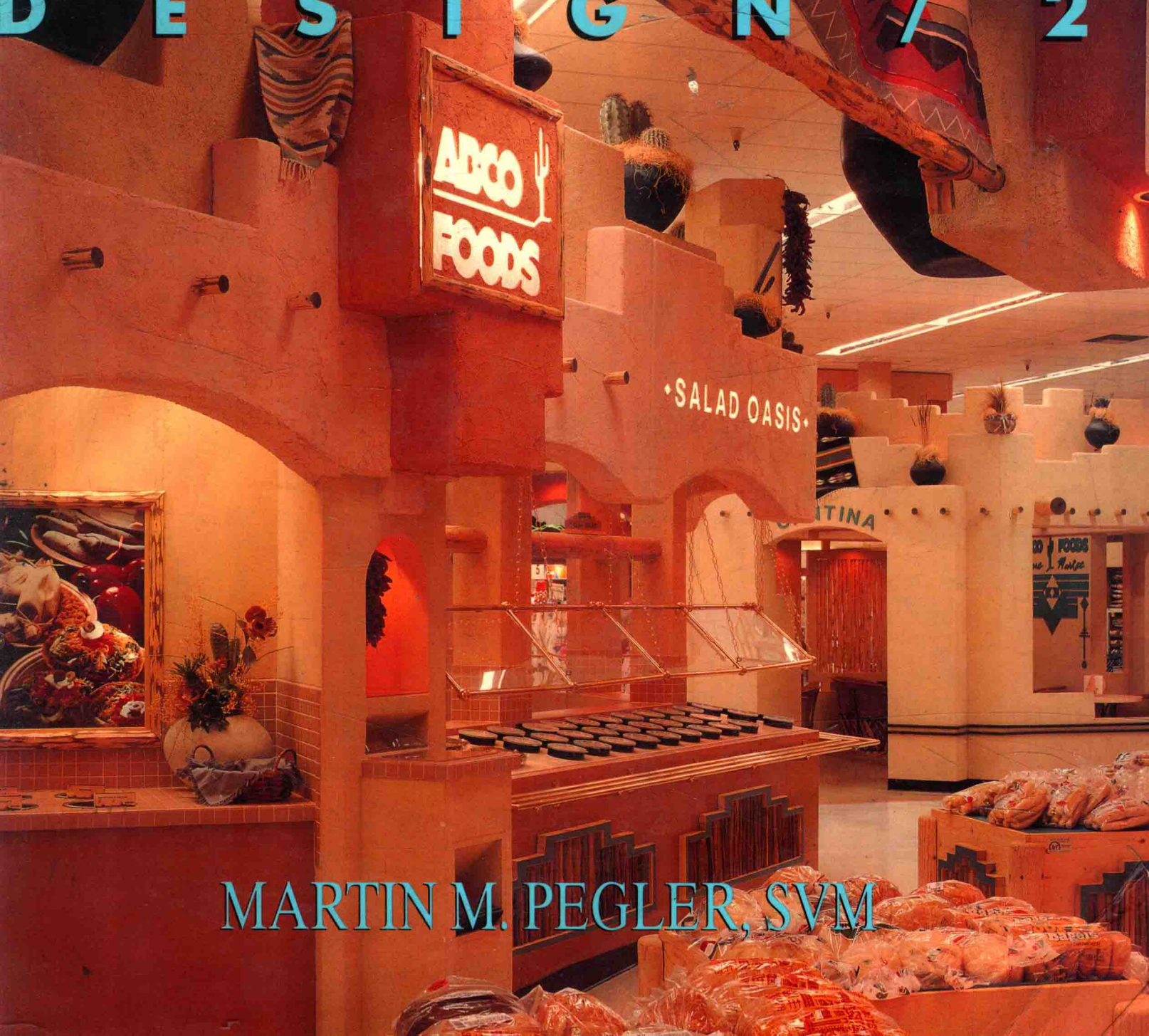


M · A · R · K · E · T SUPERMARKET HYPERMARKET DESIGN / 2



MARTIN M. PEGLER, SVM

M · A · R · K · E · T

SUPERMARKET

HYPERMARKET

D E S I G N / 2

Edited by Martin M. Pegler

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CONTENTS

Introduction 7

Chapter One 9

(up to 20,000 square feet)

Alfalfa's Market 10, Cullens's Express 14, Quick Stop 16, Seicomart 18, Food Chief 20, Giulio Meini 22, Simple Simon 24, Bonfare 26, Innerhofer 28, Despar 30, Julius Meini 32, Gristede's 34, Viva 36, Unicorn Village Market 38, Woodies 40, Murphy's Super Rite 42, Andronico's 44, All West Foods 46, Wellspring Grocery Store 50

Chapter Two 55

(20,000 to 40,000 square feet)

ABCO Desert Market 56, Be-Lo Market 60, Remke's Market 62, Reay's Foothills Market 64, Waikoloa Village Market 68, Woolworth's Supermarket 70, Genuardi Supermarket 72, Eavey's 76, Piggly Wiggly 78, Big D Market 80, Red Food Store 82, Delchamps 84, Dick's Supermarket 86, Safeway 88, Ball's Hen House 92, King Kullen 94

Chapter Three 103

(40,000 to 60,000 square feet)

Safeway 106, Alpena IGA 108, Foodtown 110, King Kullen 114, Kesselford Market 120, Hi Nabor 122, Giant Eagle 124, Kash 'n' Karry 126, Shop 'n' Save 130, Schear's Food Center 132, Foodtown 134, Norkus Foodtown 136, Commissary 140, Super Duper 142, Carter's Food Center 144, G.W. Marketplace 146, Dominick's 148, Foodtown 152, Eagle Country Market 154, Giant Food Inc. 158

Chapter Four 163

(60,000 to 100,000 square feet)

Blalock Fiesta Mart 164, Larry's Market 168, Casaley Plaza El Mar 170, Megamart 172, Randall's 174, Viva 176, Laneco 180, Fiesta Mart 182

Chapter Five 187

(over 100,000 square feet)

Fred Meyer 188, Commissary 194, Auchan Hypermarket 196, Leedmark 202, Fiesta Nasa Value Center 204, Martin's Supermarket 207, Krieghaum 212, ASDA 216, Bigg's 291

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Introduction

A retail setting is just that — a setting — like in “stage setting.” It is an environment — an ambience — a surrounding mood. Store designers and architects — whether designing a designer boutique or a supermarket are still designing stage sets upon which the “actors” — the merchandise — will appear, and which will hopefully bring in the “audience” — the shoppers.

The designer works with certain media and materials and mechanics. There is — first and foremost — LIGHT — because without light there is no color — and no product — and certainly no environment or ambience. Color and line combine in the design to affect certain attitudes which will, in turn, affect the attitude of the shopper to the “cast of characters” being presented — on stage. Just as certain lights, colors, lines and graphics can be combined to create an up-scale, high-fashion stage for better women’s wear — or another combination can make just the right background for trendy Junior fashions — so can these combinations be used in the design of the supermarket setting. The “setting” is an IMAGE projection; it tells the shopper something about the products and services available in the retail operation. In supermarket design IMAGE is very important because today’s shopper is busy — in a hurry — and she wants the best — at the very best price — and preferably in a comfortable, convenient and very attractive setting — as a reflection of her own good taste. The setting may be slick, sharp and sophisticated — it can be warm, woodsy and comfy-cozy — or it can look like it’s been readied for a Mardi Gras; whatever — each setting calls out to a particular shopper.

Unlike most other retail settings — the designers of supermarkets have other senses to appeal to. Beyond sight and sound — to the market arena has been added touch — taste and SMELL. Let’s not leave the “theater” yet! An audience must be “played.” They must be impressed — they must be made comfortable — they

have to be amused — excited — educated — stimulated and satiated. Just as a theater can be a large, impersonal, overscaled, warehouse kind of place — so is a supermarket. In the theater we create a sense of intimacy — and a sense of human scale, on stage, with the stage setting. In the supermarket space — to create that sense of intimacy and comfort — the designers must raise or lower ceiling levels — sometimes with construction materials — sometimes with canvas banners hung from way overhead — sometimes with subdued lighting. In this way and with the correct lighting plan — the designer brings the “actor” (the product) and the “audience” (the shopper) together in a space where they interact and the shopper becomes the star attraction supported by a cast of thousands of boxes, bags, cans, prepared and packaged foods — and more.

Our entertainment — our theater begins out on the street — out in the parking lot. That is where the “overture” is played. The store front or facade is “the overture” — it is the first impression. It is a collage of things like building elements, details and design — materials and textures — light and color — graphics and signage — of banners, flags and plantings. The arrangement of these elements suggest to the shopper what kind of store it is — the kind of services offered along with the products — and who the store is catering to. It is the IMAGE of the store expressed out in the open. Concrete block, cement and stucco will probably continue to be the main materials of choice for reason of economics, availability and adaptability — but the attention getters are the signs, graphics, and banners that “camouflage” the often box-like structures. Bricks and wood, however, suggest a return to the “good old days” while glass block and brick — in its Art Deco-ish way suggests sophisticated, up-scaled styling.

So let’s step into the lobby — and see what’s playing!

Martin M. Pegler, S.V.M.



Alfalfa's Market
Cherry Creek, CO

Chapter One

Up to 20,000 Square Feet

Retail operators must recognize that the key to convenience store marketing is generating sales of higher margin impulse items from consumers who come into the store to make planned purchases. In taking advantage of this opportunity, the first thing is to recognize what a convenience store is, and is not. It is not a small supermarket. It is a store that fills all the convenience and emergency needs of the customers it serves; that is by being open for them while others are closed, by providing merchandise assortments that anticipate the customers' needs, and being located, laid out and designed so that it is convenient to get to and easy to shop.

What distinguishes a successful convenience store is the extent to which it induces customers to make impulse purchases. Nobody comes into a convenience store to browse. People come in to make planned purchases, to pay for gasoline or to buy cigarettes, bread, milk or other "emergency" needs. Therefore, in planning, designing and merchandising a store, you must start with a clear understanding of an impulse item, and a planned purchase item. That will enable you to set up a store plan in which high-margin, high-impulse food service and snack items are prominently featured.

One successful technique is to place the pure impulse items right up front on islands, in the path of traffic between the store entrance and the cash register. In fact, the most savvy merchandisers identify the five or six most commonly purchased impulse categories and group them all in this high traffic area. These categories typically include cigarettes, candy, coffee, beverages and snack items.

The fast food/food service category is an important area which frequently separates ordinary stores from the truly successful ones.

When planning your prepared foods offering, you should be careful to assess the needs of the specific market that each individual store will serve. One very good reason for featuring prepared foods is that the mark-ups are so much higher than on staple packaged items. Build uniqueness into your fast food/food service offerings; even give them special names, as the right name can itself add value to the item.

The store that houses this array of merchandise and services must perform a variety of tasks. It must:

Tell people on the outside what they are going to find inside. A store's name, exterior design, site layout and window treatments are the first expression of what it is selling and the first hint of who should be interested in shopping there.

Be "readable." The merchandising, layout and graphics should tell customers at a glance where the items they want are located; what else is available, and how to shop the store efficiently.

Maximize a customers "quality exposure" to impulse merchandise. Quality exposure refers to the presentation of merchandise in the most appealing, accessible and convenient manner.

Be attractive. That does not necessarily mean pretty, and it certainly does not mean gaudy or glitzy. Rather the store should attract its market by conveying a clear coherent identity consistent with, and responsible to the needs and buying habits of its customers.

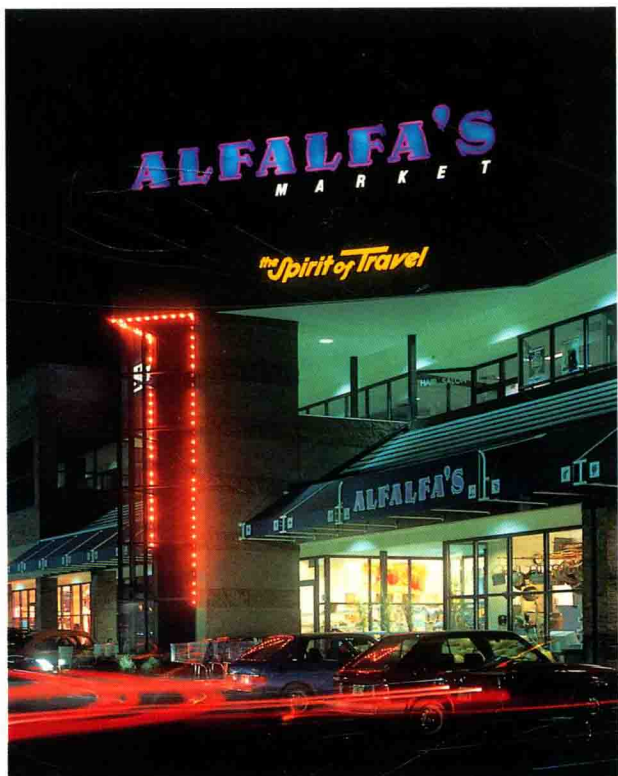
Show product professionalism in every line. Nobody wants to buy chicken in a store that looks like a gasoline station. A store should reassure a customer that it is not just a random assortment of merchandise under one roof.

Be flexible. The best stores have the capability to respond to changes. They can accommodate expansion as well as the addition or elimination of departments in accordance with changes in the market. They can also cope with the evolution and enhancement of the overall merchandising program without compromising the identity of the store itself.

Store design like theatre design, creates moods, controls and directs attention and movement and heightens appeal. It is unobtrusive, enhances the action, and it evokes response by receptiveness to the store in general and the merchandise in particular. The major difference is that in a store the featured objects remain stationary and the audience moves.

Design alone, however, cannot make a convenience store a success. The formula is simple to state, but not so simple to execute. Take good layout, add well co-ordinated design, implement it well and merchandise it efficiently. Then, and only then, will you truly have a successful store.

**Gerald Lewis, Chairman
CDI Designs, Inc.**



ALFALFA'S MARKET

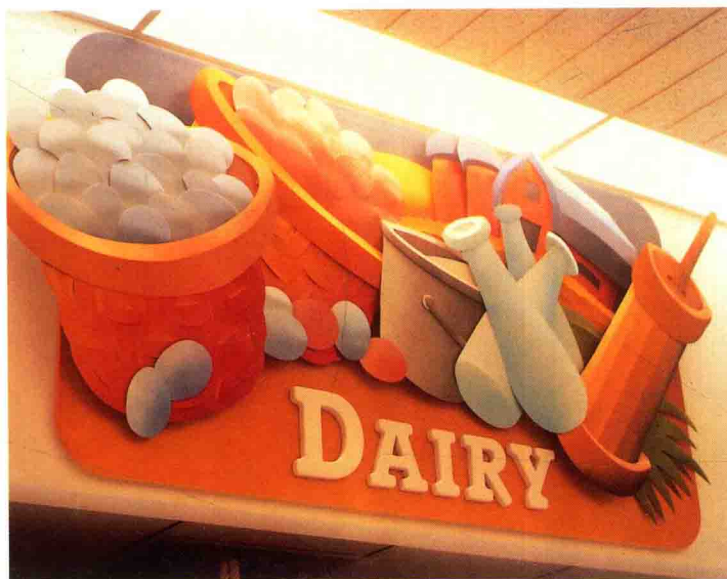
Cherry Creek, CO

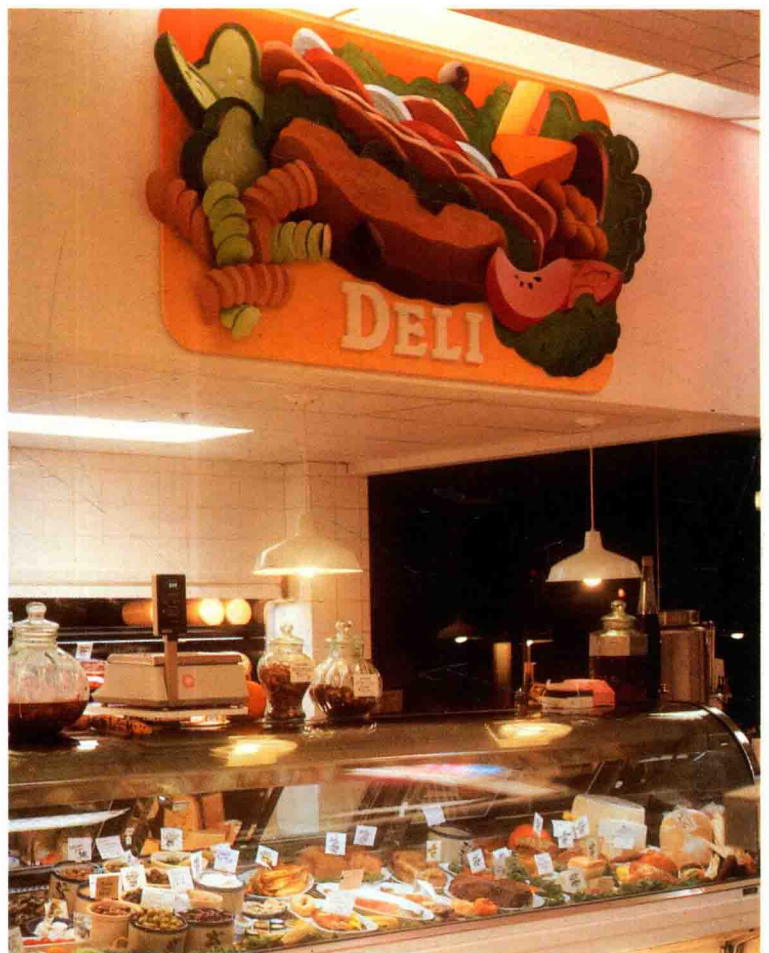
Communication Arts attempted to create a shopping environment for the Natural Horizon's Company that would be markedly different from other food stores. This Alfalfa's Market is designed to showcase the cornucopias of natural foods and the plan was purposefully laid out so that the right product adjacencies would be presented under a well balanced lighting system.

The casework, graphics and floor colors harmonize to link the various departments in the 14,000 sq. ft. selling space and yet each one is designed to accommodate its individual management, operation and display requirements. There are attractive kiosks set out on the floor for food demonstrations and for the display of specialty foods that also serve as major focal points in the layout. The kiosks are treated with the same clean

Continued on following pages







ALFALFA'S MARKET

Continued from previous pages

white finish that is used on the refrigerated cases and the laminate veneers and they are also trimmed with the black rubber bullnose detailing for a design continuity throughout the store. This flagship store will set the standard for future Alfalfa's Markets planned by the National Horizon's Company.

**Design: Communication
Arts Inc.
Boulder, CO**

