Evaluation of Window Display of Retail Shops
A Case Study of Istiklal Street
Istanbul, Turkey

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ABSTRACT

Space is a central concept in geography, used in the form of absolute, relative and relational (cognitive). Absolute space is an understanding of space as a distinct, physical and imminently real or empirical entity. Generally speaking, our world today is becoming a more tightly knitted entity whose identity is gradually becoming an integrated whole, with seemingly ubiquitous markets, highly influenced by media propelled on the wheels of technology. As such, it is doubtless to say that globalization has got a great deal of influence on the lives people today.

Consumption patterns of goods and services are also experiencing similar transformations as the times change. It is easy to notice the crop up of consumer brands in different localities, with people now demanding and desiring for similar or nearly similar products and brands. As globalization stretches its widths beyond the faucets of place as a localized entity, the need to improve appearances and presentations has become of great importance especially in the general composition of retail stores. This research focuses on the Identity of Istiklal as a place with an in-depth exploration of the nature of Istiklal as both a place and a space, considering the effects of retail shops, especially brands, and how these retail shops are transforming the street space and shaping its identity into a more globally oriented identity, thus the phenomenon of placelessness as influenced or suggested by the identities and characteristics of retail shop window display on Istiklal Street.

Keywords: space, place identity, global brands, retail stores and window display

ÖZ

Mekan; mutlak, göreceli ve bilişsel alanın içinde şekil bulan bir kavramdır. Mutlak alan; alanın belirgin, fiziksel olarak gerçek veya ampirik bir varlık olma anlayıştır. Genel anlamda dünyamız bugün; medya ile etkileşimli teknoloji çarkları üzerinde dönen, görünüşte tüm piyasalarda giderek bütüncül bir entegrasyona sahip bir kimlik haline gelmiştir. Süphesiz, bugün küreselleşmenin insan yaşamları üzerinde büyük etkisinin olduğunu söylemek mümkündür. Zamanın getirisi olarak, mal ve hizmetlerin tüketiminde de benzer değişimler yaşanmaktadır. Farklı yerlerdeki kullanıcıların benzer marka ve ürünleri talep ve arzu ettikleri görülmektedir. Artık küreselleşme boyutları bu durumu mekanda yerelleşen bir kimliğin de ötesine taşımış olduğundan, özellikle mağazaların genel kompozisyonundaki sunum ve görünüşler büyük önem taşımaya başlamıştır. Bu araştırmada, İstiklal Caddesinin hem mekan hem de yer olarak doğal ortamı üzerinde yoğunlaşılmıştır. Mağazaların, ve özellikle markaların etkileri ile mağazaların caddeyi nasıl şekillendirdiği ve daha küresel odaklı bir kimliğe dönüştürdüğü değerlendirilmektedir. Bu durum bizi, küreselleşme ile yerel kimliğimizi kaybetmeye başlamamıza ve dolayısıyla tek düze mekanların oluşmasına neden olmaktdır.

Anahtar Kelimeler: mekan, mekan kimliği, dünya markaları, mağazalar ve vitrin tasarımları

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INTRODUCTION

1.1 Background Information

In most general views, terms such as region, area and landscape are often regarded as identical to space and place. According to D. Livingstone (1997) he extensively points out to the fact that '*Geography has meant different things to different people at different times and in different plac*es'. Likewise, until the 1970s, most human geographers considered space to be a neutral container, relating to a blank canvas that is filled in by human activity. Though in the course of time, humanistic geographers challenged these ideas. And as such people like Yi-Fu Tuan believe that people do not live in a framework of geometric relationships but rather in a world of meaning. For example, Tuan's poetic writings stressed that place does not have any particular scale associated with it, but is created and maintained through 'the fields of care' that results in the sensual, aesthetic and emotional dimensions of space.

Space is organized into places often thought of as bounded settings in which social relations and identity are constituted. Such places may be officially recognized geographical entities or more informally organized sites of intersecting social relations, meanings and collective memory. The concept of place, the uniqueness of particular places and place-based identities are hotly contested concepts in the contemporary context of increasing globalization and the perceived threat of placeless.

Identity can be defined as the sense that people make of themselves through their subjective feelings based on their everyday experiences and wider social relations. According to Giancarlo Consonni "*In the history of the 20th century city, an assassination has taken place. The name of the victim: the urban street.*" He used these strong expression as an outcry to call our attention to the effects and actions of modern contemporary practices of urban development in respect to the street as a synthesis of the "many ways of tampering with and degrading open public spaces that aim at murdering the living body of the city, taking away its very essence, what it represents in the history of civilization" (Consonni G. 1996).

Steele F. (1981) indicates that a setting that has some consistent themes to its form, materials, items, arrangements, and symbolism will more likely produce positive place experiences than one with no identity (Steele, 1981).

It is a known fact that in many parts of the world today, traditional urban and architectural environments are being continuously replaced by alien designs. A common view today, is that uniform concepts of planning and development together with the commodification of places has led to the loss of localized identity (Roberts, 1996).

Knox & Marston (2004, p. 508) suggest that the influence of new technologies, playing alongside globalization with 'time-space-compression' in a manner, seek to represent several localized identities as historical, regressive attributes, and have worked to undermine the old allegiances of place and community. If places are no longer the clear supports of our identity, they still play a potentially important part in the symbolic and physical dimension of our identifications. According to the

previous studies and findings of scholars, the meaning of space can change by effect of place identity and globalization. As mentioned, in addition to place identity, globalization can be determined as a critical issue for place identity during the long term. Globalization has been known from hundred years ago, when the Silk Road joined Central Asia to Europe before the occurrence of the First World War. In recent past years, the term globalization has been measured by many researchers and in different field of studies. Commonly, the term globalization is considered as a series of changes in society, economic, architecture and other views that influence everything from everyday life. Indeed, globalization can translate the exciting identity of a place to a brought identity from other countries.

A point to note here is that, although globalization is often taken to be a homogenous in terms of its effects, thus displacing the uniqueness of place while drastically introducing the phenomenon of placeless, some scholars also consider its uneven global effects, which tries to maintain or encourage place differences. It is however very important to note that one of the effects of globalization is locating standard brands in societies.

This study concentrates on place identity and the effects of globalization on spaces of specific sector known as retail store. As discussed before related to concept of space, place identity and globalization, a growing interest could be traced easily in many aspects and dimensions of human life. This research tried to deeply focus on one of these aspects, which are shopping behavior and evaluate it in terms of architectural point of view. Therefore, retails stores will be taken into consideration for this purpose.

Commonly, a retail space purposed to sell a wide variety of products in a portion of space, and provided a better service for customers. Furthermore, a proper interior design for retail spaces can deliberate a solution to increase sells and services. A retail space occupies many functions and activities that required a conceptual presenting and designing. A conceptual design of a retail store applies by many elements and compositions. A window display strongly consider as an effective tool in retail store designing. As Fontanilla & Boubeta 1st Ed (2010) state:

The window display is undoubtedly one of the most powerful tools used by retail establishments to increase sales, as it creates in the passer-by a desire to purchase. Apart from this function, it also reflects the identity of the shop; hence the importance of consistency between what is in the window and what is inside the shop (Fontanilla & Boubeta 2010, p.5)

The Main objective of this thesis is to study the recent phenomenon of retail store's interior space with respect to identity and globalization. This thesis studies and analyzes the retail interior space problems in Istiklal Street, Beyoğlu (Istanbul, Turkey). According to the environmental researchers, the theory of Place identity has been used to emphasize the individual and social identity integration of place, which is formed during history. Accounting for place identity, can greatly increase the historical values of the nations. Beside this background, globalization presents the same ideas, products, brands, costs, or other things that can be borrowed from another country.

Thus, the challenge of this thesis is to provide a complete study on the subjects of place identity and globalization and their effects on window displays of retail stores

in one of the main shopping regions in Istanbul. This study has three main objectives: first is to present the theory of place identity in relation with retail store, second is to shed light on globalization in relation with retail interior spaces of stores and finally to evaluate the window displays of retail according to place identity and global perspective. Turkey is selected to identify as a very important country with trade background. Therefore, this research traces the latest evaluation of retail stores of Istiklal Street of Istanbul, Turkey that is important to consider as a place identity and global perspective.

1.2 Aim and Objectives

The aim of this research is to evaluate the impact of place identity and globalization on the window displays of the retail stores in Istanbul, Turkey. In general, Turkey is one of the oldest regions, which is affected by culture and globalization. Istiklal Street, Beyoğlu in Istanbul was a modern built street during the 19th century. The Istiklal Street is most popular for strolling and shopping because it is lined with retail stores, cinemas, galleries and so on. So simply stated, the goal is to check the importance of place identity and globalization in the evolution of design approach for retail stores. This research will be focused on window displays, which are undoubtedly one of the most affected parameters by place identity and globalization and have the great impact on the sales amount and purchase desire. Generally, a complete description of place identity and globalization considers as a research able terms; what is place identity and Globalization in terms of architectural concepts? So it is necessary to answer the bellow questions for better understanding the theory of place identity and globalization:

What is the nature of identity as a social phenomenon?

What is personal and social identity?

What is the meaning of globalization in international relation?

What are the features of globalization?

In the next step, the window display of retail stores in Istiklal Street will be studied as an important tool to design retails stores and it will show the relations between window display and the terms; place identity and globalization. So the following problems are considered as researchable questions:

What is globalization and place identity in terms of architectural concepts?

How does identity effect on window displays of retail stores in selected street?

How does globalization effect on window displays of retail stores in selected street?

Therefore, this thesis will focus on the effects of identity and globalization on window displays of retail shop buildings in Istiklal Street, Beyoğlu in Istanbul.

1.3 Limitations

This study streamlines its search focus to issues as pertaining to the identity of and globalization as important issues in social sciences in Turkey. The research mainly buttresses the effects window displays might have on retail shops and the eventual identity of a street (in this case Istiklal) when an array of retail shops is lined up on the street. It identifies features that characterize the retail shops on a local scale and on a global scale as drawn from a more general background to a more streamlined approach. The limitations of the research are hemmed in certain restrictive factors such as time, financial limitations (preventing a series of multiple visits to the case study area). The scope of the research is limited to retail stores in Istiklal Street, with a focus on window display. The window displays shall also be analyzed based on

four criteria: location, presentation, brand advertising and product. Furthermore, this study focuses on globalization and identity as they affect window display designs.

1.4 Methodology of Research

According to Myers and Avison (2002, p.7), a research method may be defined as a strategy of enquiry that has gone beyond the edge of philosophical guesses to a more systematic research design, which involves the collection of data. Based on the nature of this study, it was necessary to employ the qualitative research method involving a field study for the collection of data.

This study is generally aimed at understanding the process of window display transformations in commercial streets and the impact of consumption patterns and brands in this transformational process of a streets identity. In order to study certain issues with depth, the qualitative method was chosen since it is more suitable for the purpose of this study.

1.4.1 Qualitative Research

This research explores the phenomenon of transformation of identity as a result of consumption preferences and brand names. In this case, the loss of identity is viewed as an effect of globalization and the resulting effect of brand names and consumption patterns, thus reflecting the possibility of gentrification in Istiklal Street as a result of the transformation of the commercial street of Istiklal Street. In order to achieve this purpose, the research focuses on the meaning of Istiklal Street to the various participants comprising of the residents, researcher and possible visitors to the research area.

1.4.2 Methods of Data Collection

Basic methods of data collection employed in this research execution are as listed below:

- The use of readily available compendia was very useful in this research as several Observation by participant

- Secondary sources of data

- Visual documentation

1.4.2.1 Participant Observation

Patton (1990) suggests the inadequacy of data relied upon by mere interviews, stressing on the fact that often times informants do not necessarily do as they say, more so there is really a limited level of learning that can be done by basically listening to what people say. It thus becomes important to allow for the participation of the researcher in the observation of the phenomenon for better understanding and relevance of results. It is very important to ensure that data collected by observation be grounded in depth and detail for the purpose of its applicability and reliability. Although this strategy is for qualitative research, it is a time consuming process and quite labor intensive, requiring the researcher to sit long hours while observing a study area.

1.4.2.2 Secondary Sources of Data

Written literatures and documentations of other sought exist concerning the case study area. This also gave room for a wider comparison of certain features on a broader scale. In this case, the secondary data sources were used as reference materials for the purpose of the research and as a medium for providing a basis for validity test. Data was analyzed continuously, all through the research process as is

one of the characteristics of qualitative research execution described by Goetz and Lecompte (1984), a process of writing and analyzing at the same time.

1.4.2.3 Visual Documentation

Visual documentation was employed in this research for the purpose of documenting the material elements in this study. The purpose being to aid in understanding in detail the case study area or site of research, the physical fabric of the retail shops, landscapes, and other necessary pieces of information that concern the research. The visual documentations also serve as reference for future purposes in case of a possible future transformation of the case study area. According to Bogdan and Biklen's view on qualitative data, they are considered to be the "rough materials researchers collect from the world they are studying" (1992, p. 106).

Chapter 2

SPACE, PLACE IDENTITY AND GLOBALIZATION

This chapter brings to bear fundamental concepts, which were used in this study and thus explained. In the initial, we looked into the concepts of place and space and their relationships.

2.1 The Concepts of Space and Place in Social Science

The world can be viewed as a three-dimensional space; hence concepts of space are inclusive in our everyday living. Thus according to (Yi-FU Tuan, 1977), "All the things in our world are located in space, and so place is tied up with it too. It is part of the very metaphoric structure of our language." Spatial reasoning constitutes in all our experiences and our thoughts. So we can say that places get most of their meaning from their spatial definitions. That said, the spatiality of a place depends not only on its surrounding's organisation and/or arrangement of certain three dimensional art objects but also on the understanding of culture and customs that shape our behaviour (Harrison, 1996).

Again, "A place defines a unique spot in universe. Place can also be referred to as the distinction between here and there and it allows people to appreciate near and far. Places have finitude but they nest logically because the boundaries are elastic (Thomas F.Gieryn, 2000)

The concept of place is very wide and has a variety of definitions with regards to different scientific fields. For example, in sociology, place may make reference to a person's position in society, wealth, status as well as family's relative status when compared to others. When reference is made to place in the social sciences, it connotes an emotionally bounded area by which an individual or a group of people has strong emotional ties with. Immeasurable space starts from outside of this place. The individual has some knowledge about space but does not fell any sense of belonging or emotional attachment to it. The way, which each individual identifies with a place, is different from one to another (YiFu Tuan, 2001). As we can see, place is part of a space which has been given a meaning by some characteristics of that space. A place is a certain space that is covered with meaning by a person or a group or put it in simple words places equal space plus meaning (Harrison et al. 1996)

2.2 Definition of Identity and Classification

This section seeks to explain how conceptions about individual and group identities are socially constructed. Sociologists have tried to identify and explain the nature of identity as a social occurrence. They also try to explain how social categories (age, gender, and so on) affect individuals' perception of themselves and their relationship to others. Different cultures develop and use biological categories such as age, sex and ethnicity and physical categories like occupation and region in different ways and individual and group identities are built around these categories. Therefore, we will take a deeper look into five basic sources of identity: gender, social class, age, region and ethnicity, but with a major focus on region and ethnicity. Keep in mind that these are not the only sources of identity but the most important ones.

Gender can be defined as a certain cultural characteristic, which people give to different sexes. In our society we only recognize two genders (female and male). There are societies, which recognize three genders: female, male and hermaphrodites. Gender is the first label, which is applied to humans at the moment of birth. This label is used to tell other people how to raise a child according to its gender or types of behaviours that are expected from a specific gender in a society and different roles that different genders are expected to play in society. Therefore we can see that gender is a very important source of identity in societies because the social characteristics that are given to a different genders create different perceptions of their behaviour and this will affect the ways that other people behave around that specific gender for example in some societies gentlemen are expected to open the doors for the ladies. Therefore, being a female or male in our society means following the different cultural rules and expectations of that specific gender (Leeuwen et al. 1990).

When we talk about age, we may refer to the biological development of a person and as such, age group has strong cultural connotations regarding identity. For example in our society we can define four cultural groups based on age in such manners as: childhood, youth, adulthood and old age. Each one of these group gives us some cultural assumptions about how to interact with a certain age group or what is appropriate behaviour for the people in a certain age group. For example in most societies elderly people are respected and treated with kindness (Buckingham, 2008)

As mentioned before, one of the main sources of identity is region or geographic location. This region may vary in size it could be as small as a village or as big as a nation or even a continent. For example when we say some in Japanese not only we

refer to a location that this person comes from we also have some expectations of him based on his nationality .We can also look at this from that persons point of view: by stating that I am Japanese, I should conform to certain rules and norms of my country.

In general ethnic group identity is based around different areas such as cultural traditions, religious beliefs, common language, territorial origin, lifestyles and so forth. Individuals see themselves and others belong to different cultural groups, this belonging to a certain group creates a sense of identity for people (Buckingham, 2008).

Social class refers to various ways that individuals can be classified on the basis of their occupation. Therefore in sociology, class has been used as an economic or occupational classification system. In general there are three main social classes: The upper class, the middle class and the working class. The upper class consists of people who control and own the major businesses in a country. The middle class contains managers and the people that are charged with the running of these businesses and working class is made of normal workers, which do not own on control the businesses, and they just work for a wage (Buckingham, 2008).

People in different classes tend to develop different ways of life based around their experiences and that is the reason why for example the culture of upper class is so different from working class. Put it in other words, by working together and doing the same kind of activities, they develop something in common and identify themselves through what they do. Social class can relate to identity through the idea of community, people from a same social class usually work and live in same areas

so they tend to grow common bond due to sharing the same experiences in their social class. Finally the last area relating class to identity is social consciousness, which can be defined as awareness of belonging to specific social class depending on their own way of life, interests and traditions. For example many people are aware that they belong to upper class and this helps them to develop a sense of social identity.

2.2.1 Identity of Place Theory

There are three theories that seek to explain the effect of architecture and natural environment on a person's identity: place-identity theory, social identity theory and identity process theory. The place identity theory makes reference to the influence of physical environment on an individual's identity and their self-perception. When we use the phrase place-identity, we mean the aspects of identity that are linked to a place. (Proshansky, Fabian & Kaminoff, 1983) describe "Place-identity as the individual's incorporation of place to form a larger concept of self, thus implying a personal associated relationship with place".

The relationship between individuals and their environment around have been studied severally by psychologists who approach the study from different angles. "The feelings people obtain towards familiar places or places the belong to is defined as place attachment" (Gifford, 2002). "Most often, place attachment becomes higher, thus people identify themselves with the places, in large scale like nationality and also in smaller scale such as neighbourhood, homes and rooms" (Giuliani, 2003). This leads to a self-concept, which is based on that place. "The features of identity which are connected to place have been defined by researchers as place identity and it is described as the collection of conceptions, interpretations, memories, related feelings and ideas about a physical setting" (Proshansky, Fabian

& Kaminoff, 1983). These feelings and interpretations can be put into two clusters. One includes thoughts, memories, values and settings and the second includes the relationship between different settings" (Proshansky, Fabian, 1987). At the moment a child learns to differentiate himself from people around him, his identity begins to develop. Place-identity also develops in the same way as the child learns to see himself as separate from the physical environment. The first determinants of child's place-identity are rooted in his or her experience with toys, dolls and room. Home is the most important environment and after home are the neighbourhood and the school. We should also note that place-identity changes through an individual's life. According to Proshansky place-identity has five functions, which are recognition, meaning, expressive-requirement, mediating change and anxiety and defence (Porshansky, 1983).

2.3 Globalization

"Globalization can be referred to as the movement towards an integrated global economic system" (Charles W.L. Hill, 2009). We can sense this trend in the food people eat, the cars they drive, clothes they wear and in many other things. Two important factors for consideration in terms of globalization are market globalization and production globalization. The globalization of markets talks about the emergence of the separate local and national markets into one great global market. We can see the examples of globalization of markets in our every day's life and in many companies like Coca Cola, Pepsi, Microsoft and many other multinational enterprises. The globalization of production talks about the outsourcing the production of goods or services to locations with lower wages or other production costs. Good examples of such companies are Nike, Adidas, Intel and so many others.

Declining trade barriers and technological change are two of the main factors, which help to speed up the globalization process.

Globalization is said to have positive effects on global economy's future by creating more jobs and lowering the prices for consumers. On the other hand, some believe that globalization is not as good as others say it is. Anti-globalization protests almost happen every year during G-20 and any other meeting of global institutions. According to critics of globalization, globalization affects our world in a negative way, and as such they fear that jobs in advanced economies are switched with jobs in developing economies with lower wages. But supporters of globalization would rather believe that the benefits of globalization are more than its costs (Ahearn, 2012), thus the views that while some jobs might be lost due to outsourcing to other countries but overall economy is better off since outsourcing results in higher efficiency for the home company. They argue that if each country produces the goods and services that they can produce more efficiently comparing to other countries and then sell these goods to other countries at lower prices, all the countries will gain. Critics of globalization also argue that because of globalization economic power is flowing away from hands of national governments into the hands of global institutions such as International Monetary Fund (IMF) and World Trade Organization (WTO). Supporters of globalization say that the power of these global institutions is limited to what nations as a group agree to grant and without the supports of their members these institutions have no power (Charles W.L. Hill, 2009).

In 1920's and 1930's some countries have put some barriers against free trade and Foreign Direct Investment (FDI) in order to protect their local industries against

foreign competition. After Second World War western countries began to remove trade barriers. They continued to lower trade and investment barrier and founded World Trade Organization as mechanism to resolve problems and also to supervise the free trade. This led to an increase in the volume of trade and foreign direct investment in the early 1980's (Ahearn, 2012).

Globalization has changed the picture of world economy ever since. In 1960's United States controlled the world economy and the world trade and FDI. Today so much of this has changed; fast economic growth is being experienced by developing countries such as China and South Korea. Forecasts predict a fast rise in the share of world production by developing countries and the decline in developed countries share especially for United State and European Union. These changes can lead to a more balanced world economy since now more countries than before have a say in international matters and world trade is no longer dominated by developed countries (Ahearn, 2012).

2.3.1 Dimensions in Globalisation

Globalization is a broad concept with varying dimensions, thus a look across three dimensions more related to contents of this study are historical, social and economic dimensions. For example international trade, financial markets and multi-national enterprises are all parts of economic dimension. Socially, the effects to the process of globalization have on social issues of each nation and world community as whole. Issues like nationalism; religion, race, cultural identity and ethnicity are all included in social dimension (http://www.eclac.org/publicaciones/xml/0/10030/Globalization-Chap2.pdf).

2.3.1.1 Social Dimension

In order to assess the impacts of globalization and international trade on social aspects of our lives, the effects of free international trade on wages and labour costs have to be checked first. Then the effect of globalization on poverty, inequality, gender and migration is put to a debate.

In certain ways, globalisation has led to increasing pressure from labour unions for more social protection especially in terms of insurance and pensions. On the other hand globalization has led to decrease tariffs and import taxes thus less revenue for governments to spend on social security of their citizens (Greenaway and Nelson 2001). Some countries like United States has put some safeguard measures in order to protect domestic economy from the negative effects of imports and free trade, but at the same time, the increasing competitions between Multi National enterprises (MNE) to locate their factories in low income countries has created lots of jobs. This has changed the traditional labour market of developing and poor countries and lower incomes for traditional workforce even termination of some traditional local business since they could not compete with high scale and low cost production of international companies (Freeman, 2003).

While many scholars believe that in general the globalization process has led to economic growth and its benefits are more than its costs, there are some literatures stating that globalization has negative effects on poverty meaning that in some countries free trade will lead to higher poverty rates. They state that in today's world most of the trade laws are in favour of rich developed countries since they control the international institutions like IMF and WTO. However none of the theories concerning the negative effects of globalization on world's poor are backed by firm

empirical results (Greenway and Nelson, 2001). For now, we will conclude that the process of globalization could have both positive and negative impacts on the economy.

People can sense insecurity in many ways such as job security, social protection and fear of terrorism. No matter which type of insecurity, most of the literature in this field agrees upon that globalization process has led to increased political social and economic insecurity even for those which has benefited from globalization (Gunter and Hoeven, 2004). As mentioned before globalization results in replacement of high-income jobs in developed with low-income jobs in developing and poor countries so people feel insecure towards their future and keeping their jobs. People in developing countries, which own traditional businesses always, have the fear of losing their business to competing international companies.

2.3.1.2 Economic Dimension

Globalisation has made distance become a less important issue in today's economic activities. Nowadays big companies in developed countries also known as Multi National Enterprises (MNE) contract their production to factories in countries far away from their home country and get the best use of borderless economic world by reducing their cost and increasing efficiency. By global economy we refer to a world where distance is no longer a problem concerning economic activities and all countries experience a free flow of goods and services, this also includes the movement of information and technology and currencies without any barriers or extra costs (Kenworthy, 1997). Adding to the former, in recent times, the world has also experienced integration between countries from same continent such as MERCOSUR in Latin America, which was an economic and political agreement between Argentina, Brazil, Paraguay and Uruguay, founded in 1991. South East

Asian nations also practiced the same idea under the agreement of ASEAN (Association of Southeast Asian Nations), which includes ten South East Asian Countries (Wikipedia, 2010). Regional economic integration was also experienced in other parts of the world but none has been as powerful as the European Union (EU). The idea of European Union took shape in 1958 under the name of European Economic Community, which was held between six countries. The idea grew over time and in 1993 European Union was funded with 12 members and introduction of Europe's common currency "Euro". Today EU consists of 27 members and still growing.

These efforts lead to a boom of what is known as *global economic convergence* which is global integration of production and financial markets through currency trading, baking and loans and investment in bonds and equity leading towards global homogenization (Kenworthy, 1997).

2.3.2 Brands and Globalization

Globalization has enhanced local and national brands to change their image and widen brand concept into global brands that are the brands, which are recognized in most parts of the globe. Brands such as Coca-Cola, Google, McDonalds, Intel, Nike and Adidas are good examples of famous global brands. Later in this part, we will talk about how globalization process has resulted in creation of such global brands. We will also discuss the benefits, which these brands have for consumers and their effects on our daily life.

Top 20 Global Brands 2012			
1	Apple	11	AT&T
2	Google	12	Verizon
3	Microsoft	13	HSBC
4	IBM	14	NTT group
5	Wal-Mart	15	Toyota
6	Samsung	16	Wells Fargo
7	GE	17	Bank of America
8	Coca-Cola	18	McDonalds
9	Vodafone	19	Shell
10	Amazon.com	20	Intel

Figure 1. Top 20 Global brands in 2012 (source: www.branddirectory.com)

No one can argue that the importance of global brands is increasing day by day. Globalization is the most effective force driving global brands. Economic integration of markets, free flow of capital and technology, low trade barriers and common standards are all factors which help multinational enterprises to promote their names and their product to billions of possible consumers around the world. We can put the benefits of these global brands into three categories: consumer benefits, cost benefits and corporate culture benefits.

Why do consumers pay more for a Nike shoe comparing to an ordinary sport shoe? Why some tourists prefer McDonalds to local restaurants even if they are visiting a city like Paris? Why today everyone has an I-phone? Answers to all these questions are the benefits, which these brands provide for their consumers. Some like Nike

provide customers with quality products and innovation. Others like Google and Facebook make people feel connected to global village and create a sense of belonging. Apple products are the best example of industrial design and have become a part of some people's style. Some people try to show-off a brand in order to show others that they have a better sense of style or they are super up to date. I-pad, Louis Viton bags, Mercedes-Benz are good example of such products.

By cost benefits we mean the benefits and opportunities that a well-known global brand has for international companies. Lower marketing and advertisement costs, events sponsorship, faster distribution and easier new market entry for their new products are some examples of cost benefits of global brands. As mentioned before global brands have also some benefits for the corporate culture of companies. A well-established global brand creates common purpose for the company and its employees. They feel a sense of history, continuity and pride for their brand. A good image also helps the companies to recruit highly skilled employees and best managers since everyone wants to work for a well-known company.

Chapter 3

COMPONENTS OF RETAIL STORE AND THEIR INFLUENCE ON HUMAN PERCEPTION

Retail store components that could also be referred to retail atmospherics consist of social ambience and physical design of the store and their influence on buying behaviour and perception of the customers. For this purpose, we will discuss the most important elements in a retail store and their effects on customers. These elements are perceived retail crowding, colour and lighting, music, fragrance, temperature and window display.

The optimal number of people visiting or working in a store is one of the important factors that affect or influence the buying behaviours of customers. "Store crowding refers to total number of people in a store in a certain point of time" (Eroglu et al., 2005). If there are too many people in a store, some customers may feel suffocated and they won't be able to move around freely and see or examine the products they are interested in. These feelings directly affect the customer satisfaction level and may even have negative effects on brand image or store image.

Colour and lighting are the important determinants of store environments. They both directly affect and change customer's mood. They can make the customers feel exited or relaxed. Store designers should know whether customers feel more comfortable in soft light or in bright light depending on the store's type. Store lighting also affects product visibility meaning that by correct light setting store

owners can draw customer's attention towards their favourable corners and away from less attractive areas. It is also important to know the colour preferences of customers. Colours help a lot to communicate with certain types of customers, children for example. Brands and stores can use different colours to differentiate their selves from others and also to communicate their functionality, uniqueness or value. For example McDonalds use yellow and red as their colours to communicate happiness and leadership (http://greatlakes.edu.in/uploads/pdf/Chapter1.pdf). Colours may have different interpretations among different cultures for example colours such as black or red or yellow may be interpreted differently in different countries but some colours are universal. For instance green means freshness and nature, pink means femininity, blue introduces the sense of calm (Areni and Kim, 1994).

It is also important for store managers to know what kind of music they should play for their customers. Music genres may differ among different customer-groups and for different products. Some researchers indicate that playing familiar music for customers (hit songs) will increase the time customers spend in stores thus increases customer value. By playing right type of music store managers can set the right mood for their customers and make them feel exited or happy or relaxed depending on a product that they are expected to buy (Gardner and Siomkos, 1990). Music can also help to set the mood for special occasions such as sale or special times of the year like Christmas.

In order to help customers to feel comfortable in stores and spend as much time as they want, store managers should also set the correct temperature for the stores especially for service sectors and stores which customers spend a longer amount of

time. The other factor also affecting customers' mood is store's scent. We all remember the great smell from the coffee shops or bakeries. It is obvious that if somewhere smells so good everyone prefers to spend more time in there. Existence of a bad smell is one of the greatest turns off for customers and owners of store should always use air fresheners and well air conditioning systems depending on store type and how crowded does the store get.

3.1 Window Display

Today, technology has created many marketing tools for brands and their advertising agents to attract the customers from all corners of the world. Digital billboards, Internet advertising, phone advertising and TV advertising is the well-known examples of such tools. Marketers do all they can to attract customers to a specific brand or a store. One important factor affecting customer's attitude towards a store is its window display. Store windows are part of the customer experience during her shopping and therefore directly affect customer behaviour. They serve to main purposes: First, to identify the store and its products and Second, to induce customers to have shopping attitudes (Beman, 1992). Window display can provide customers with lots of information by showing the product or their special offers or by indicating the sale season so they can attract price sensitive customers. For store like clothes shops, it's very important to change the window display according to fashion season, so they can attract fashionable customers. Some stores show their public service messages in their window display to inform the customers of their new services or change of plans or any special occasions.

3.2 Classification of Window Display

The classification of window displays can be done according to different criteria. This allows us to distinguish different types of windows, based on aspects such as:

the type of merchandise or product on display, i.e. for advertising purposes, and the type of brand, e.g. designer.

However, the study looks into the different types of window displays that can be designed according to their location, the product, and the presentation. We will also cover windows that contain brand advertising and windows that do not display either merchandise or products. In this study, window display were classified according to the following:

- Location

- Presentation

- Brand Advertising

- Product

3.2.1 Classification of Window Display According to Location

Different types of window structures are being used in retail store industry. Thus, there are three major types most commonly used in the clothing section: flat, arcade and corner windows. "In flat windows, store front glazing is projected as far forward as possible and built in a straight line, with an entrance door aligned or set back from this line" (Mun, 1992). The arcade window extends from entrance's set back between two windows, which allow a store with less frontages to increase window space (Pintel, 1983). Corner windows are mostly designed for the stores located on corners. Figure 2 below illustrates window display according to location.

Typology of window display according to location

	Flat Window Display (FWD)		Arcade Window Display (AWD)		Corner Window Display (CWD)		
Left side Entering (EL)	EL.FWD	EL.CFWD	EL.AWD	EL.CAWD	EL.CFWD	EL.CAWD	
Right side Entering (EL)	ER.FWD	ER.CFWD	ER.AWD	ER.CAWD	ER.CFWD	ER.CAWD	
Center Entering (EL)	EC.FWD	EC.AWD.CAWD	EC.CAWD.AWD	EC.AWD.CAWD	EC.CAWD.AWD	EC.FWD.CFWD	EC.CFWD.FWD	ER.CWD.CWD

Figure 2. Window Display According to Location

3.2.2 Classification of Window Display According to Presentation

Categorizing different types of window displays by the type of presentation this research seeks to present, displays can be classified as: ordinary, mixed, price reduction or sales, holiday, upmarket, informative or animated.

By ordinary window displays we mean those where the main goal of the owner is to sell the product and the store's image is the secondary objective. Designing such displays normally takes less time and effort comparing to other types. The mixed window display offers wider selection. The best approach is to catalogue or compartmentalize the display area to create different spaces, which show different items. This kind of window displays are also called bazaar-type window displays since customers have to look carefully across items to find the product which they are interested in. We should also note that when designing mixed displays we shouldn't overdo the mix meaning that it may be unpleasant or confusing for customers to see so many different items in a window display.

Upmarket window displays seek to target customers with high-income level. When designing such displays, the trick is to attract customer's attention by focusing on a luxury product without overdressing it. Elegance, simplicity and originality are the key concepts in upmarket window displays. (Fontanilla et al., 2010)

In price reduction or sales window displays the biggest attraction is the eye-catching signs, which show the sale prices or special items. In general, sale window displays are not dressed and overcrowded.

Holiday window displays are displays, which advertise an event or a specific holiday like Christmas. These displays have a short life and they try to achieve many objectives main one being to attract as many customers in a short time period and also to create lasting memories in minds of the customers. They usually use specific color tones to highlight that holiday or the event.

By Informative window displays we simply mean those, which provide information about certain products or services. Informative window displays are vastly used in stores, which only provide services such as travel or real estate agencies. The design of such stores should be simple, clear and accurate since the goal is to make sure that the information is well understood by the customers.

Finally, animated window displays use animations, moving devices and living objects to gain the attention of passing-by customers. In recent years the use of animated window displays has grown rapidly due to improvements in robotics and advanced technologies. The best examples for stores with such displays are Disney and Lego shops. (Fontanilla et al., 2010)

Based on this classification, and regardless of whether the displays are changed at certain times, the presentation of products can be done in three different ways: First, by placing items in total disorder or on top of each other. A good example of such presentation can be seen sale window displays, which are usually crowded and even in some cases there are overdone to an extent that they shop actually looks like a warehouse. Second is to place items in tidy piles and in a way that bounds the response to the intended idea by offering a selection with regular or irregular divisions or related articles. An example of such displays can be found in shops

which sell odd ends or pieces of cloth where many items are displayed at a lower price and finally, by placing the items in specially-shaped piles. The example can be found in super markets in the shape of pyramidal or cube structures that are made of many little items.

3.2.3 Window Displays for Brand Advertising

"The window display is undoubtedly one of the most powerful tools used by retail establishments to increase sales, as it creates in the passer-by a desire to purchase. Apart from this function, it also reflects the identity of the shop; hence the importance of consistency between what is in the window and what is inside the shop. The window display is the most subtle means of communication used by retailers" (Fontanilla et al., 2010). These displays simply form part of an overall advertising campaign or in other words we can say this is their purpose.

3.2.4 Window Displays that do not Exhibit Merchandise or Products

This window display delivers an image of exclusivity. It is designed to express an idea, and therefore there won't be any need to display the actual products since, in this case, the establishment's products are usually already well known.

3.2.5 Classification of Window Display According to Product

Two categories can be put into this classification: window displays for articles and window displays for fashion. Window displays for articles include the items, which are necessary but not fashionable like food, or household items. On the other hand, fashion window displays present various products related to capricious customers (impulsive customers) such as shoes, clothes or accessories (Fontanilla et al., 2010).

3.3 Elements of an Effective Window Display

Visual Merchandising (VM) can best be described as a method or technique of improving sales of various goods usually by enhancing their presentations in display

of retail shops. This strategy of merchandising involves the use of certain design components of an environment by employing visual communication, interesting display of lighting, blending of colors, attractive music and scent to navigate and excite customer's perceptual and emotional response and eventually to affect their purchase behavior (Zetocha et al., 1991).

Window display is one of the most important elements of visual merchandising. Put it in better words, visual merchandising is the presentation of merchandise and the store in the best possible way to attract customers to make a purchase. Thus Visual Merchandising is a tool for educating customers, and by so doing create desire and finally enhances marketing. Through this method of advertising and marketing, sales can be increased (Diamond, J and Diamond, E, 2007).

3.3.1 Merchandises

Merchandise is the main part of window display. In most cases without the merchandise, the window display will lose its meaning; merchandise is the thing that makes money for the store. We can say that this is the reason why we need various selling techniques to be able to sell the product. Having a proper window display is one the best ways to sell our merchandise (Diamond, J and Diamond, E, 2007).

Merchandise can be classified into bestseller, impulse items, seasonal and trend items, advertised items, specialty goods, brows items, basic stocks and problems stocks.

3.3.2 Props

When designing a well-functioning window display we should keep in mind that the props shouldn't take the role of merchandise as the star of our window display. The role of props is to support the merchandise to be most attractive. In other words the

first thing that a passing by customer should notice in a window display is the merchandise not the props and if in some cases, props are seem to be more attractive in minds of the customers, we should find a way to direct or divert the customers eyes into the merchandise. Using motion or direction is recommended tactics to achieve this goal. Props can be classified in three categories: functional props such as mannequins and stands, decorative props like mirrors, flowers or butterflies and structural props like boxes, cylinders, sphere and other shapes (Nechvatal, 1999).

3.3.3 Signage

The receptionist of window display. It breaks doubts, it answers common questions and it delivers straight forward information to your target audience (Zetocha et al, 1991).

One of the biggest mistakes a visual merchandiser can make is to let the customers to guess the message that window display wants to give them unless we are promoting using a guessing game. We use signage to tell customers about our theme, the price and other information, which would encourage customers to come into our store and purchase the products. These are many ways to classify signage but commonly, they are classified into corporate signage, information signage, category and location signage, directional signs and price tags (Zetocha et al, 1991). Figure 3 illustrates the placement of signage in window displays.

Figure 3. Window Display According to Signage Placement

3.3.4 Lights

The make-up of window display. Without lights, window display is like as a woman's face without make up. The random and wrong application of lighting on window display is like a woman's whose make-up is like that of Joker's face. Can you imagine that? (Zetocha et al, 1991).

Lighting can be over-all lighting like fluorescent lamps, accent lighting like spotlights and atmosphere lighting like coloured lights.

3.3.5 Space

Space in a general term that relates to window displays can be defined as a provision where all of the elements of window display can be found. This is where our product or put it in better words "the star of our show" is shown. We should fill the space but not overdo it.

3.3.6 Color

Color is one of the biggest motivators for shopping. Some customers care for the color more than they care for the size or the price. Color can seriously effect buying decisions. It can enhance or ruin the mood of the prospective customers. Colors can communicate the right message to the customers. We can classify colors into four.

3.4 Principles of Design Used in Window Display

One effective way to attract customers towards our store is by designing good displays. In general it takes three to eight seconds for a customer to get attracted to a certain display, this is why it's extremely important to have attractive and well-designed window display with a proper theme and color tone which fit the store or brands image.

In order to design a window display that actually sells the product, it's critical to have working experience and knowledge of the principle of design. There are certain basic approaches or principles employable in the design of a display. They include proportion and harmony, the use of colors, rhythm, balance and emphasis, and finally an interesting combination of lighting. We should get the best use of such mixture in order to create a meaningful presentation of our merchandise. We discuss these principles furthermore in this section.

3.4.1 Balance

In analyzing the term, a neutral point or center is considered and then elements on both sides of the point of neutrality are analyzed to determine the equilibrium. Basically, there are practically two types of balance (Zetocha et al, 1991).

1. Traditional or symmetrical balance is said to occur when the weights on both sides of a central or neutral point are equal (Figure 4). This form of balance proves to be of better efficiency in applications where high classed products are offered.
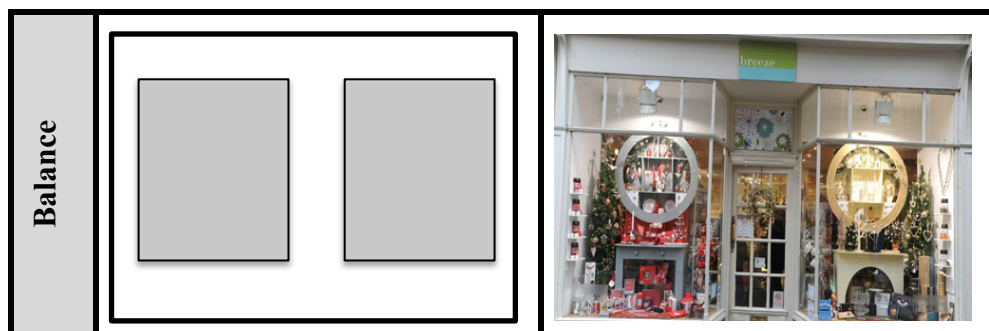

Figure 4. Depicting a Form of Traditional Balance (source: http://www.cambridge
News.co.uk/News/Its-a-Breeze-for-winning-display-20122011.htm)

2. Informal or asymmetrical: this system is applicable for creating a rhythmic flow that bears itself a sense of excitement balance. In actual sense, both sides appear to be equally weighted whereas in actual sense, they are not exact images of each other.

In this case, a large item or object can be balanced using other smaller items or objects (Figure 5) or by a void, a bright color or a shot of lights. A single bright color can also be used to balance a combination of colors within a large space owing to the fact that the intensity that a bright color has will most definitely makeup for its small size.

Figure 5. Depicting a Form of Informal or Asymmetrical Balance (source: www.boymeetsfashion.com)

In designing window displays, it thus is important to pay attention to the following as they concern the principle of balance: When colors are extremely bright, they have the ability to overshadow pastels so also in a situation where several small items appear to be more attractive than a single piece large object, the smaller items together possess the ability to overwhelm the larger one. When a single object is placed within a large area of space, which is empty, the object easily attracts the eyes to it. In the same vein, when an object is placed at a corner or side of a surface, the space on either sides of the placed item becomes significantly of importance. Lastly, in a situation whereby an item is placed in the middle of a huge space, the unoccupied space soon loses its significance and possesses less recognition as an element of its own. A pleasing distribution of weight using merchandise of similar value will provide importance to both sides.

3.4.2 Emphasis

By emphasis, we refer to the certain point where the eye first makes contact with an object or display. It could be best described as the composition of a line of focus, and as such every display should have a defined focal point best described as emphasis which can be influenced by size, color and/or positioning. The merchandise is the focal point in a majority of displays (Zetocha et al, 1991).

With respect to emphasis, the design of window displays should be done bearing in mind the following:

Displayed items should bear in themselves the intended mood or thematic character. The themes used here can be used as markers or reminders of events such as changing seasons, celebration of anniversaries, and other holidays or hallmark events. Thus the various elements as used in a display must be arranged in such a manner as to effectively strengthen the intended mood (Figure 6).

Figure 6. Depicting a Form of Informal or Asymmetrical Balance (source: http://retaildesignblog.net/2012/04/29/benetton-window-displays-budapest)

Figure 7. Optical Centre (source:
http://retaildesignblog.net/2012/07/09/lanvinwindows-paris/)

As shown in the figure 7, the focus in the diagram is the smaller rectangle within the bigger square, thus the transitional movement of the eye is from the rectangle to the space beneath the broken lines.
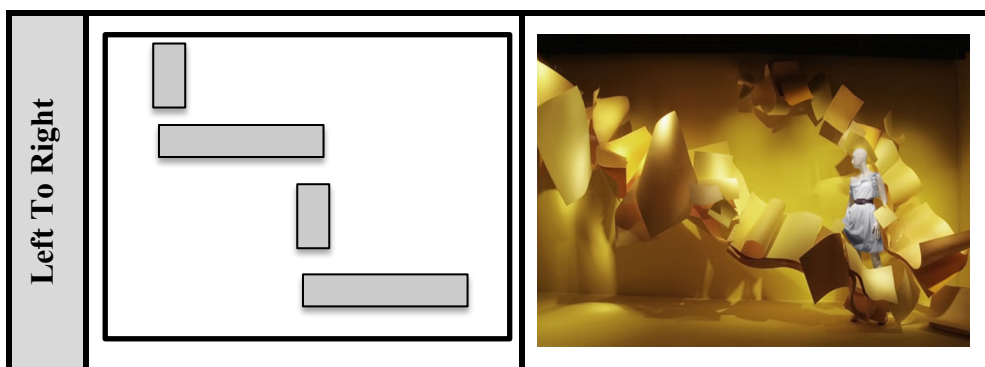

Figure 8. Left to Right (source:
http://designyoutrust.com/2010/03/paper-art-in displayed-in-store-windows/)

The upper left corner of the figure 8 would capture the immediate attention of a viewer and so it becomes the focal point and the eye moves towards the lower right direction.

It is important to also note that when an item is isolated, surrounding it with an empty space places an emphasis on it, also surfaces that are shiny or reflective can

be used to highlight or amplify objects while surfaces that are dull have the ability to absorb light and could be used to reduce the emphasis on an area (Figure 9).
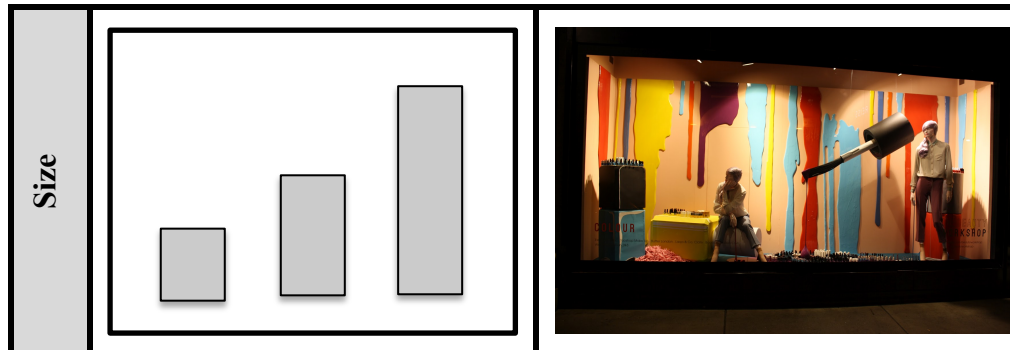

Figure 9: Size (source: www.retaildesignblog.net)

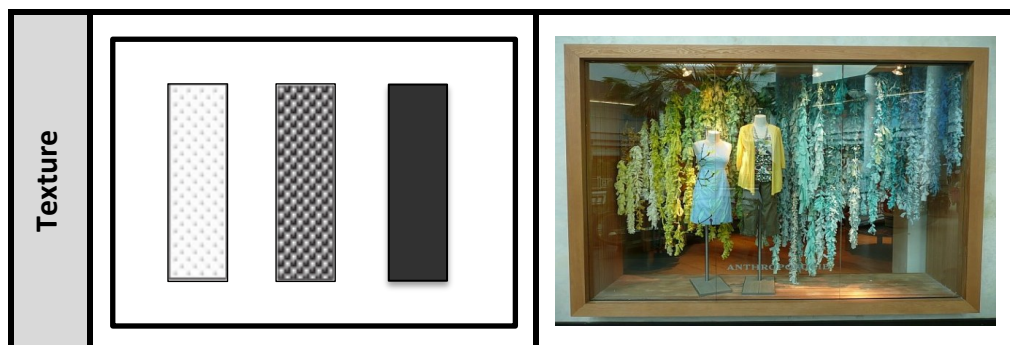Figure 10 shows a change in texture depicted by the eye movement from left to right.

Figure 10. Texture (source: http://smallacornsnz.blogspot.com)

3.4.3 Proportion

Proportion means the ratio of the parts to the whole display. It is a comparative relationship of distances, sizes, amounts, degrees or parts. Each item looks normal when isolated, but if it is inconsistent in area or dimension with neighboring items, it seems out of proportion. Each piece of merchandise must be considered in relationship to all the other merchandise.
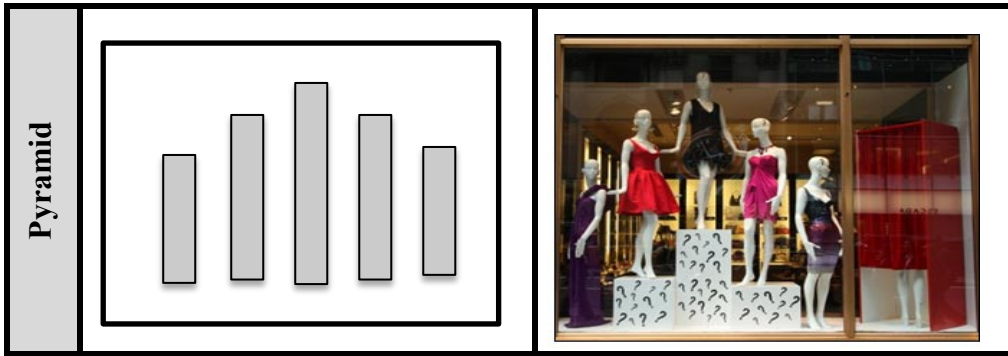
Figure 11. Pyramid (source: http://www.fibre2fashion.com/industry
article/26/2579/lifeless-mannequins-to-incarnate-the-retail-business1.asp)

The blocks can be arranged in the pyramid proportionally so as not to create
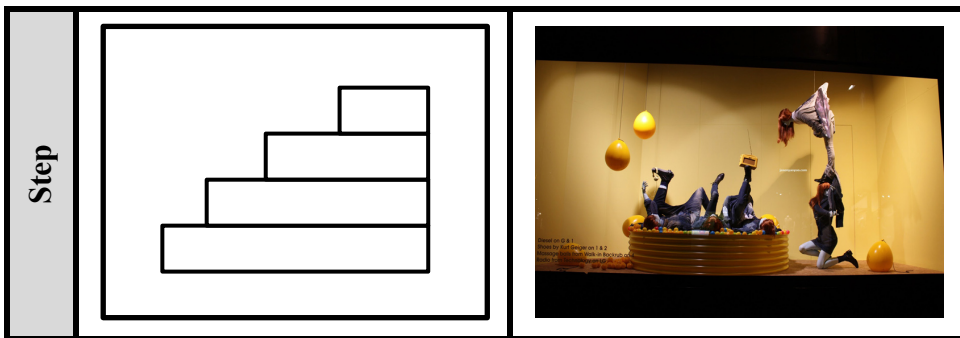difficulties to look at it (Figure 11).

Figure 12. Step Figure 10. Texture (source: www.smallacornsnz.blogspot.com)

Figure 12 shows the steps that depict a proportionate order of arrangement.

Figure 13. Repetition (source: www.retaildesignblog.net)

Figure 13 (above) depicts repetition. This involves a technique of placing items of same size and proportion repeatedly in an organized manner.

3.4.4 Rhythm

Rhythm, also known as flow, involves an orderly movement from one object to another with a system of calculated measurements in a dynamic way as to navigate the eyes of a potential customer through the whole display, i.e. from main to subordinate objects and possibly back to the main.

The order of Rhythm can be broken-up or continuous, a bold statement or subtle suggestion, a system of repetition or portraying a vague similarity (Zetocha et al, 1991). The purpose of the use of repetition is to create a long lasting image in the mind of the customer; that is not to say that rhythm can only be achieved by repetition, it only means that repeated items have a stronger impact on an individual.

Display design should be in the language that communicates easily and better with the intended customers or market. When designing majorly for a market population constituting of more English language speakers, the pattern of reading which is from left to right should be employed in the design while also using elements that complement each other in meaning coupled with proper application of light and colors (Figure 14).
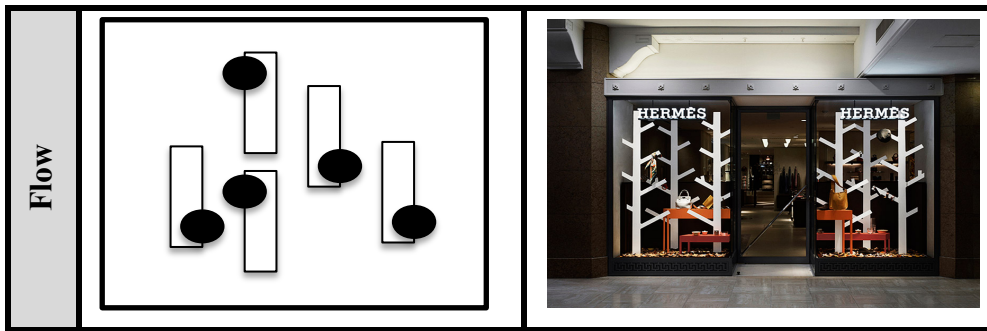
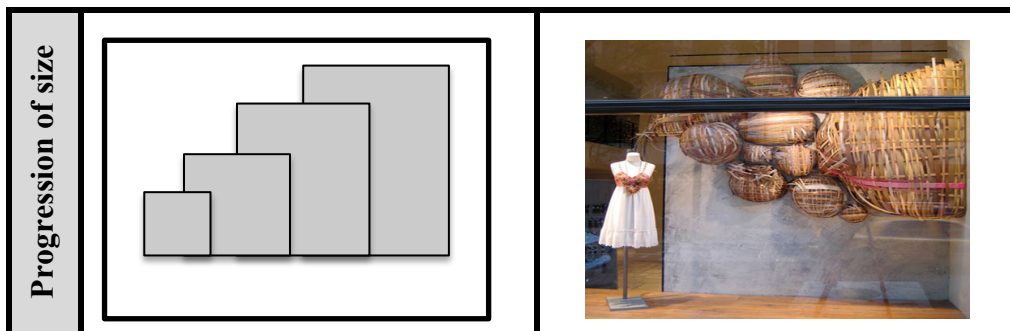Figure 14. Flow Achieved by Repetition (source: www.homedesignbase.com)

Figure 15. Progression of Size (source: www.designsponge.com)

Figure 15 shows the progressive of size flow that could be hierarchical and the bigger object placed in back side of window display while the smaller object is in front.

Figure 16. Continuous Line Movement, Rhythm (source: www.retaildesignblog.net)

Flow is created as illustrated in the figure 16 by a technique movement of lines in continuous order based on the placement style of the displayed items. When organizing a display, it is advisable to apply an uneven arrangement when displaying

multiple items. Applying the technique of flying merchandise can also create an interesting flow with the application of unifying color themes and fabric.
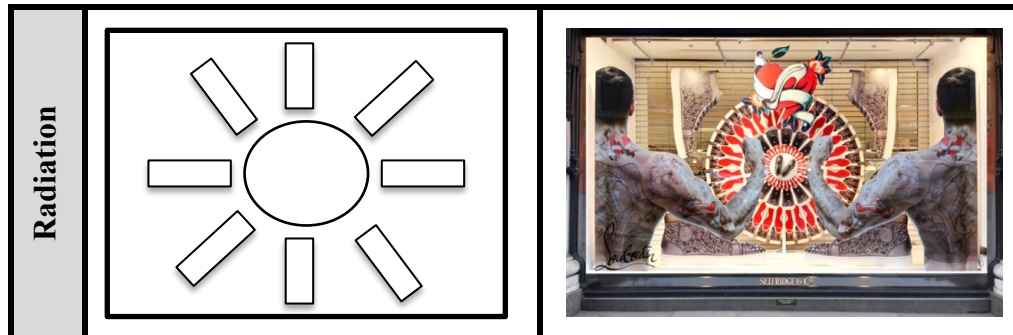

Figure 17. Radiation (source: www.retaildesignblog.net)

As illustrated in figure 17 above, direction of movement stems from the object in the middle and opens into the other display objects around it.

3.4.5 Harmony

Harmony is like a brooding hen bringing together all other principles. This helps in creating the right mood and passing across the intended message of a display in such a manner as to create purchasing desire in the observer. (Zetocha et al, 1991).

There are basically three forms of harmony, which are applicable to a display; they include functional, structural and decorative harmony. In the sense of the word, functional harmony refers to the usefulness and workability of a displayed item in the position of its display. For instance, when advertising a kitchen cabinet, the display should depict the realistic height and width of the cabinet.

The act or process involved in putting together all the pieces of a display is referred to as structural harmony (Zetocha et al, 1991). The advertised goods should not appear to be misfits in their display positions. For instance, when designing a

camping advertisement or display, it becomes inappropriate to place an electrical device like a fan within the display. Instead items such as hook, line, camp bed, pots, cups, etc., are suitable for the display and for creating a harmonious camping mood (Figure 18). Decorative harmony simply refers to those part or parts of a display that are added to simply enhance decorative objectives (Zetocha et al, 1991). An example is the use of butterflies to adorn a painting of spring season.
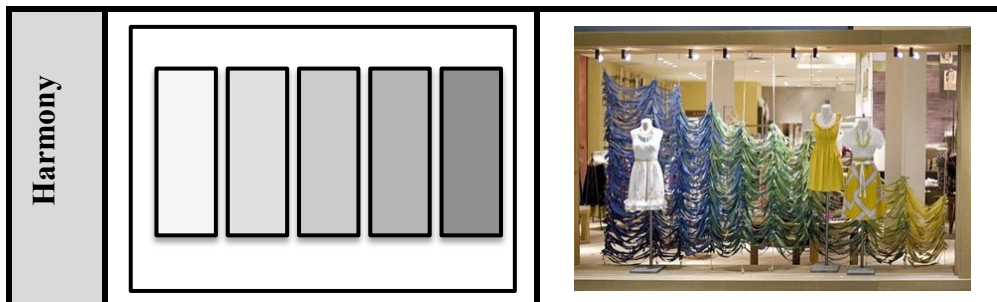

Figure 18: Harmony (source: www.ashearley.files.wordpress.com)

Chapter 4

CASE - STUDY: ANALYSIS THE CHARACTERISTICS OF WINDOW DISPLAY ON ISTIKLAL STREET

4.1 Methodology

4.1.1 Method of Data Collection

Observation: observatory techniques were employed for the purpose of this research. In this study, observations were majorly centered on the retail cloth shops, paying attention to physical details of retail shops with popular brand names/labels and the ones without. This included a closer look at the physical identity of these shops, their fenestrations and the interaction of these shops with the pedestrians, materials of construction and the general building character or identity of these shops. Extensive documentation of these facts was ensured by means of field notes, visual documentations in form snap shots (photos) and video recordings (9,10,11 of may 2012). During the course of the research, occasional visits were paid to the case study area while on such visits observatory documentations, which included taking of photos, were made. Over twenty (20) retail shops were visited in the field exercise but the study was limited the study to twenty (20) retail shops constituting of ten (10) global brands and ten (10) local brands.

Secondary Data Sources: After collecting the necessary data for this research, the use of secondary data sources, which included other books, articles and journals that

were related to the study area also employed. The data collected from the secondary sources eventually cumulated into the literature review.

Data Sorting: In this stage, the collected data were carefully analysed for each of the shops (both global and local brands). The analysis of data was done based on various criteria like window display typology, entrance placements and elements for an effective window display design.

Comparative Study: After analysing each individual retail store, then the results compared from the global brands with the results for the local brands to determine possible similarities and differences.

4.1.2 Reason for Selecting the Case Study Area

Istiklal is a street in Beyoglu, which bears in it a historical depth of Istanbul. Being a highly commercialised area with a train route running through the street, the street witnesses the influx of people (visitors, local inhabitants and tourists) on a daily basis. Today, Istiklal Street's commercial activities include a huge number of retail stores within the street. This research studied these retail stores in order to understand the nature of the window displays of both the local and global brands retail stores and to deduce possible effects they might have on the physical character of the street.

4.1.3 Social Analysis

In this research attention was paid to the study of the two important social characteristics that could affect the retail stores in the study area. These social characteristics include region and ethnicity. In terms of region and ethnicity, the research studied the feelings people have for familiar places (i.e. place attachment) and also tried to comprehend the nature of Istiklal Street identity in relation to

interpretations, memories or such related feelings of pedestrians, which are tied to the physical characteristics of the retail stores window displays in Istiklal Street.

4.1.4 Physical Analysis

In order to understand the physical nature of the street, the research involved an analysis the physical characteristics of 20 different retail stores (10 local and global brands). The map below (Figure19) shows the location of the shops that were selected for this analysis. The blue boxes are the local brands while the pink boxes are the global brands.

Figure 19. Location Map of Istiklal Street Showing the Retail Shops that were Analysed

Figure 20 shows the names of the retail shops analysed as represented by numbers on the location map.

RETAIL SHOPS			
1	KIKI RIKI	11	COLLEZIONE
2	MISS POEM	12	SIRIN
3	KOTON	13	ADIDAS
4	BENETTON	14	BODY SHOP
5	GAP	15	COLIN'S
6	OXXO	16	MANGO
7	LC WAKIKI	17	LTB
8	LACOST	18	LEVIS
9	DIESEL	19	NIKE
10	ACCESSORIZE	20	MAVI

Figure 20. Names of the Retail Shops that were Chosen for Analysis

One of the very obvious effects of certain consumption practices is the issue of gentrification. The retail space in its own way the class divisions of a neighborhood, the high classed are seemingly concerned with class and as such they are attracted to the consumption of commodities with a highly placed brand name. The location of branded retail shops in a neighborhood eventually attracts a certain kind of people who may want to either reside around the neighborhood bearing on their patriotism or just sit around longer.

In clear terms these retail shops distinctly draw class boundaries, which eventually begins to shape the environment rather than the geographical elements shaping the environment, as the high class of brands employ several physical characteristics to attract customers as well as set the boundaries for the middle classed (Jager, 1986; Ley, 1996). In this case, different communities of consumers are eventually formed.

In this chapter, the study shall present the basic physical characteristics of the Istiklal Street retail store and by this explain the possible effects this retail store has had on the neighborhood (Figure 21, Figure 22).

Figure 21. Global Retail Shops on Istiklal Street

Figure 22. Local Retail Shops on Istiklal Street

4.2 Criteria for Analyzing Window Display Characteristics on Istiklal Street

The Physical characteristics of window displays of retail shops in Istiklal Street were analyzed based on the following criteria: Typology of window display, principles of design used in window display, entrance placement, elements of effective window display (Figure 23).
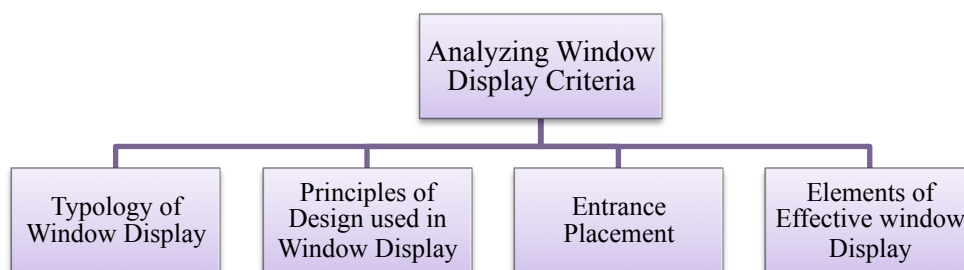

Figure 23. Criteria for Analyzing Window Display Characteristics of Istiklal Street

Further details of the study are summarized in the following tables below, showing the elements of effective display employed by the various brands, the principles of design used and positions of entrances into the retail stores.

4.2.1 Typology of Window Display

As stated earlier in the literature review of this research, window display form an important part of retail shops on Istiklal Street. These window displays can be grouped into different categories as illustrated in figure 24, these categories include location, presentation, product, and brand advertising and non- exhibit merchandise.
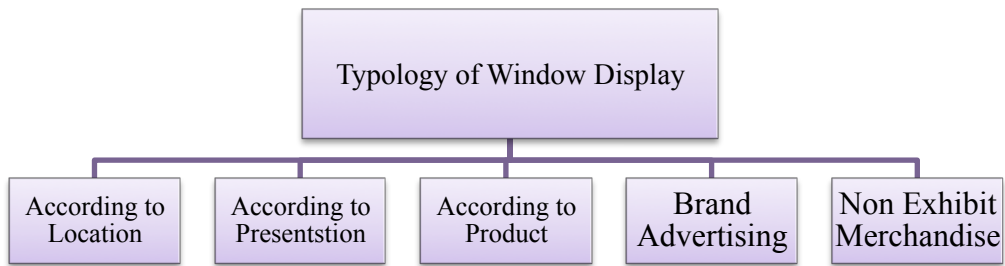
Figure 24. Analysis of Window Display According to Typologies

4.2.1.1 Analysis of Window Display According to Location

In classifying window display characteristics of retail shops, it becomes important to further understand the different methods of classifying the displays according location, these methods include the flat, arcade and corner window typology display (Figure 25).
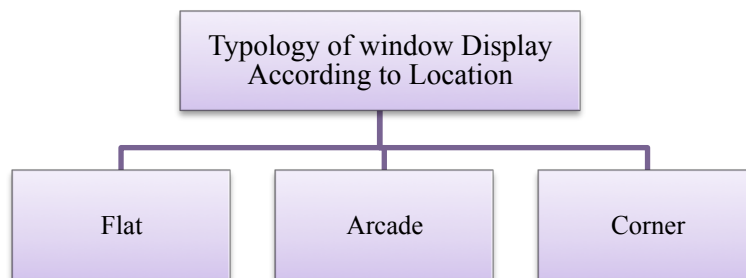

Figure 25. Classification of Displays According to Location

Table 1 shows the results from the survey of window displays on Istiklal Street from ten (10) global brands and ten (10) local brands. The results reveal that most global branded retail shops will tend to adopt the flat window display styles according to location and the arcade window display style is a preferred alternative to the flat displays in local shops.

Table 1. Typology of Window Display According to Location as Observed from Global and Local Brands on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Flat	■	■	■	■	■	■	■	■	■	■
	Corner				■				■		
	Árcade										
	Brands name	Mavi	KOTON	LTB	Miss poem	Kiki riki	SIRIN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	Kiki Riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Flat	■			■	■	■	■			
	Corner										
	Árcade		■	■							

4.2.1.2 According to Presentation

As illustrated in figure 26, window displays can be according to presentation in terms of ordinary, mixed, sales, holiday, and up-market or informative or animated. By ordinary, we imply a display style that is void of embellishments. The results reveal that most likely than not would any shop display, whether global or local, fall under the ordinary category of window displays. The presentations we speak of here constitute the different part compositions of the window display, which makes up the whole. Table 2 gives the breakdown of the different classification of typology of window display according to presentation as revealed by the research. "One of the most influential models in marketing is the marketing mix (product, price, place, and promotion" (McCarthy, 1960).
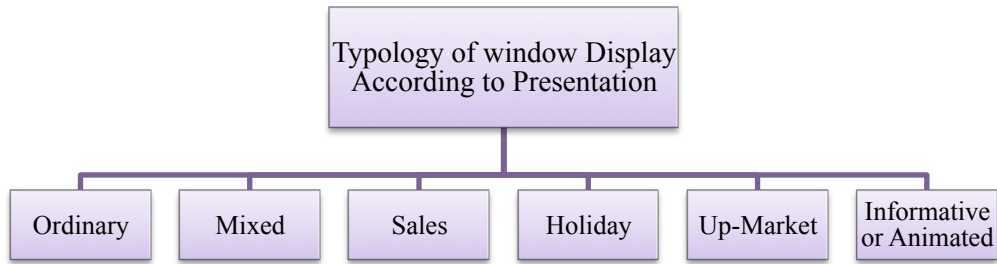
Figure 26. Classification of Displays According to Presentation

Table 2: Showing Typology of Window Display According to Presentation in Global and Local Brands on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Ordinary										
	mixed		■	■	■			■	■	■	■
	sales							■	■		■
	Holiday		■		■				■		■
	upmarket										
	informative	■				■		■		■	■
Local Brands	Brands name	Mavi	KOTON	LTB	Miss poem	Kiki riki	SIRIN	COLIN'S	OXXO	Collezione	LC wakiki
	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Ordinary										
	mixed	■	■	■	■						
	sales	■			■		■	■			
	holiday	■	■	■	■		■				
	upmarket										
	informative	■			■	■		■			

4.2.1.3 According to Product

The displays on windows of retail stores in Istiklal Street generally create an impulsive response to stimulus based on what is displayed. While most of the global retail stores pay attention to a more fashion based window display style, the local retail stores on the other hand have an even distribution between fashion display and the absence of either fashion or article displays on the windows of retail stores (Figure 27). Table 3 shows the distribution of the global and local retail stores analyzed on Istiklal Street.
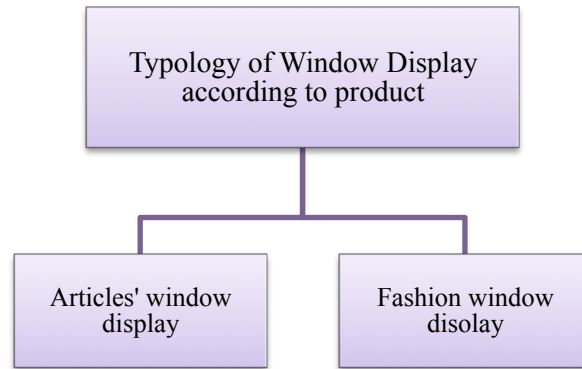
Figure 27. Classification of Displays According to Product

Table 3. Analysis of Retail Stores According to Product for Global and local Brands on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	articles									■	
	Fashion	■	■	■	■	■	■	■	■		■
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	articles						■				
	Fashion	■	■	■	■	■		■			

4.2.1.4 According to Brand Advertising

The research reveals that global brands pay very high attention to brand advertising but the local retail brands are less concerned about the brand advertising (Fig. 28). The result of the analysis is shown in table 4 (below).
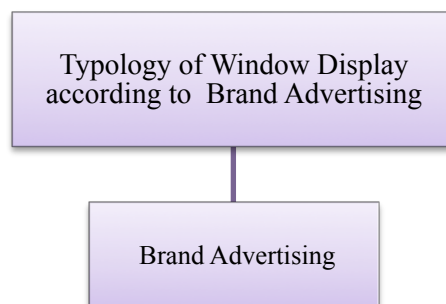
Figure 28. Typology of Window Display According to Brand Advertising

Table 4. Analysis of Retail Stores According to Brand Advertising for Global and Local Brands on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP.	Accessorize
	Brand Advertising	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Brand Advertising	☐	☐	☐	☐	☐	☐				

4.2.1.5 According to Non-Exhibit Merchandise

The result of the research shows that both the global and local retail stores make use of merchandise exhibition (Figure 29). Only two out of the ten analyzed global brands and one (1) Out of the ten local brands analyzed make use of non-exhibit merchandise. Table 5 gives the breakdown of the results from the analysis.
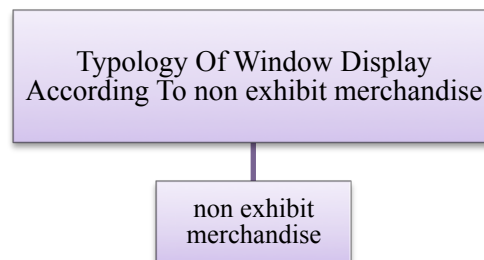
Figure 29. Typology of Window Display According to Non-Exhibit Merchandise

Table 5. Typology of Window Display According to Non-Exhibit Merchandise for Global and Local Brands

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP.	Accessorize
	Non exhibit merchandise									☐	☐
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Non exhibit merchandise						☐				

4.2.2 Typology of Entrance Placement

It is important to ensure that retail stores have the following elements, which of course are very important – an entrance that is inviting and enhances the flow into and around the shop/store. The entrance is supposed to be somewhat enticing to the customers and should be upon itself displays of some sort while still giving room for view into the shop. Elements that draw the most traffic are advised for more frequent use in retail stores. Table 6 shows that reveal the entrance placements in both the global brand stores and local brand stores. While most of the global brands tend towards maintaining their entrances in the center of the stores, the local brands however have an irregularity in the placement of window displays. The three typologies analyzed are left, center and right entrance placements (Figure 30).
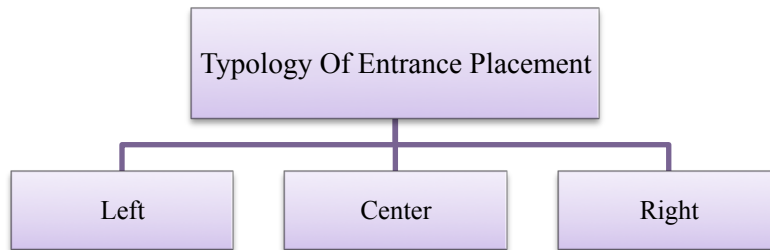
Figure 30. Typology of Window Display According to Entrance Placement

Table 6. Typology of Entrance Placements of Global and Local Retail Brands in Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	LIVIS	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP.	Accessorize
	Left										
	Center	■	■	■	■		■	■	■	■	
	Right					■					■
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	KIKI RIKI	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Left						■		■	■	■
	Center	■		■		■		■	■	■	■
	Right		■		■				■	■	■

4.2.3 Elements of Effective Window Display

4.2.3.1 According to Merchandise

In marketing, visual merchandising of products is an important approach for enhancing the profile of the retail store. Merchandising in this case reflects an important means of communication to the intended target of the market. Merchandising is an element, which gives room for establishing a closer level of relation with the consumer and the product (Figure 31). Table 7 shows that only one (1) out of the ten analyzed global brands and three (3) Out of the ten local brands analyzed did not use merchandise.
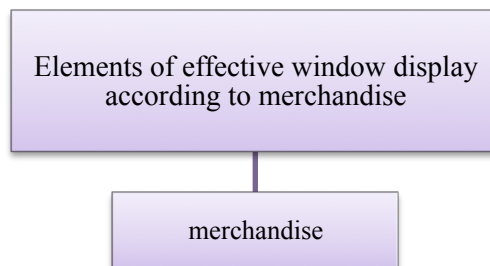
Figure 31. Elements of Effective Window Display Based on Merchandise

Table 7. Merchandise as an Effective Element of Window Display in Global and Local Brands Of Retail Shops in Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP.	Accessorize
	merchandise		◼	◼	◼	◼	◼	◼	◼	◼	◼
Local Brands	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	merchandise	◼	◼	◼	◼	◼	◼	◼			

4.2.3.2 According to Props

For the purpose displaying the quality of products in a retail store, both global and local retail stores on Istiklal Street employed the use of props. Basically, the three categories of props that were used in all twenty (20) stores that were analyzed include functional, decorative and structural props (Figure 32). The global brands had about 90% of the retail stores utilizing more than one propping style. The local brands however employed similar propping styles but had a certain percentage of shops without any props (Table 8).
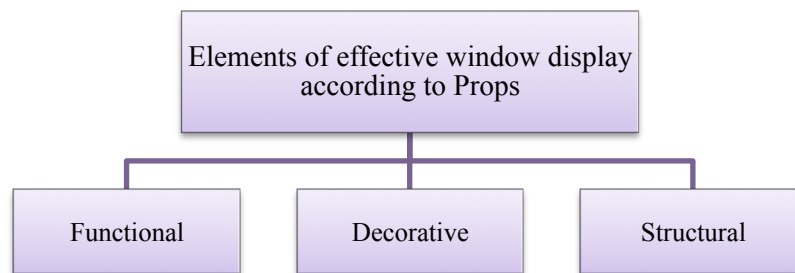
Figure 32. Window Display According to Props

Table 8. Analysis of Window Displays according to Props in Global and Local Brands of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Functional	■	■	■	■		■	■	■	■	
	Decorative	■	■	■	■	■	■	■	■		■
	Structural		■	■	■		■	■	■	■	■
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	KIKI RIKI	SIRIN	COLIN'S	OXXO	collezione	LC WaiKIKI
	Functional	■	■	■	■	■	■	■			
	Decorative	■	■	■		■	■	■			
	Structural		■	■	■		■	■			

4.2.3.3 According to signage Placement

The use of signs is to provide an identity, image and for reasons of advertising a store and its products (Figure 33). The signage placement for retail stores analyzed on Istiklal Street was preferred horizontally as revealed by the results of the research with an occasional exception where both horizontal and vertical signage placement orders were used (Table 9).
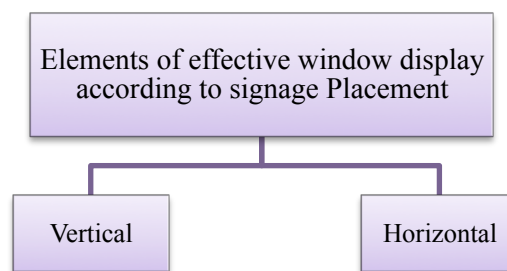
Figure 33. Classification of Elements for Effective Window Display According to Signage Placement

Table 9. Analysis of Window Displays According to Signage Placement in Global and Local Brand of Retail Stores in Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON.	THE BODY SHOP.	Accessorize
	Vertical	■									
	Horizontal	■	■	■	■	■	■	■	■	■	■
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Vertical	■									
	Horizontal	■	■	■	■	■	■	■	■	■	■

4.2.3.4 According to Lights

Lighting being one of the elements for an effective window display can be done in three ways, i.e. primary, accent, and atmosphere (Figure 34). While 90% of the lighting of local retail stores on Istiklal Street is characterized by the accent, the global retail stores on the other hand prefer the primary lighting and sometimes have

a combination of the primary and accent lighting styles and in rare occasions, a

combination of three which includes the atmosphere style (Table 10).
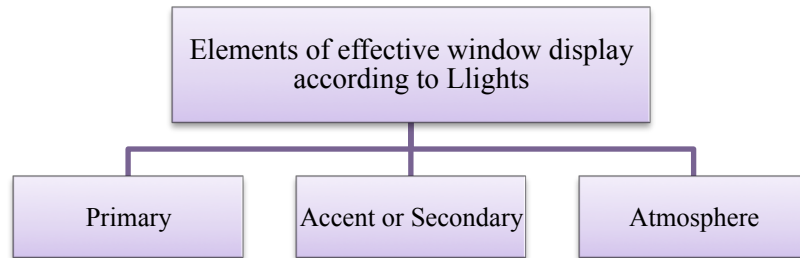
Figure 34. Elements of Effective Window Display According to Lights

Table 10. Elements of Effective Window Display According to Lights as Observed in Global and Local Brand of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Primary	◼		◼	◼	◼	◼	◼	◼	◼	◼
	Accent or Secondary		◼					◼	◼	◼	◼
	Atmosphere	◼			◼						
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Primary							◼			
	Accent or Secondary	◼	◼	◼	◼	◼	◼	◼			
	Atmosphere										

4.2.3.5 According to Color

It is important to maintain an atmospheric environment that is captivating within a

retail store and its exterior appearance. Creating a mood that is welcoming to

customers and one that best portrays the absolute nature of the retail store is a very

important consideration in the design of window display of retail stores. The

intended mood or environment can be created using one of the important elements of

effective window display, which is known as color. Figure 35 shows the color

classifications that are primary, secondary, tertiary and neutral.
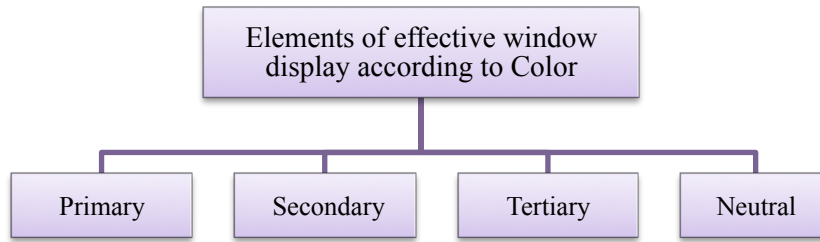
Figure 35. Elements of Effective Window Display According Color

The color used in this case can either be primary, secondary, tertiary or neutral or even a combination of two more colors. Based on the analysis on Istiklal Street, most of the global brands analyzed made use of at least two color combinations while the local brands had certain retail shops that did not fall under any of the color classes (Table 11).

Table 11. Elements of Effective Window Display According to Color as Observed in Global and Local Brand of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	LEVI'S	LACOSTE	MANGO	UNITED COLORS OF BENETTON.	THE BODY SHOP	Accessorize
	Primary	☐	☐		☐		☐		☐	☐	
	Secondary			☐	☐	☐				☐	☐
	Tertiary			☐	☐	☐		☐	☐		☐
	Neutral	☐	☐	☐	☐			☐	☐		
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Primary	☐									
	Secondary				☐	☐		☐			
	Tertiary	☐	☐	☐	☐	☐	☐	☐			
	Neutral	☐	☐	☐	☐		☐	☐			

4.2.4 Principles of Design

4.2.4.1 According to Balance

Retail stores displays needs to be thought out effectively and backed with proper planning to maximize productivity. The use of themes in displays of retail stores is important as it dictates how the store is laid out and how its decorations should look (Figure 36). The themes used could either be a very formal-looking retail floor or a more creative one. The store should follow the thematic arrangement while also working on lighting, and the general store ambience. Table 12 shows that only two (2) out of the ten analyzed global brands did not use traditional or informal balance and two (2) Out of the ten local brands analyzed used balance in the design of window display.
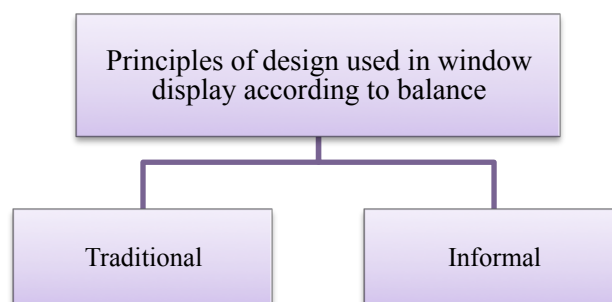
Figure 36. Principles of Window Display According to Balance

Table 12. The Use of Balance as an Effective Principle of Design in Window Displays of Global and Local Brands in Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Traditional				■					■	
	Informal	■	■			■	■	■	■		
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	KIKI RIKI	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Traditional							■			
	Informal					■					

63

4.2.4.2 According to Emphasis

Emphasis in many cases tend to create an area of focus or the direction of the eye movement, either from left to right or right to left or up-down or down-up movement patterns. The sizes of the different parts of the whole composition can also be used create emphasis, so also texture (Figure 37). The table 13 reveal that both global and local retail stores on Istiklal Street pay less attention to size, texture or movement patterns, but more attention is centered on intensity as an effective principle in the design of window displays.
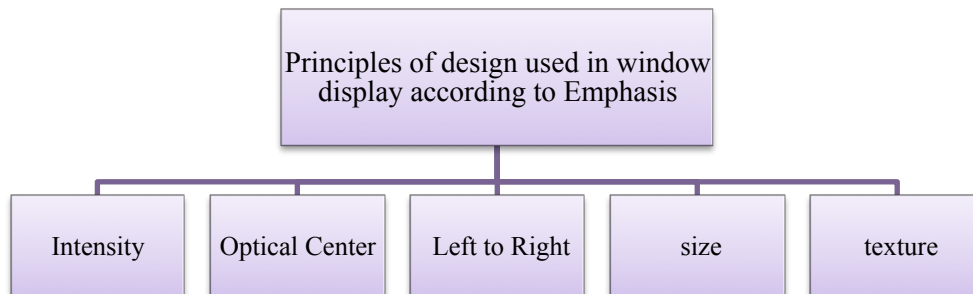
Figure 37. Principles of Design According to Emphasis

Table 13. Emphasis as a Consideration for Effective Window Display in Global and Local Brand of Retail Stores on Istiklal Street

Global Brands	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Intensity	■	■	■	■	■		■	■		
	Optical Center				■			■		■	
	Left to Right						■		■		
	size										
	texture	■				■			■		
Local Brands	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Intensity	■			■	■		■			
	Optical Center		■								
	Left to Right										
	size	■			■						
	texture					■					

4.2.4.3 According to Rhythm

While the global retail stores appear to be less concerned with the display size, they seemingly place a reasonable level of emphasis on texture, intensity and optical center, the local retail stores however appear to be less concerned with texture and optical center, but place more emphasis on the intensity and size of the window display (Figure 38). Rhythm plays along with harmony signifying an order or sequence. The findings of the research reveal a design approach that is centered on the principles of flow and radiation in both global and local brands (Table 14).
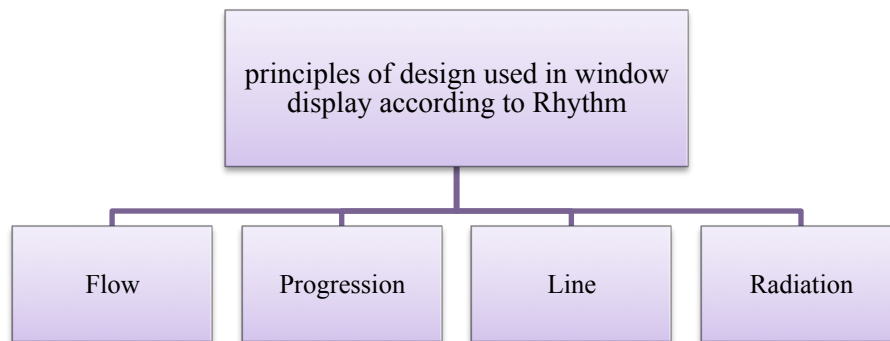
Figure 38. Principles of Design Used in Window Display According to Rhythm

Table 14. Rhythm in Window Display Design of Global and Local Brands of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Flow	■		■	■			■			
	Progression										
	Line										
	Radiation				■		■	■		■	
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Flow				■			■			
	Progression										
	Line										
	Radiation	■						■			

4.2.4.4 According to Harmony

As figure 39 shows, Harmony is another effective principle that used to design of window display. The result of analysis reveal that while the local retail stores are less concerned with harmony in the design of their window displays, the global retail stores on the other hand place a proper value of harmony in their display designs. The global brand stores make use of a combination of strategies for achieving a harmony while the local retail store use only one strategy and in most cases none at all for the design of window displays (Table 15).
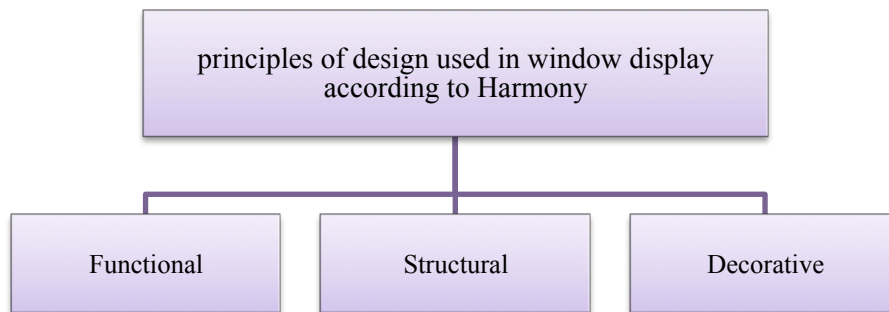
Figure 39. Principles of Design in Window Display According to Harmony

Table 15. Harmony in Window Display Design of Global and Local Brand of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levi's	LACOSTE	MANGO	UNITED COLORS OF BENETTON	THE BODY SHOP	Accessorize
	Functional	■	■	■	■	■	■	■	■		
	Structural	■	■	■	■	■		■	■	■	
	Decorative	■		■		■		■	■		
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	Functional			■				■			
	Structural	■									
	Decorative							■			

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4.2.4.5 According to Proportion

Proportion is a very important element in window display design. Every element used in the design should be in a way that combines in proportionate order with each other (Figure 40). A scenic observation of the retail shops simply reveals that while the global brands in Istiklal Street pay attention to proportion as an important and effective principle in designing window displays, the local brands on the other hand pay less attention to the importance of proportion (Table 16).
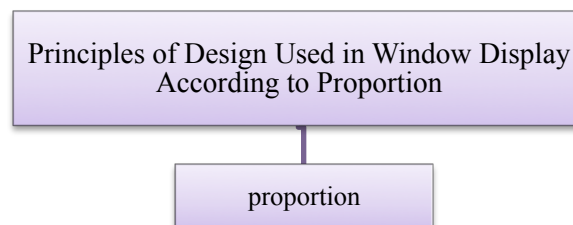
Figure 40. Principles of Design Used in Window Display According to Proportion

Table 16. Proportion in Window Display Designs of Global And Local Brand of Retail Stores on Istiklal Street

	Brands name	NIKE	adidas	DIESEL	GAP	LIVIS	LACOST	MANGO	Benetton	BODY SHOP	Accessorize
Global Brands	Brands Logo	NIKE	adidas	DIESEL	GAP	Levis	LACOSTE	MANGO	UNITED COLORS OF BENETTON.	THE BODY SHOP.	Accessorize
	proportion	■	■	■	■			■	■		■
	Brands name	Mavi	KOTON	LTB	miss poem	kiki riki	siRiN	COLIN'S	OXXO	Collezione	LC wakiki
Local Brands	Brands Logo	mavi	KOTON	LTB	miss poem	kiki riki	SIRIN	COLIN'S	OXXO	collezione	LC WAIKIKI
	proportion							■			

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Chapter 5

CONCLUSION AND FINDINGS

The effects of global brands on retail shops have a sprawling effect on the gradual transformation of the sense of place of a local setting. The effect brands have on streets (via window displays of retail shops) as perceived by individuals (especially pedestrians) is rapidly influenced by the attractions and desires induced in individuals through the media. Thus the media becomes a platform linking other parts of the world to a certain local background and through numerous advertisements eventually captures the mind of the viewer creating an interest in the advertised brand and product. As observed during the field study, the various displays on windows of retail shops in Istiklal Street are in many cases the major things that are remembered by people walking around or visiting the place especially for the first time. Since market competitions exist among all brands, every individual retail shop tries to create a huge sphere attraction through displays on windows, facades, signage, etc., and eventually the street loses the originality it may have dew to the eventual focal points developed over time. The local brands are not left out as well. The global brands become a yardstick for other local brands around, setting the standard for a fair market competition. As observed from the field study of Istiklal Street, both local and global brands around the street now basically have similar features and characteristics.

5.1 Istiklal Street as Highly Consumption

Going by the proposition of Boorstins (1973), it would be necessary and important to treat Istiklal Street as an important and unique consumption community. In this case, this community is largely influenced by the consumption pattern of different classes. The retail nature of this area thus causes gentrification as a product of the consumption practices here, especially the consumption of brands. This behavior can generally be termed an urban lifestyle as stated by Ley (1986) and Zurkin (1998). The culture of consumption is also reflected on the facades of the retail shops, thus creating a subculture within an already existing culture. The danger being that the street lineup soon begins to lose its original identity, and soon also begins to reflect an image or identity that is global. According to Storper & Venables (2004) a dynamic characteristic of a city is the effect of face-to-face contacts. Such contacts are an unspoken communication language established by and between two or more individuals and their environment, which includes the buildings around them.

Viewing brands as lively entities that can move or migrate from one place to another, in Glick Schiller et al (1995) statement they become trans migrants that although they are firmly rooted in their new country or location, they still bear linkages to their homeland or origin. Such is the attitudinal identity of brands and their consumption preferences, the building facades, signage and displays; an attraction that strikes a chord in the minds of pedestrians, reminding such individuals of media displays of products on television, etc. Eventually the pedestrians are attracted and convinced to step into the shops and search for products. It is important to note that at such times; the entire individual is concerned about the brand names, signage,

façade and the displays, etc. Thus the true message of the place identity of Istiklal Street at the human head level is seemingly displaced.

5.2 Effect of Globalization

Right from the very start of the 1980s, Turkey has consistently pursued a market oriented economy growth. After the military coup in 1980, Ozal government introduced certain liberal economic policies which hence replaced 'protectionist and important substitution' growth strategies. The new dispensation that emerged had a positive influence on foreign capital, growth and consumption of foreign goods and also the reorganization of domestic retail industry (Erkip, 2000). As a result of this paradigm shift in the economic visions of the emerging government, this led to an influx of foreign investments. Furthermore, the shift raised the national economy and also led to an integration of the national economy with the world economy. Besides, the service sector replaced the manufacturing sector in the country. This expansion of the service sector gave rise to a new high-income wage earner group employed mostly in the sector (Güvenç & Işik, 2001; Erkip, 2000). Towards the start of the last decade of the 20th century, globalization alongside with the collapse of the soviet union helped reshape Istanbul. According to observations made by Aksoy and Robins (1994), the city Istanbul had experienced a significant transformation in the 1990s.

One very common observation deduced from this research is a competitive phenomenon induced and influenced majorly by the presence of global brands in close proximity with the local brands and the character of these global brands as portrayed by the media culture of the modern world. The local brands analyzed have in some cases adopted certain characteristics of the global brands without necessarily

paying attention to the design principles of window displays (a naïve approach it seems). Also in the process of trying to compete and meet the expectations of global standards, the local brands analyzed within the case study area have through an unconscious path seemingly eliminated items in the design that depict the object of its local identity. There is more focus on trying to be like the world rather than trying to show the world what and who they are. The question though still remains, how can you keep your identity while still competing favorably with the global market in terms of window displays on retail shops?

5.3 Evaluations and Comparison of all Brands (Global and Local)

As reflected in the tables 17 and 18, the basic types of window display styles that were adopted by the retail shops analysed are flat, arcade and corner windows. The flat window display shops in this case are characterised by front glazing flat windows which project as far forward as possible and incorporated with an entrance door which is aligned or set back from a certain reference line. Based on the analysis, the display of products was done in two major ways, i.e. display done by placing items total disorder or on top of each other and secondly, items placed in tidy piles in such a way as to offer a selection with regular or irregular divisions or related articles. In the global brands retail shops, an upmarket window display mechanism was employed which seeks to target customers with high-income level, with elegance, simplicity and originality as key concepts in the window display design. In both cases of global and local brands, certain features of similar design pattern could be deduced such as strategies employed to emphasis activities such as price reduction or sales windows whose biggest attractions are the eye-catching signs that show the special items and prices, holiday window, informative window or

animated as the case may be using moving objects to attract the attention of customers.

Based on presentations, a growing trend of window display could be seen from the displays of the global and local brands. This trend is the use of animations or digital screens for window displays. From the ten global and local brands that were analyzed, the research revealed that global brands have a higher tendency of adopting animated or digital screens in their display presentations than the local brands. The research revealed a total of six (6) out of ten (10) global shops with animated presentations and a total of four (4) out of ten (10) local shops with animated presentations. Other presentation strategies that were employed by both global and local retail shops on Istiklal Street were the mixed, sales, holiday, and up market. Again, the research reveals that while none of the retail shops (global or local) have presentation displays that could be termed as ordinary, the global shops do not use the upmarket strategy as opposed to an occasional up market presentation strategy by the local shops.

In terms of props and signage placement, an active use of these two elements of effective window display was employed. Both the local and global retail stores that were analyzed used the functional, decorative, and structural and in some case a combination of both or all three styles in their prop designs. The signage placement was preferred horizontally as revealed by the results of the research with an occasional exception where both horizontal and vertical signage placement orders were used.

Lighting being one of the elements for an effective window display can be done in three ways, i.e. primary, accent, or atmosphere. While 90% of the lighting of local retail stores on Istiklal Street are characterized by the accent, the global retail stores on the other hand prefer the primary lighting and sometimes have a combination of the primary and accent lighting styles and in rare occasions, a combination of three which includes the atmosphere style.

The research also reveals that local shops place little importance on balance as an element of effective window display, with occasional considerations of traditional or formal display balance. The global retail stores however adopt the informal display balance systems. In terms of balance as revealed by the research findings, there are no occasions of any occasion of a combination of the traditional and informal balance.

While the global retail stores appear to be less concerned with the display size, they seemingly place a reasonable level of emphasis on texture, intensity and optical center, the local retail stores however appear to be less concerned with texture and optical center, but place more emphasis on the intensity and size of the window display.

Amazingly, in all cases of retail stores analyzed, the approaches to rhythm employed by the global and local retail shops were of two kinds: flow and radiation. However, in some cases (both global and local retail stores analyzed) there were no adoption of rhythm in the display, but a strong play of harmony and proportion as revealed in the findings from the global retail stores, whereas the local ones had less concern for harmony or proportion.

Hence we see an ordered approach to window display design from the global retail stores with a certain level of understanding of the rules of designing a window display in which case the local retail stores are left to copy what they see without an understanding of principles of deserving display design or combinations.

comparative analysis of 10 global brands of selected street

	TYPOLOGY OF WINDOW DISPLAY														The Elements of an Effective Window Display													Principles of Design Used in Window Display															
	According to location			According to presentation						According to product		Brand advertising	Non exhibit merchandise		Merchandises	Props			Signage Placement		Lights			Color				Balance		Emphasis					Rhythm				Harmony			Proportion
Brand name	flat	Corner	Arcade	Ordinary	mixed	sales	holiday	upmarket	animated	fashion	artistic	Brand	Non exhibit		Merchandise	Functional	Decorative	Structural	Horizontal	vertical	Primary	Accent	Atmosphere	Primary	Secondary	Tertiary	Neutral	Traditional	Informal	Intensity	Optical Center	Left to Right	size	texture	Flow	Progression	Line	Radiation	Functional	Structural	Decorative	Proportion
NIKE																																										
adidas																																										
DIESEL																																										
GAP																																										
LIVI'S																																										
LACOST																																										
MANGO																																										
United Colors of Benetton																																										
The BODY SHOP																																										
Accessorize																																										

comparative analysis of 10 LOCAL brands of selected street																																							
	TYPOLOGY OF WINDOW DISPLAY													The Elements of an Effective Window Display														Principles of Design Used in Window Display											
Brand name	According to location			According to presentation						According to product		Brand advertising	Non exhibit merchandise	Merchandises	Props			Signage Placement		Lights			Color				Balance		Emphasis				Rhythm				Harmony			Proportion
	Flat	Corner	Arcade	Dictiony	mixed	sales	holiday	agenated	animated	fashion	articles	Brand	Non exhibit	Merchandise	Functional	Decorative	Structural	Horizontal	vertical	Primary	Accent	Atmosphere	Primary	Secondary	Tertiary	Neutral	Traditional	Informal	Intensity	Optical Center Left to Right	size	texture	Flow	Progression	Line	Radiation	Functional	Structural	Decorative	Proportion
Mavi																																								
KOTON																																								
LTB																																								
miss poem																																								
kiki Riki																																								
ŞIRIN																																								
COLIN'S																																								
jeansLab																																								
NANDO																																								
LC WaiKIKI																																								

"When our little children shall grow up and ask us who they really are and where they have come from, what shall we say to them of a home with no true identity?"

- Sahel Sayari (2012)

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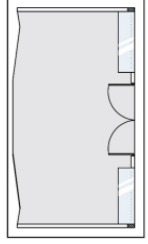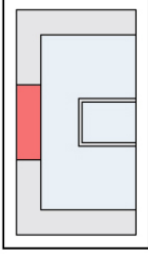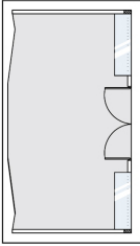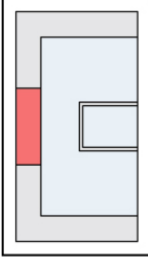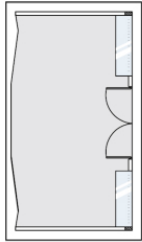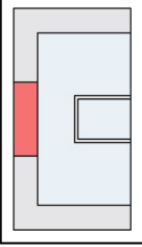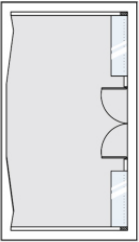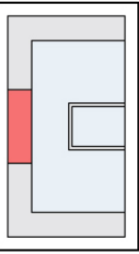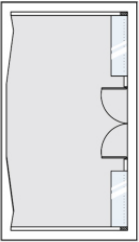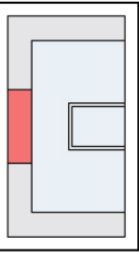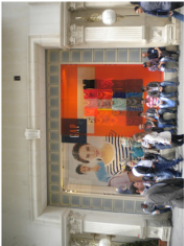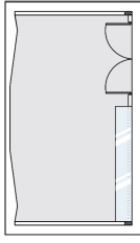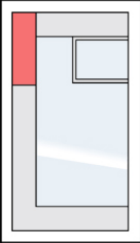
APPENDIX

Appendix: Inventories of Window Display of Retail Shops on Istiklal Street

Physical characteristics of the Nike retail store

Brand name	NIKE

Typology of window display

According to location			According to presentation						According to product		Brand advertising	Non exhibit merchandise
Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays		

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights				Color			
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Radiation	Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Balance		Emphasis or point of initial eye contact						Rhythm			Harmony			Proportion
Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand image	
Brand sign	

physical characteristics of the adidas retail store

Brand name	adidas

Typology of window display

According to location

Flat window display	Corner window display	Árcade window display
▓		

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
	▓		

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights			Color			
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors
	▓		▓				▓		▓			▓

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance
	▓

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture
	▓			

Rhythm

Flow	Progression of Sizes	Continuous line movement	Radiation
	▓		

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion
	▓		

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand image	

Brand sign	

physical characteristics of the Diesel retail store

Brand name		DIESEL

Brand image

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays

Brand advertising	Non exhibit merchandise

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights		
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement

Rhythm

Flow	Texture	Size	Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony

Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign — DIESEL FOR SUCCESSFUL LIVING

physical characteristics of the Gap retail store

Brand name: GAP

Typology of window display

According to location			According to presentation						According to product			
Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Signage Placement		Props			Merchandises	Lights			Color			
Vertical	Horizontal	Functional	Decorative	Structural		Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Emphasis or point of initial eye contact					Balance		Rhythm				Harmony			Proportion
Intensity	Optical Center	Left to right movement	Size	Texture	Traditional balance	Informal balance	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign

GAP

physical characteristics of the Levis retail store

Brand image		
LEVIS	Brand image	

The elements of an effective window display

According to location

Flat window display	Corner window display	Arcade window display

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

The elements of an effective window display

Merchandises

Props

Functional	Decorative	Structural

Signage Placement

Vertical	Horizontal

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation

Rhythm

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign	

physical characteristics of the Lacoste retail store

Brand name: LACOSTE

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display
☑		

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
	☑				

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
	☑		

Brand image:

The elements of an effective window display

Merchandises

Props

Functional	Decorative	Structural
	☑	

Signage Placement

Vertical	Horizontal
	☑

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting
☑		

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors
☑			

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance
	☑

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation
		☑						☑

Rhythm

Harmony

Functional harmony	Structural harmony	Decorative harmony
☑		

Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign: LACOSTE

physical characteristics of the Mango retail store

Brand name	MANGO

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display
▓		

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
	▓	▓			▓

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
	▓	▓	

Brand image	

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights			Color			
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors
▓		▓	▓		▓	▓	▓	▓	▓	▓	▓	▓

Principles of Design Used in Window Display

Balance		Emphasis or point of initial eye contact					Rhythm				Harmony			Proportion
Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	
	▓	▓	▓	▓			▓			▓			▓	

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Brand sign	MANGO

Typology of window display signage Placement

Vertical	Horizontal

physical characteristics of the United Colors of Benetton retail store

Brand name												

United Colors of Benetton

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Signage Placement

Vertical	Horizontal

Props

Functional	Decorative	Structural

Merchandises

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Display

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture

Balance

Traditional balance	Informal balance

Rhythm

Flow	Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony

Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign

UNITED COLORS OF BENETTON.

physical characteristics of The body shop retail store

Brand name	Typology of window display												
	According to location			According to presentation						According to product			
	Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandis
The BODY SHOP	☐				☐				☐	☐		☐	☐

Brand image	The elements of an effective window display												
	Merchandises	Props			Signage Placement		Lights			Color			
		Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors
				☐		☐			☐		☐		

	Principles of Design Used in Display												
	Balance		Emphasis or point of initial eye contact							Rhythm	Harmony			Proportion
	Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony
	☐			☐							☐		☐	

Brand sign	Typology of the window display entrance placement			Typology of window display signage Placement	
	Left side entering	Right side entering	Center entering	Vertical	Horizontal
THE BODY SHOP					

physical characteristics of the Accessorize retail store

Brand name: Accessorize

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Merchandises

Functional	Decorative	Structural

Props

Signage Placement

Vertical	Horizontal

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Display

Balance

Traditional balance	Informal balance

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture	Flow

Rhythm

Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Brand sign: Accessorize

Typology of window display signage Placement

Vertical	Horizontal

Physical characteristics of the Mavi retail store

Brand name: Mavi

Typology of window display

According to location			According to presentation						According to product			
Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
▓				▓				▓		▓	▓	▓

Brand image

The elements of an effective window display

Signage Placement		Props			Merchandises	Lights			Color			
Vertical	Horizontal	Functional	Decorative	Structural		Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors
	▓		▓		▓	▓			▓		▓	▓

Principles of Design Used in Window Display

Emphasis or point of initial eye contact					Balance		Rhythm			Harmony			
Intensity	Optical Center	Size	Texture	Flow	Traditional balance	Informal balance	Continuous line movement	Progression of Sizes	Radiation	Functional harmony	Structural harmony	Decorative harmony	Proportion
▓		▓			▓				▓			▓	

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign

physical characteristics of the Koton retail store

Brand name: KOTON

Typology of window display

According to location			According to presentation						According to product		Brand advertising	Non exhibit merchandise
Flat window display	Corner window display	Árcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays		
		✓		✓		✓				✓	✓	

Brand image:

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights			Color			
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors
	✓	✓						✓				✓

Principles of Design Used in Window Display

Balance		Emphasis or point of initial eye contact					Rhythm				Harmony			Proportion
Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	
			✓											

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Brand sign: KOTON

Typology of window display signage Placement

Vertical	Horizontal

physical characteristics of the LTB retail store

Brand name	
LTB	

Typology of window display

According to location

Flat window display	Corner window display	Árcade window display	Non exhibit merchandise
		▓	

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
	▓				

According to product

Articles window displays	Fashion window displays	Brand advertising
	▓	

The elements of an effective window display

Signage Placement

Vertical	Horizontal
	▓

Props

Functional	Decorative	Structural
▓	▓	▓

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting
	▓	

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors
▓		▓	▓

Merchandises

Principles of Design Used in Window Display

Emphasis or point of initial eye contact

Intensity	Optical Center	Size	Texture
	▓		

Balance

Traditional balance	Informal balance	Left to right movement

Rhythm

Flow	Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion
▓			

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand image	

Brand sign	
	LTB

physical characteristics of the miss poem retail store

Brand name: Miss poem

Typology of window display

According to location
Flat window display	Corner window display	Arcade window display
	(shaded)	

According to presentation
Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
	(shaded)				(shaded)

According to product
Articles window displays	Fashion window displays
	(shaded)

Brand advertising	Non exhibit merchandise
(shaded)	

Brand image:

The elements of an effective window display

Merchandises

Props
Functional	Decorative	Structural
	(shaded)	(shaded)

Signage Placement
Vertical	Horizontal
	(shaded)

Lights
Primary lighting	Accent or secondary lighting	Atmosphere lighting
	(shaded)	

Color
Primary colors	Secondary colors	Tertiary colors	Neutral colors
	(shaded)	(shaded)	(shaded)

Principles of Design Used in Window Display

Balance
Traditional balance	Informal balance

Emphasis or point of initial eye contact
Intensity	Optical Center	Size	Texture	Flow	Left to right movement
(shaded)		(shaded)		(shaded)	

Rhythm
Progression of Sizes	Continuous line movement	Radiation

Harmony
Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement
Left side entering	Right side entering	Center entering

Typology of window display signage Placement
Vertical	Horizontal

Brand sign:

physical characteristics of the Kiki Riki retail store

Brand name: Kiki Riki

Typology of window display

According to location
Flat window display	Corner window display	Arcade window display
✓		

According to presentation
Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
					✓

According to product
Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
	✓	✓	

Brand image:

The elements of an effective window display

Merchandises

Props
Functional	Decorative	Structural
✓	✓	✓

Signage Placement
Vertical	Horizontal
	✓

Lights
Primary lighting	Accent or secondary lighting	Atmosphere lighting
	✓	

Color
Primary colors	Secondary colors	Tertiary colors	Neutral colors
	✓	✓	

Principles of Design Used in Window Display

Balance
Traditional balance	Informal balance
	✓

Emphasis or point of initial eye contact
Intensity	Optical Center	Left to right movement	Size	Texture	Flow
✓				✓	

Rhythm
Progression of Sizes	Continuous line movement	Radiation

Harmony
Functional harmony	Structural harmony	Decorative harmony	Proportion
		✓	

Brand sign:

Typology of the window display entrance placement
Left side entering	Right side entering	Center entering

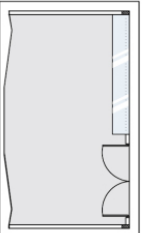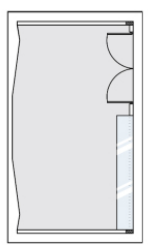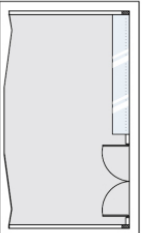## Typology of window display signage Placement
Vertical	Horizontal

physical characteristics of the ŞIRIN retail store

Brand name	ŞIRIN
Brand image	
Brand sign	ŞIRIN

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display
■		

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated
	■	■	■		

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise
■	■		■

The elements of an effective window display

Props

Merchandises	Functional	Decorative	Structural
	■	■	■

Signage Placement

Vertical	Horizontal
	■

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting
	■	

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors
■		■	■

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture	Flow
	■				

Rhythm

Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

physical characteristics of the COLIN'S retail store

Brand name: COLIN'S

Typology of window display

According to location

Flat window display	Corner window display	Arcade window display

According to presentation

Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated

According to product

Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Merchandises

Props

Functional	Decorative	Structural

Signage Placement

Vertical	Horizontal

Lights

Primary lighting	Accent or secondary lighting	Atmosphere lighting

Color

Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Balance

Traditional balance	Informal balance

Emphasis or point of initial eye contact

Intensity	Optical Center	Left to right movement	Size	Texture	Flow

Rhythm

Progression of Sizes	Continuous line movement	Radiation

Harmony

Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement
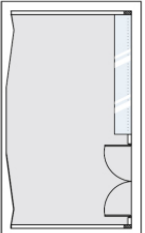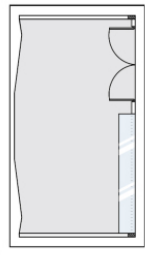
Vertical	Horizontal

Brand sign: COLIN'S

physical characteristics of the Oxxo retail store

Brand name: Oxxo

Typology of window display

According to location: Flat window display | Corner window display | Arcade window display

According to presentation: Ordinary | Mixed | Holiday | price reduction or sales | Upmarket | Informative or animated

According to product: Articles window displays | Fashion window displays

Brand advertising | **Non exhibit merchandise**

Brand image

The elements of an effective window display

Merchandises

Props: Functional | Decorative | Structural

Signage Placement: Vertical | Horizontal

Lights: Primary lighting | Accent or secondary lighting | Atmosphere lighting

Color: Primary colors | Secondary colors | Tertiary colors | Neutral colors

Principles of Design Used in Window Display

Balance: Traditional balance | Informal balance

Emphasis or point of initial eye contact: Intensity | Optical Center | Left to right movement | Size | Texture | Flow

Rhythm: Progression of Sizes | Continuous line movement | Radiation

Harmony: Functional harmony | Structural harmony | Decorative harmony | Proportion

Typology of the window display entrance placement

Left side entering | Right side entering | Center entering

Typology of window display signage Placement

Vertical | Horizontal

Brand sign

physical characteristics of the Collezion retail store

Brand name: Collezione

Typology of window display

According to location			According to presentation						According to product			
Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights			Color			
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting	Primary colors	Secondary colors	Tertiary colors	Neutral colors

Principles of Design Used in Window Display

Balance		Emphasis or point of initial eye contact						Rhythm			Harmony			
Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	Proportion

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Brand sign

Typology of window display signage Placement

Vertical	Horizontal

physical characteristics of the LC WaIKIKI retail store

Brand name						
LC WaIKIKI						

Typology of window display

According to location			According to presentation						According to product			
Flat window display	Corner window display	Arcade window display	Ordinary	Mixed	price reduction or sales	Holiday	Upmarket	Informative or animated	Articles window displays	Fashion window displays	Brand advertising	Non exhibit merchandise

Brand image

The elements of an effective window display

Merchandises	Props			Signage Placement		Lights		
	Functional	Decorative	Structural	Vertical	Horizontal	Primary lighting	Accent or secondary lighting	Atmosphere lighting

Principles of Design Used in Window Display

Balance		Emphasis or point of initial eye contact						Rhythm			Harmony				Color			
Traditional balance	Informal balance	Intensity	Optical Center	Left to right movement	Size	Texture	Flow	Progression of Sizes	Continuous line movement	Radiation	Functional harmony	Structural harmony	Decorative harmony	Proportion	Primary colors	Secondary colors	Tertiary colors	Neutral colors

Typology of the window display entrance placement

Left side entering	Right side entering	Center entering

Typology of window display signage Placement

Vertical	Horizontal

Brand sign

LC WAIKIKI

Typology of window display according to location

	Flat Window Display (FWD)		Arcade Window Display (AWD)		Corner Window Display (CWD)		
Left side Entering (EL)	EL.FWD	EL.CFWD	EL.AWD	EL.CAWD	EL.CFWD	EL.CAWD	
Right side Entering (EL)	ER.FWD	ER.CFWD	ER.AWD	ER.CAWD	ER.CFWD	ER.CAWD	
Center Entering (EL)	EC.FWD	EC.CAWD.AWD	EC.AWD.CAWD	EC.CAWD.AWD	EC.FWD.CFWD	EC.CFWD.FWD	ER.CWD.CWD

Figure 2. Window Display According To Location

Figure 3. Window Display According To Signage Placement

Table 17: Evaluations and Comparison of Global Brands

Comparative analysis of 10 global brands of selected street

Brand name	Flat	Corner	Arcade	Ordinary	Mixed	Sales	Holiday	Upmarket	Animated	fashion	Articles	Brand	Non exhibit	Merchandise	Functional	Decorative	Structural	Horizontal	vertical	Primary (Lights)	Accent	Atmosphere	Primary (Color)	Secondary	Tertiary	Neutral	Traditional	Informal	Intensity	Optical Center	Left to Right	Size	Texture	Flow	Progression	Line	Radiation	Functional (Harmony)	Structural (Harmony)	Decorative (Harmony)	Proportion	Left	Center	Right
NIKE	■								■	■		■			■	■		■	■	■		■	■			■	■		■			■		■				■	■		■		■	
adidas	■				■		■			■				■	■	■		■		■				■		■	■		■	■								■	■					
DIESEL	■									■					■	■	■	■		■				■		■												■	■					
GAP	■	■			■		■		■	■					■	■		■		■			■	■			■	■				■		■				■	■					
LIVIS	■								■			■			■	■		■		■			■	■			■		■									■						■
LACOST	■														■	■	■		■	■			■	■														■	■				■	
MANGO	■	■			■	■			■			■			■	■		■		■			■	■					■					■				■			■			
Benetton	■	■			■		■			■				■	■	■		■		■			■	■			■		■									■	■					
The BODY SHOP	■				■				■		■				■	■		■		■				■		■	■		■					■				■	■				■	
Accessorize	■				■	■			■	■			■	■		■		■		■			■	■					■									■						■

Column group headers:
- **Typology of window display** — According to location (Flat, Corner, Arcade); According to presentation (Ordinary, Mixed, Sales, Holiday, Upmarket, Animated); According to product (fashion, Articles); Brand advertising (Brand); Non exhibit merchandise (Non exhibit)
- **The elements of an effective window display** — Merchandises (Merchandise); Props (Functional, Decorative, Structural); Signage Placement (Horizontal, vertical); Lights (Primary, Accent, Atmosphere); Color (Primary, Secondary, Tertiary, Neutral)
- **Principles of design used in window display** — Balance (Traditional, Informal); Emphasis (Intensity, Optical Center, Left to Right, Size, Texture); Rhythm (Flow, Progression, Line, Radiation); Harmony (Functional, Structural, Decorative); Proportion (Proportion)
- **Typology of entrance placement** — (Left, Center, Right)

Table 18: Evaluations and Comparison of local Brands

Comparative analysis of 10 global brands of selected street

Brand name	Flat	Corner	Arcade	Ordinary	Mixed	Sailes	Holiday	Upmarket	Animated	fashion	Articles	Brand	(adv)	Non exhibit		Merchandise	Functional	Decorative	Structural	Horizontal	vertical	Primary(L)	Accent	Atmosphere	Primary(C)	Secondary	Tertiary	Neutral	Traditional	Informal	Intensity	Optical Center	Left to Right	Size	Texture	Flow	Progression	Line	Radiation	Functional(H)	Structural(H)	Decorative(H)	Proportion		Left	Center	Right
Mavi	X				X	X	X		X	X		X				X	X	X		X	X		X		X		X	X			X								X		X					X	
KOTON			X		X			X		X		X				X	X	X	X	X			X		X		X				X																	
LTB			X				X			X		X				X	X	X	X	X			X		X		X															X						
miss poem	X				X					X		X				X	X	X		X			X		X		X											X										
kiki Riki	X									X		X				X	X	X		X			X		X		X		X		X																X	
ŞIRIN	X				X	X				X		X		X		X	X	X		X					X		X																		X	X		
COLIN'S	X				X	X			X	X		X				X	X	X	X	X			X		X		X		X		X					X				X		X	X			X	
oxxo																				X																									X	X	X
collezione																				X																									X	X	
LC WaIKIKI																				X																									X	X	