are ready to contact your shop fitter or building contractor to begin discussing the construction phase of your new store.

# REVIEW

*Creativity without strategy is called 'art'. Creativity with strategy is called 'design'.*
Modified quote of JEF I. RICHARDS

You can begin your review process by asking the following questions

*Questions to ask yourself*

- Will my design achieve the main vision of my Retail Design Master Plan?

- Does my design contain elements of features that will make the store appeal to my target market?

- Will my store design last the anticipated life-cycle (3 years, 5 years, 10 years)? Or will it date before I'm ready to refurbish?

- Have I allowed for future growth?

- Have I considered future technological upgrades to point-of-sale or display equipment?

- Am I now ready to choose a time to undertake my new store fitout?

Now you have a better understanding of how to design your store to attract customers and sell more, it's time to check your store concept against your Retail Design Master Plan.

Look at your store concept in the context of your competition. Is your store design different enough to stand out in your competitive business sector? Finally, you can use industry associates such as your shop fitter or builder to provide comment on the construction viability of your design. Approaching a reputable builder or shopfitter experienced in construction for your industry is essential for successful completion of your store fitout.

Don't worry, it's rare to get it right the first time. You may have to go back and make small changes before you arrive at a satisfactory solution. Just remember:

*The best books are never written, they are re-written.*

By implementing the key processes outlaid within this manual you can move forward with the confidence that your finished store will meet your business's

marketing objectives, as well as provide a practical operational layout for your retailing requirements.

Keep an eye on my website www.gurushopdesign.com.au for the Guru's product recommendations, product reviews and retail design news. And don't forget to register for my newsletter where I will keep you up to date on retail design issues.

Good Luck and Happy Retailing

# GLOSSARY

**Alliteration**

The effect created when a name or term consists of two or more consecutive words beginning with the same letter.

**Business Brand**

The collection of attributes that a business uses to differentiate itself in the market place. These attributes can be physical such as a product, logo or colour scheme, or intangible such as an attitude, experience or level of customer service. A customer's perception of the business brand can affect their level of desire to purchase from the business.

**Category Brand Hierarchy**

The order of perceived value, popularity or recognition that customers collectively place on product brands within a category. The hierarchy begins with the most popular brand and ends with the least popular brand. Retailers can use this hierarchy to strategically position products on shelves to increase profits.

**Ceramic Tiles**

A type of tile that is manufactured with a base (sometimes known as the biscuit) coated with a glaze. This process allows a wide variety of colours and patterns to be achieved, but can deteriorate quickly in high traffic applications if the surface layer (glaze) wears through.

**Colour Board**

A board used to demonstrate selected sample materials and colour chips. Viewing samples together allows the designer to decide whether they visually "work" as a colour scheme.

**Colour Scheme**

A selection of different colours, materials & finishes used for various applications in a store fitout. These may include paint, laminate, timber, stone, carpet, tile, glass, fabric and metal.

**Colour Temperature**

A term used to describe the appearance of light - the warmness or coolness. Different products can require different colour temperatures to achieve the best display effect. Selecting the correct light fitting for a product depends on the

colour temperature the light emits. Colour temperature is measured in degrees Kelvin, with warm light measuring below 3500K and cool light above 4500K. The colour temperature of a light does not relate to the amount of heat a light produces.

## Commodity Products

A category of high demand products that have little differentiation from one store to the next. These products are often "basic" purchases that customers make on a regular basis, such as milk, bread, newspapers and petrol. As the exact same products are available in many different stores, the customers purchase decision is usually based on price or convenience. Commodity products are "demand" products used to drive customer traffic around a store.

## Competitive Business Sector

The distinct marketing arena of a particular industry in which a business decides to specialise in order to differentiate itself. Often, this falls under one of the four "Ps" of marketing: Product, Place, Price and Promotion.

## Customers Fundamental Need

The single most important product or service that a business provides to its customers and without this need the business would not exist.

## Cut-Out Vinyl

A type of sign lettering whereby words and pictures are cut by a computer from a sheet of self-adhesive sign vinyl ready to be applied to a smooth surface. Can be used for both indoor and outdoor signs and is commonly thought of as the most economical production method for simple signs.

## Dense End

A type of shelving unit used at the ends of aisles in supermarkets to densely display promotional products in high traffic areas.

## Department

An area in a shop defined broadly by the general type of products displayed. Departments are the largest divisions of product areas in a store and may contain several categories of product, which in turn may have different styles, sizes, colours and price points.

## Digital Graphics

A type of sign created by a digital printing process using special sign-printing

machinery. Digital Graphics begin with computer art files and are typically printed on self-adhesive vinyl and rigid plastics but can also be printed on a wide variety of other materials including metal, fabric, timber and almost any smooth flat surface. Digital Graphics can be used both internally and externally in stores.

## Direct Light

Light that shines on products directly from the light fitting without being reflected or diffused. Direct light emphasizes shadows and is good for products that have an attractive shape.

## Distance Square Effect

The effect describing the way the intensity of light reduces by the square of the distance from the light source.

## Dump Bins

Small display tables or "bins" that are used in high traffic areas to increase exposure to promotional or impulse products.

## Early Adopters

A marketing term used to describe people who are first to accept or purchase new technology. Economic Change The type of fundamental shift in a businesses operations caused by changes in the economic circumstances of customers or the marketplace.

## Efficient Envelope

A qualitative feature of a sign describing how much of the available space is filled by the message. Messages containing no alphabetical ascenders or descenders are the most efficient.

## Electronic Digital Signage

Any sign that contains a moving message created by electronic digital means.

## Epoxy Resins

A type of two-part liquid adhesive or coating which creates a smooth, hard, durable and impervious surface over other materials. In retail applications it is most commonly used on concrete floors to both seal them and make them shiny.

## Feature Lighting

The light fittings used in a store to draw attention to particular feature displays by intensifying the lighting level.

### Finishes Schedule

An ordered list of the materials and finishes to be used in the construction of the shop with particular attention to the exact details of the manufacturer, product name, type, colour and size.

### Fixtures

In terms of a store fitout it is used to describe any item constructed off-site and installed or "fixed" in the shop ready to use such as shelving units, counters and display stands.

### Floor Plan

A schematic line drawing representation of a physical space as viewed from above. Floor Plans are usually drawn "to scale" which allows features of the space to be viewed in direct proportion to their actual size.

### Footprint

The physical area of floor space that a fixture takes up.

### Fully Vitrified Tiles

A type of tile that is manufactured from a solid material such as porcelain. The colour is all the way through the tile thickness. Fully Vitrified Tiles are usually hard wearing and do not lose their surface colour.

### General Lighting

The light fittings used in a store to provide a general level of illumination to the whole space.

### Gondola

An island shelving system with a centre panel that has display space on both sides facing into aisles.

### Gondola End

A display panel fitted to the end of a gondola perpendicular to the spine to face forwards. Commonly used to display promotional or impulse products.

### Halogen Lighting

Any light fitting using a halogen bulb, which creates light by passing a current through a filament inside a glass bulb containing iodine or bromine gas to increase the brightness without reducing the life.

### Laminate

An industry abbreviation to describe any plastic laminate product for application to the surface of fixtures. Laminate typically comes in standard-sized sheets ready for gluing to timber boards or can come already glued to a board (known as Pre-Finish Board). It is typically one of the most economical and readily available materials used in shop construction.

## Layout
A term used to describe the arrangement of items on a flat surface such as fixtures in a floor plan or products on a wall of shelving.

## Lifestyle Graphics
Signage that creates a feeling synonymous with the lifestyle depicted in the image.

## Logo
A graphical shape, design or picture that symbolises the identity of the business. The logo may use colour, letters, words or imagery and may incorporate the name of the business (an amalgamated logo).

## Logo Pattern
A graphic element characterising part of the logo and replicating it to create a pattern for use in other signage elements.

## Merchandising Layout
A floor plan highlighting the location of product departments and categories.

## Metal Halide Lighting
Any light fitting using a high intensity discharge (HID) lamp. Metal Halide lights are compact and very bright, allowing them to wash large areas in strong light.

## Operational Messages
Any sign that gives a message essential to customer traffic movement or behaviour to assist in the operation of the store.

## Pattern Element
See Logo Pattern.

## Positioning Statement
A short sentence describing the unique benefits a business offers to differentiate itself from its competitors.

## 4 Ps of Marketing
A marketing term that describing the four most common ways to differentiate a

business: Product, Place, Price and Promotion.

## Product Identifiers
A type of sign message that directly describes with words or pictures the type of products that a business sells.

## Promotional Display Materials
Any signage material used to promote a temporary offer or event.

## Promotional Message
A signage message describing a seasonal or temporary offer.

## Promotional Zone
An area of a shop dedicated to displaying seasonal or promotional products. These areas are designed with flexibility in mind to allow frequent changes of display.

## Reflected Light
Light that reaches products after being reflected off another surface such as a wall or ceiling. Reflected light is softer and produces fewer shadows, creating a calm and even effect in the shop.

## Regulatory Change
The type of fundamental shift in a business's operations caused by changes in government regulation, whether applied to products sold, methods of display, manufacture or distribution.

## Retail Design
The process of designing the physical attributes of a retail store prior to construction taking into account the stores business objective, display requirements and operations. The product of the retail design process is a set of plans and schedules the are used for the tender, approval, and construction of the store.

## Retail Design Master Plan
A written description of the requirements of a store design. It includes the marketing and opertional needs of the retail business.

## Retail Design Profit Model
An equation that describes the relationship between demand and impulse products, customer traffic flow and profit in a retail store. The equation states that retail stores should use low-margin, high-volume demand products to drive traffic

past highmargin, low-volume impulse products to increase store profits.

## Retail Identity

The unique image of a retail business created in the customer's mind that differentiates it from its competitors. May also be known as the store brand.

## Scale

In design drawing terms, the process of reducing the measured size of all features or objects in an area by a constant factor to enable them to be drawn proportionally correct on a piece of paper. Scales are signified by two numbers separated by a colon, with the second number representing the factor by which the measurements have been reduced. For retail design floor plans the scales of 1:100 and1:50 are most common.

## Shelf Capacity

In display terms, shelf capacity refers to the maximum quantity of individual product facings that a shelf can display. In engineering terms it refers to the maximum weight a shelf can hold.

## Signage Hierarchy

A diagram showing a detailed order of all messages or signs used inside and outside a retail store. This diagram is used for the planning and coordination of all messages conveyed to the customer.

## Signage Program

See Signage Hierarchy

## Site Measure

The activity of taking exact measurements of a three-dimensional retail space prior to designing a store, including the overall size of the store, location of columns, doorways, changes in floor level and ceiling features.

## Site Survey

The activity of inspecting and assessing all aspects of a proposed retail site, including street location, approach, sight lines, prevailing weather, physical store features, dimensions and access. Site Survey information can be recorded with photographs, diagrams, measurements and notations.

## Slatwall

A trade name given to a common display product using a timber board containing rebated horizontal slots that carry various display fittings such as shelf brackets,

pegs and display arms.

### Slim-Line Light Boxes

A modern illuminated signage panel where the lighting is concealed within the frame of the box to the side of the sign image rather than positioned behind it. As the name implies, these signs have the benefit of minimal thickness and can be mounted to walls at a very low profile.

### Social Change

The type of fundamental shift in a business's operations caused by changes in the social behaviour of customers.

### Strategic Retail Design

The process of designing a retail store using a logical, sequential, and informed process to maximize customer appeal and retail sales.

### Survey Plan

A scaled and dimensioned floor plan prepared by a professional surveyor for the purpose of defining an exact area or space. While survey plans for retail stores are often certified as legal documents, they can also be often outdated by continual retail refurbishment.

### Task Lighting

Light fittings installed for the purpose of lighting work or operational areas such as counters, desks and change rooms.

### Technological Change

The type of fundamental shift in a business's operations caused by changes in technology.

### Traffic Flow

The typical path that most customers take or direction that most customers move around a store. The traffic flow can be affected by customer sight lines, location of demand products, and floor finishes.

### Turning Points

Hypothetical points along a traffic flow path where a customer's focus changes and their attention is drawn to the next destination along the invisible pathway.

### Upmarket

A term used to describe a store with an image appealing to customers prepared to

pay a higher price for products due to quality, brand or style.

## Wall Stripping

A particular type of wall display system using slotted metal posts or channels fixed to a wall to hold various fittings such as brackets, shelves and display arms for products. Commonly thought of as one of the most economical and flexible display systems.