

Six stores of distinction:

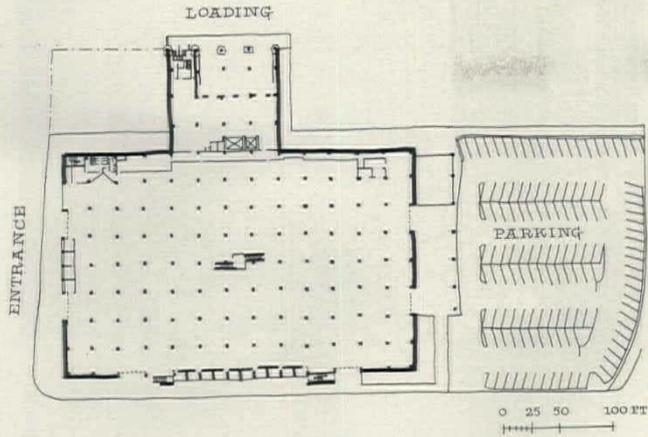
Glass showcase in Miami



1. Parking entrance of Jordan Marsh faces Biscayne Bay.

2. Palm trees, planting strips, and a canopy help moderate Florida's intense sky glare.





When staid old Jordan Marsh, of Boston, built an outpost in Miami in 1956, the management thought it would need about 250,000 square feet of space. But the possibility of growth in the hot Florida sun impelled the company to put enough extra steel in the columns to go up a little if necessary. After only two years, Jordan Marsh called the contractor back and added two extra floors, at a cost of \$3 million on top of the original \$7 million. The original sales goal, estimated at \$20 million, was reached so fast that store executives think now that they can go up to \$35 million within the next few years. After that? No more additions, says the board chairman, Donald K. Miller; additional space downtown would be overloading the merchandising base, even if the structural steel would take it. The next move will be to suburban branch stores.

Miami's Jordan Marsh, despite its bounding gross, is a meticulously run quality store, not a merchandising mill, and its architecture clearly reveals this. There are a generous parking lot, planting strips (1 and 2), and pool. Outdoors there is also a shaded sitting area where weary pedestrians can relax (3). The restaurant (4) is excellent, and takes full advantage of the site, looking out over Biscayne Bay. Even the elevators are something special (5), built with very wide doors, and a driver's seat on one side for the operator.

Around the perimeter of the store the glass runs from floor to ceiling, 15 feet high, with a canopy at the 10-foot level seemingly running through the glass to form a sun shield both outdoors and inside (2 and 6). The diffused daylight on both sides of the display windows helps reduce glass reflection. Architect: Weed Russell Johnson Associates; contractor: Frank J. Rooney Incorporated.



3. At the main entry is a sheltered sitting area.

PHOTOS: © KEVA STOLLER; (OTHERS) RUDI RADA

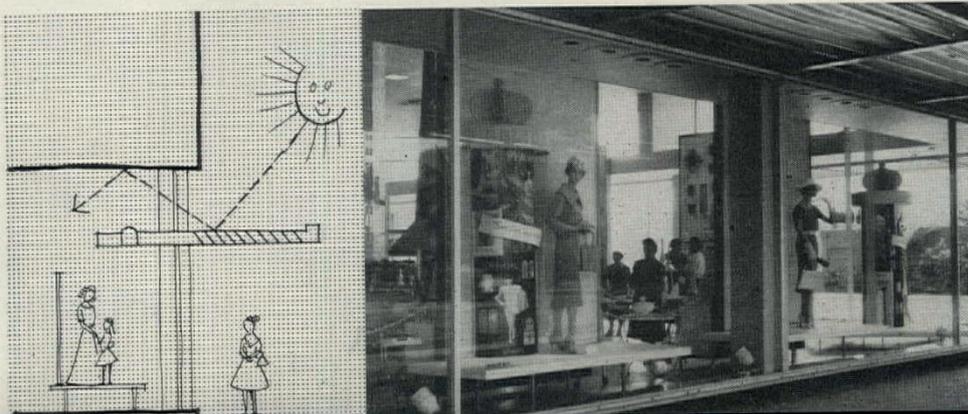


4. Second-floor restaurant overlooks Biscayne Bay.



5. Elevator has operator's booth.

6. Clerestory windows over the canopy pull daylight indoors to help reduce glass reflection.



Japanese department store

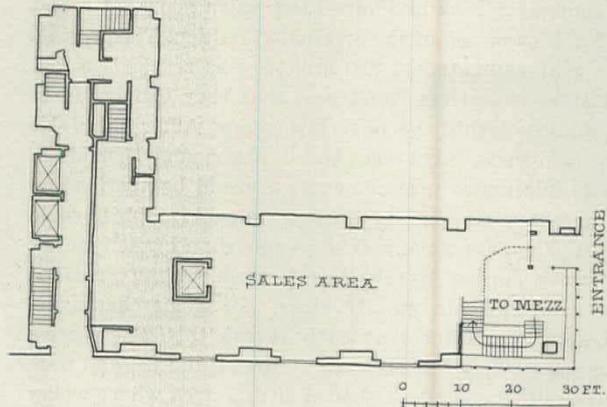
Designers passing Takashimaya Limited, a new high-price department store at the corner of Fifth Avenue and 46th Street in New York, are likely to stop and wonder. The store evidently is Japanese; all the fittings and furnishings inside were made in Japan, as was the merchandise. But what about all the modern American display techniques and store-design practices—maximum visibility, linear framing, etc.? There has been an international merger of merchandising minds, for despite its name this shop is actually more surprising in its similarities to its neighbors than in its differences.

But one difference from native New York merchandising practice is visible immediately: the handsome stairway to the mezzanine is placed just behind the plate-glass front window whereas most local stores put their stairs in the rear beyond an enticing array of first-floor impulse merchandise. The Takashimaya stair well functions as display space for the entire store, and also provides reception space for shoppers (below). When the store first opened, the arrangement of the movable components inside was part of the orderly architectural design (photos opposite), but these selling counters and displays have since been rearranged more along conventional Fifth Avenue lines. Architects: Steinhardt & Thompson, Junzo Yoshimura; contractor: Charles Herman Contracting Company.



PHOTO: GEORGE GREENA

1. Fifth Avenue entrance façade is all glass.



2. Open stair well at the front, viewed here from the mezzanine, acts as a show window.





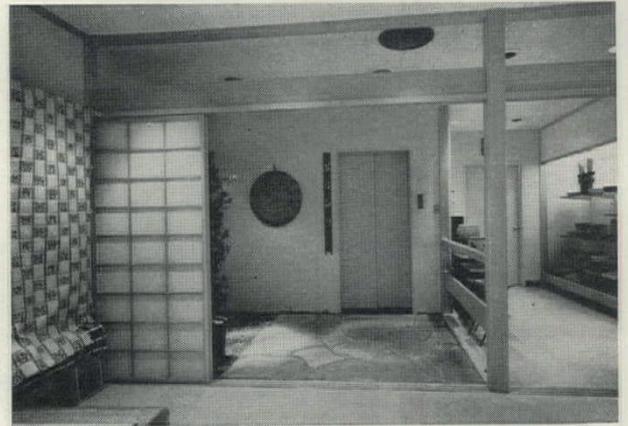
3. Casework of hinoki wood was made in Japan.



4. Mural by Genichiro Inokuma is olive drab on white.



5. Basement finish, made in U.S., is sitka spruce.



6. Japanese garden near elevator is by David H. Engel.

7. Handsome stairway, made of cherry wood, is silhouetted in view toward the avenue.



Bazaar in an oasis

Built on a concrete platform at a busy corner in Palm Springs, California, this branch of the J. W. Robinson Company, a West Coast specialty shop, has a two-way policy of visibility. Glass front walls, sheltered by deep overhangs, make the entire interior a showroom (1), enticing the motorist to park and come in. Once he is inside, in the center of the store, a 3-foot-deep clerestory perched on the roof gives him back his view of the mountains, in whose lap Palm Springs sits. The psychology is deliberate. Robinson's wanted to become a part of the sophisticated resort reputation of this famous watering spot, to catch the excitement in the air.

The design methods, besides providing great inward and outward visibility, include a feeling of lightness. The roof is a series of light steel trusses linked in a serrated pattern, and set on lean pipe columns (4). Nowhere does this roof rest on walls, even at the solid masonry rear of the store (2). The walls are faced with a special tile of marble and quartz aggregate, patterned in a horizontal diamond, to repeat the rhythm of the gold anodized aluminum fascia.

Inside, shopping arrangements are on the open plan. The air conditioning does not use conventional diffusers; tempered air is filtered into the store through small adjustable slots in the acoustical tile ceiling (3) which acts as a plenum. Architects: Charles Luckman Associates and William L. Pereira; interiors: Raymond Loewy Associates; contractor: Robinson & Wilson, Incorporated.



PHOTOS: JULIUS SHULMAN

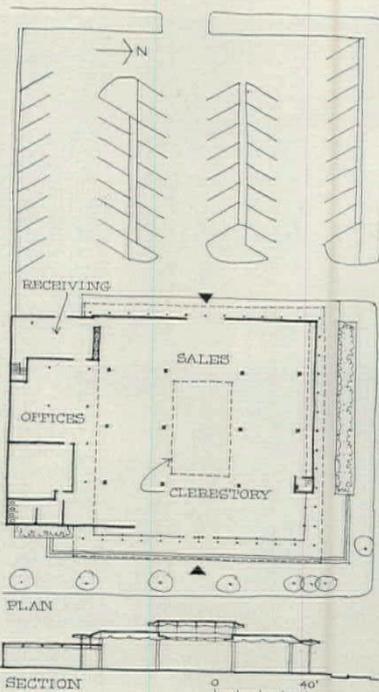


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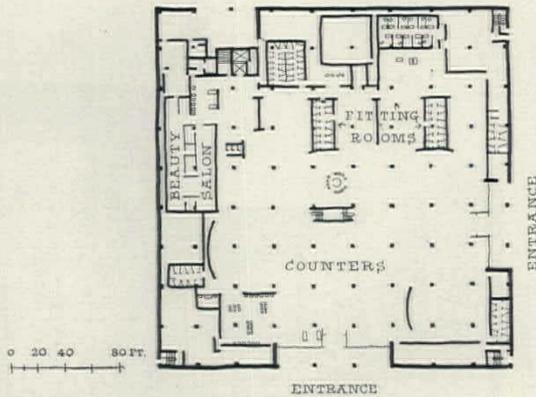
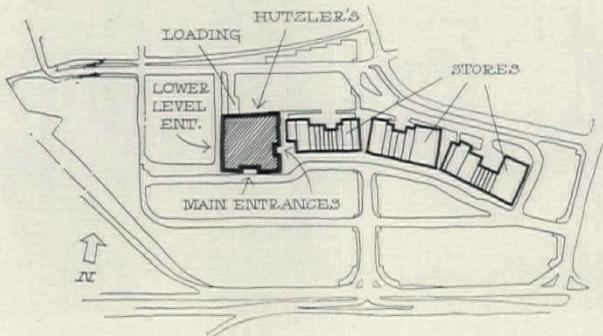
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Oasis in the suburbs

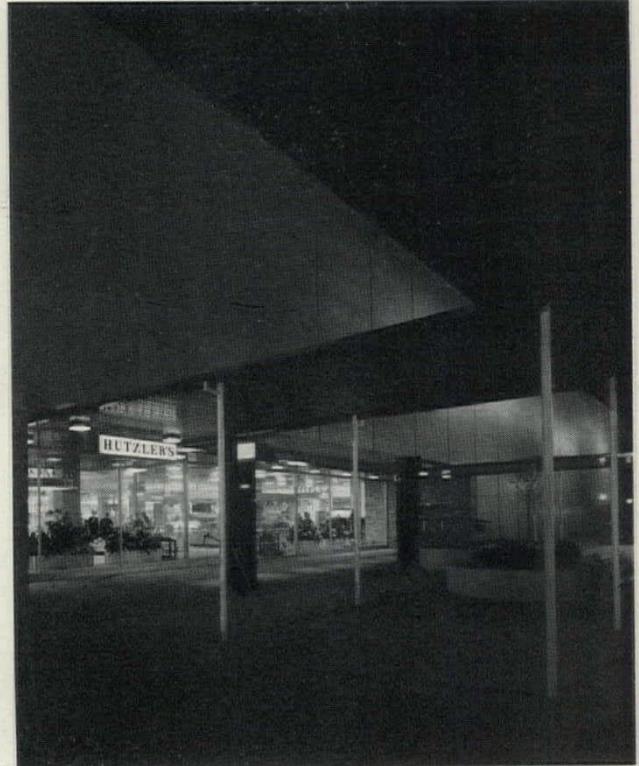
This really sizable offshoot (184,000 square feet) of Hutzler's Department Store in the Westview Shopping Center outside Baltimore represents the third and latest march into the suburbs by one of that city's oldest and smartest merchants. In character, especially viewed from its macadam meadow of parking spaces (1), Hutzler's suburban oasis seems as closed and settled as Robinson's new branch (opposite page) is open and floating. The reason is that this store is big enough to be a deliberate destination for the shopper when she rolls out of the family driveway, not just a roadside enticement. It contains its own varied world, an ordered ferment of goods in many departments (3).

There are three levels, with entrances on the lower two. Other shops share the second level, so Hutzler's entrances on that level (2 and 4) are more arresting than the lower one (1). This mall floor is the woman's world in Hutzler's, displaying accessories, sportswear, and clothing. Downstairs is merchandise for children, men, and boys. On the top floor are housewares, notions, piece goods, rugs, etc., executive offices, and a restaurant accommodating about 200 patrons. Architects: Kenneth C. Miller and Ketchum & Sharp; contractor: Charles R. Scrivener Company, Incorporated.



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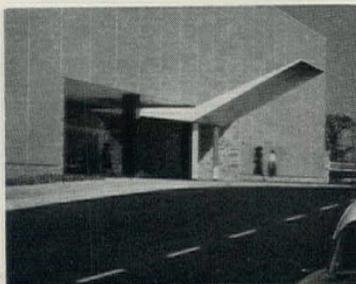
PHOTOS: ALEXANDER GEORGE



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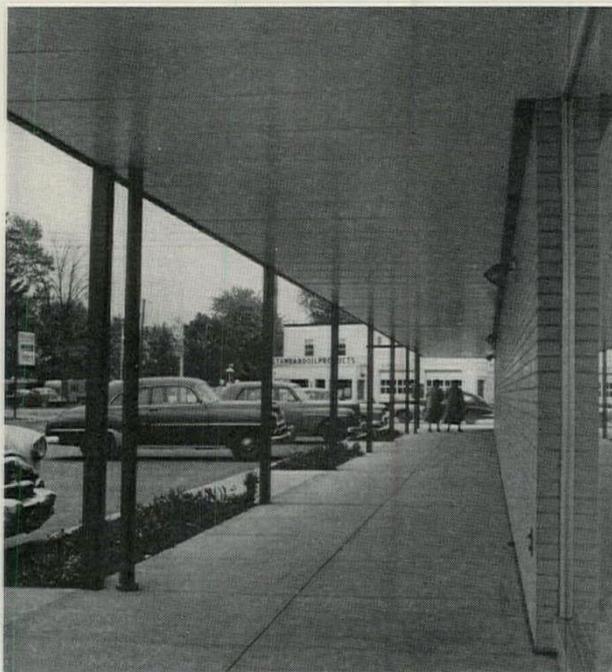
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Trim drugstore

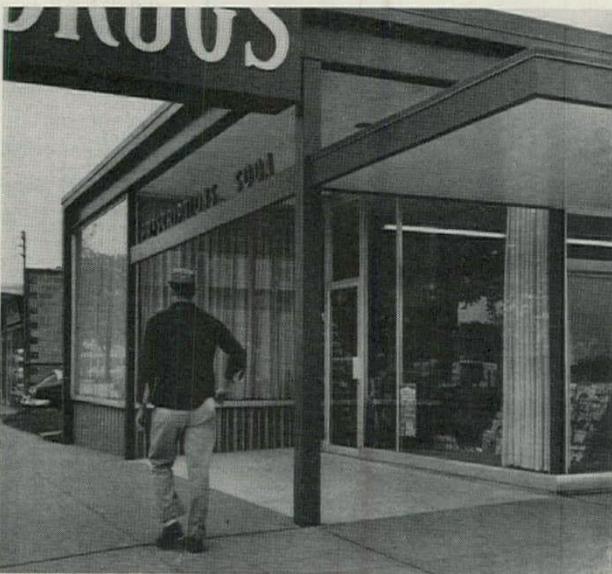
To distinguish this prescription drugstore in Elyria, Ohio from its garish counterparts, the owner called in a team of architects; they succeeded in giving his establishment (one of a small chain) a strong identity among its haphazard neighbors.

Although this essentially is a bearing-wall structure, with walls of cream-colored glazed brick, it has a disciplined, linear character created by the lightly framed glass display space and entrances, front and back. The long side of the store (photos 1 and 4) parallels a parking space shared by a bank and a supermarket nearby, and a gallery provides a sheltered passage from cars to the front or rear entrance. The framing of this shelter is made of slim, 4-inch-square steel posts, channels, and metal decking—painted soft yellow. The projecting steel beam at the roof line (4) will eventually carry another sign, like that over the main entry (2). Detailing of the building is unusually careful; for instance, a 4-inch notch or setback is left to separate the design from whatever may be built next door.

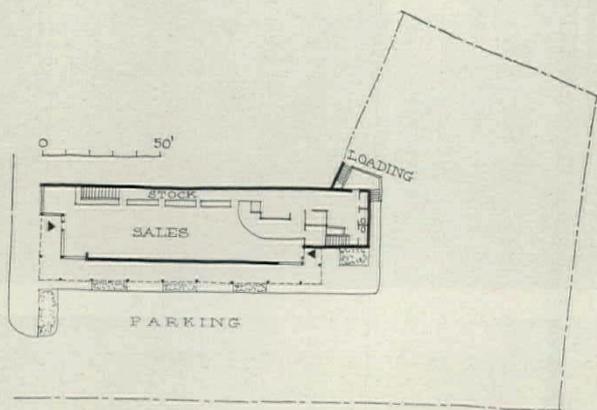
Inside the store a long, narrow stockroom parallels the main sales counter; downstairs is a warehousing area (for all three Hess & Hess stores) with a mechanized conveyor up to the rear receiving room. From across the street (3) the building stands out on Route 20 like a healthy thumb. Architects: Richard A. Miller and Tibbals-Crumley-Musson; contractor: Elmer Hume Inc.



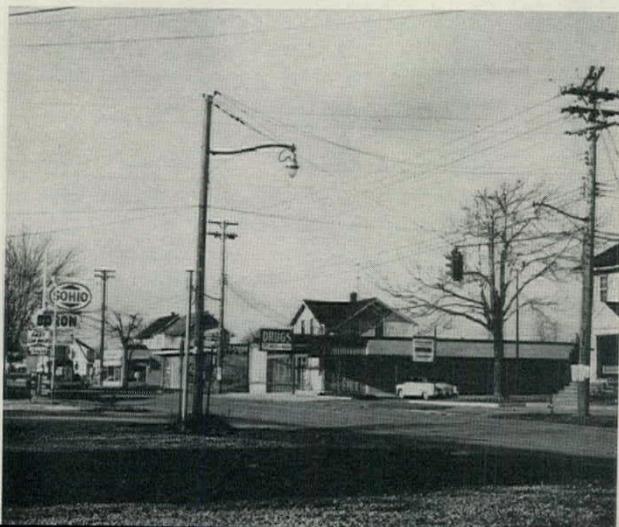
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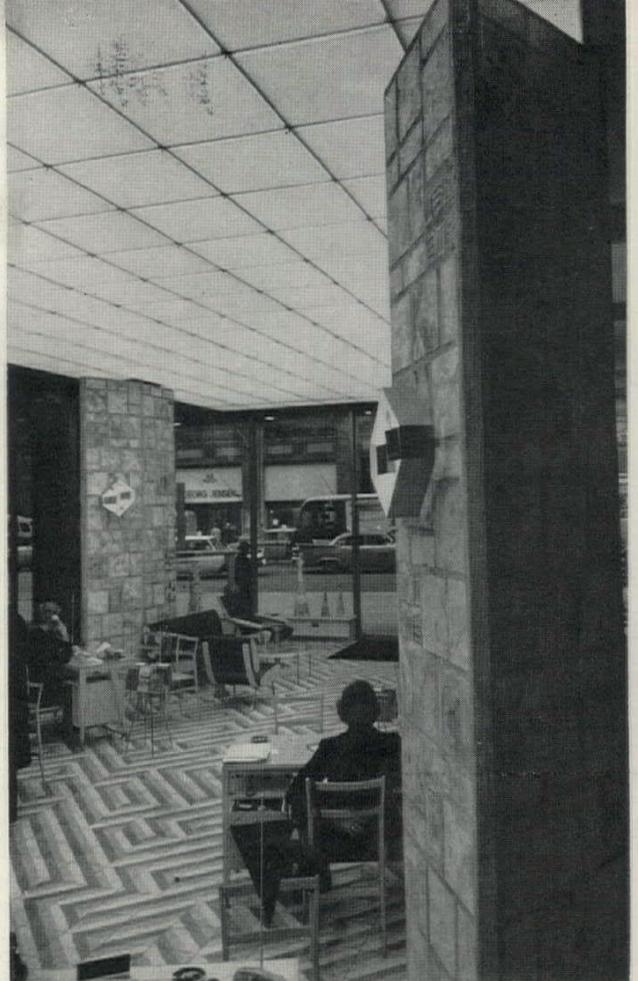
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PHOTOS (ABOVE): DANNY WANN

Rich ticket office

Gio Ponti, Italy's multitalented architect-artist, has never quite embraced the impersonality of the International style, but he is quite willing to shake hands with it. In his design for the new Alitalia showroom on New York's Fifth Avenue, which ignores all the familiar slick merchandising tenets, Ponti hardly got as far as a handshake; although the room is glass-walled, the interior is imported handicraft. Indeed, the tiled contents of this glass-walled room have puzzled many New York designers, who cannot quite understand its gentle, blue-veined quality—but who stop and ponder it every time they go by. To them, it looks more like a stage setting than a ticket office.

The Alitalia office occupies the middle of the new Tishman building arcade (4), and in this favorably shaded location Ponti has succeeded in practically erasing the glass walls by flooding his interior with light. The stocky supporting columns (1) for the skyscraper above he extended and shaped with tile walls by Fausto Melotti of Milan (2). On a geometrical tile floor, custom-designed furniture is arranged down each side, and ceramics by Melotti, Romano Rui, and Salvatore Fiume (3) are spotted here and there. It is a clean, crafty, well-lighted room, and its gentleness in approach may yet prevail over the more muscular merchandising of its neighbors. Associate architect: Freidin-Studley Associates; contractor: Jacob Kotler Company. **END**



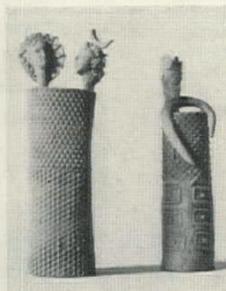
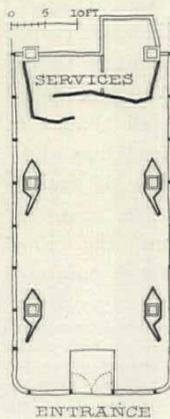
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PHOTOS (ABOVE): MARILYN SILVERSTONE