# Evaluation of a Transition Space from Street to Store through "Window Displays" Case of Nicosia, Dereboyu Street

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# ABSTRACT

Window displays are showcase, which reflect the store image to the outside. It is a unique shape of advertising. It is the primary point of contact between the store and the consumer. It defines the shop and gives an idea of what the store is all approximately, to the client. It is very effective tool to draw attention from the street to the shop.

Window displays can be used as an effective advertising tool that reflect the identity of the brand, at the same time, window displays positioned between inside and outside of the store as a transitional element, such as a threshold, entrance or limiting elements depends on the store image and location.

This study will focus and try to understand the meaning of the window displays; is it a border in between interior and exterior space. Or is it a transition space in between inside and outside? Nicosia-Dereboyu was chosen as the study/case area in order to analyze the theoretical background investigated.

**Keywords:** Window Display, Transition Space, Interface, Nicosia-Dereboyu, Retail Store.

# ÖZ

Vitrin tasarımları, mağazanın imajını dışarıya yansıtan bir sergileme alanıdır. Vitrinler mağazaların reklamını benzersiz bir şekilde dışarı yansıtan en iyi elemandır. Vitrin, mağaza ve tüketici arasındaki birincil temas noktasıdır. Mağazayı tanımlar ve müşteriye mağazanın yaklaşık olarak ne olduğu hakkında bir fikir verir. Sokaktan dükkâna dikkat çekmek için çok etkili bir araçtır.

Vitrinler, markanın kimliğini yansıtan etkili bir reklam aracı olarak kullanılabilir, aynı zamanda ise vitrinler mağazanın içi ve dışı arasında bir geçiş elemanı, bir eşik, bir giriş veya sınırlayıcı elaman olarak magazinin kimliğine veya konumuna göre konumlandırılırlar.

Bu çalışmada vitrinlerin mağaza içinde ne anlama geldiğini; iç ve dış mekân arasında bir sınır mı? Yoksa içerisi ile dışarısı arasında bir geçiş alanı mı? olarak konumlandırıldığını inceleyecektir. Teorik olarak vitrin tasarımlarını analiz etmek için çalışma/vaka alanı olarak Lefkoşa-Dereboyu seçilmiştir.

**Anahtar Kelimeler:** Vitrin Tasarımı, Geçiş Mekânı, Ara Yüz, Lefkosa-Dereboyu, Perakende Dükkân.

# ACKNOWLEDGEMENT

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# Chapter 1

# INTRODUCTION

## 1.1 Problem Statement

Converting customers into buyers is a major challenge for retailers. Consumers choose to enter some stores and ignore others, even though many of the stores sell the similar merchandise. This patronage decision is influenced by many factors, including the store name, store atmospherics, the apparent popularity of the establishment, and expectations about the merchandise assortment. A less studied, but just as important, patronage factor is the window display. A store window is more than a display of wares and offers ample opportunities for a potential purchase, which makes them highly relevant for retailers in their pursuit of increased store traffic. Store window display is a unique form of advertising commonly used to sway customer views of a store's and a brand's image and, ultimately, their decisions on whether or not to go into a store. It is regarded as a tool to reflect the store's brand image on the street and bring intention to people to enter the shop. The window display has the power to impress a person with the sense of checking out a store, even had no prior intention to do so. This fact alone exhibits the importance of the design of the window display and how important it is to take utmost consideration when implementing the structure of it.

Window display has been the subject of many architectural thesis and researchers for long years, from the standpoint of the location of the store, shape/direction in the store, their size and design effect. However, how store window display is important in a store

design and from what source window display design shaped as a connecting or disconnecting element between the interior space and exterior space of the store design remain unclear. Accordingly, this study focuses on the "window display" as a "transition space" and will investigate whether it is a "transition element" which is an element of both interior and exterior space by questioning the location of the Window display at the intersection of indoor and outdoor spaces.

## 1.2 Research Aim and Objectives

The proposed study aims to investigate why window display is important in store design and to evaluate the store window display as a transition space from street to store or it is a threshold (border) in between street and store in Nicosia, Cyprus.

In order to achieve the proposed research aim, the main objectives of this study have been developed as below;

1. To discuss the transitional elements and different types of window displays,

2. To discuss border/threshold as a transition space,

3. To acknowledge the relationship between the window display and transition space,

4. To determine how a window display positioned from exterior space to interior space.

## 1.3 Research Questions

Related with the current objectives, it is necessary to answer the bellow questions for better understanding the theory of window display and transition space:

**RQ:** How store window display is important in a store design and from what source window display design shaped as a connecting or disconnecting element between the

interior space and exterior space of the store design?

- How are the window display positioned within a store design? Is it a transitional space or threshold (border)?

- Which type of 'window display design' is more effective in the store design? What kind of typology of entrance door is mostly used?

In this research, findings from various quantitative and qualitative researches will be used to illustrate different type of window display design and their positioning related with the connection between exterior and interior space of the store design.

## 1.4 Limitations

Along the process of conducting the research, some limitations are acknowledged. First of all, the scope of this research is limited to a published selection of the books and authors, from a particular time period and location. Although a range of journals, books and other materials were examined, there have been limited amounts of information.

Furthermore, only physical analysis is conducted, which means testing how people perceive is out of the scope of this study.

Cyprus is the third-largest island in the Mediterranean Sea which has a numerous local and some luxury brand shops. In Nicosia, the capital city of Cyprus, there are three popular and modern streets, called Metropol, Yenikent and Dereboyu, for strolling and shopping lined with various retail stores such as fashion stores, cinemas, restaurants, etc. Although the stores have the same opportunities in terms of access as both are easily accessible on foot or by car, the world's leading brand stores only located in Dereboyu Street. Due to this reason, this research is limited to the window displays of

the retail stores only located in Dereboyu Street, Nicosia. Dereboyu is a street where hosts both restaurants and retail stores. Since the restaurants are located at the beginning of the street, the retail stores are located through the end of the street. Furthermore, the stores are selected randomly through the street.

## 1.5 Methodology of the Research

An appropriate research methodology, based on nature of this study, was necessary to gather the data needed. Given the uniqueness of this field of research, a qualitative method was conceived to achieve the essential data. To achieve the aim of this study, a field study was deemed as the most suitable qualitative method in order to provide an objective and insightful view (Creswell, 2003) into the importance of window display design at store design and how shaped as a disconnecting or connecting elements between the interior space and exterior space of the store design.

**Chapter 1**

Research Aim & Objectives

Research Questions

**Chapter 2 and 3**

Literature Review

- Window display, transition space, interface, Nicosia-Dereboyu, retail store

**Chapter 4**

Case Study Analysis Table-Created

Case Study Analysis & Findings

- 16 retail stores

**Chapter 5**

Conclusion
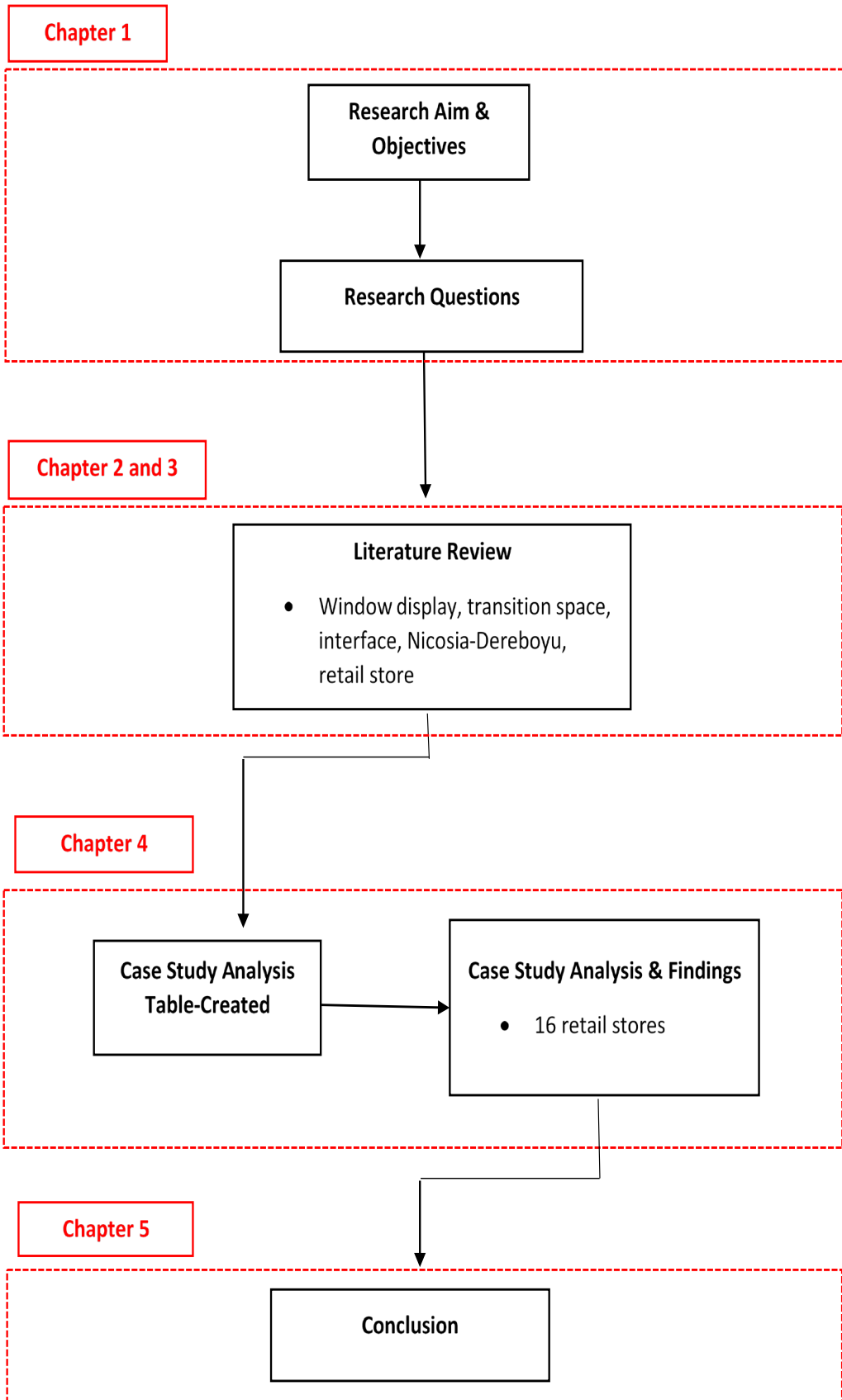
Figure 1: The Summary of Research Design

### 1.5.1 Data Collection Technique

In this research, the data collection methods used are listed below;

- A secondary research was carried out to provide a theoretical foundation

- A primary research was carried out to collect a new and original data to answer the research question of this study.

### 1.5.2 Secondary Research

Secondary data contains both raw data and published materials such as books, journals and newspapers (Sargeant, 2012). The secondary research carried out for this study intended to provide a foundation to know what has been done in this research field (Creswell, 2003).

A detailed literature review was applied, initially, to attain a holistic view of the concepts of window display and transition space. Then, a theoretical background was provided for defining these concepts.

### 1.5.3 Primary Research

Primary data involves new and original data to answer a particular question (Ezzy, 2002) or define a specific problem when the secondary data is unavailable/inappropriate (Creswell, 2003). Since this research is dedicated to contributing to literature by providing a subjective approach, the most appropriate research design for this subject was qualitative research.

### 1.5.4 Data Analysis Technique

In this research, Visual documentation was employed in documenting the material elements through the pictures of retail stores in Dereboyu street. This type of documentation can also be used as a reference for future reasons in the event that the study field changes.

## 1.6 Research Organization

The first chapter identifies and introduces the overall aim and specific objectives of the study. A brief insight into the window display was provided in order to set the scene and support the rationale for the research. Moreover, an outline of the study's structure is presented to assist readers in guiding along the route of the study. The second chapter will provide an extensive review of relevant literature on Transition Space. Key themes will be discussed further to provide context and knowledge surrounding this particular topic. Then, methodology chapter outlines the process in which the research takes place and legitimates the rationale for the methods chosen. It delivers a systematic description of data collection process for both the primary and secondary research. In addition, data analysis techniques were outlined throughout this chapter which assists the readers toward the following chapter. The next chapter presents the results obtained from the data collected. The final chapter; discussion, was undertaken regarding the relationship between the findings and current literature. Thereafter, a final conclusion will be presented.

# Chapter 2

# TRANSITION SPACE

A transitional space, according to Peter Senge, Peter Senge is

> *"located in-between outdoor and indoor environments acting as both buffer space and physical link. Other than being functional as circulatory routes for the building, the design of these spaces is considered very important by building designers for reasons of aesthetics, health and comfort, and as emergency exit routes in the event of fire."* (Hui and Jie, 2014; p. 20).

On the other hand, Kray et al. put forward that transition spaces

> *"... spaces that can be neither consistently classified as being indoors nor being outdoors and that share properties with either category. Transitional spaces are generally located between indoor and outdoor spaces."* (2013, p. 19).

Both definitions act as a starting point for gain a better understanding of what transitional space is. According to these definitions, transition space can be described simply as connecting space between two confined spaces, an intermediate or a third space.

A transition space serves as a bridge not just a link between open and closed spaces, but also between private and public areas (Deshmukh, 2009; Chun, Kwok, and Tamura, 2004); serves as a delicate transformation between the public and private domains of urban residential buildings (Deshmukh, 2009; Irwin, 2015). The transition space, therefore, as can be seen in Figure 2, is neither completely private nor public, neither external nor internal (Pitts, 2013; Kray et al., 2013). It is an indefinite zone,

that is defined by the relationship between the current extreme zones (internal v/s external and private v/s public) (Pulhan and Numan, 2005; Pitts, 2013). Özyörük explains as;

> "*In the design of the spaces, a hierarchical system is formed that includes main "major" spaces, secondary "minor" spaces, transition "transition" spaces. Main spaces dominate the design features. Secondary spaces get most of their characteristics from the main spaces. Transition spaces are the glue that holds the entire design together*" (1995; p: 65).
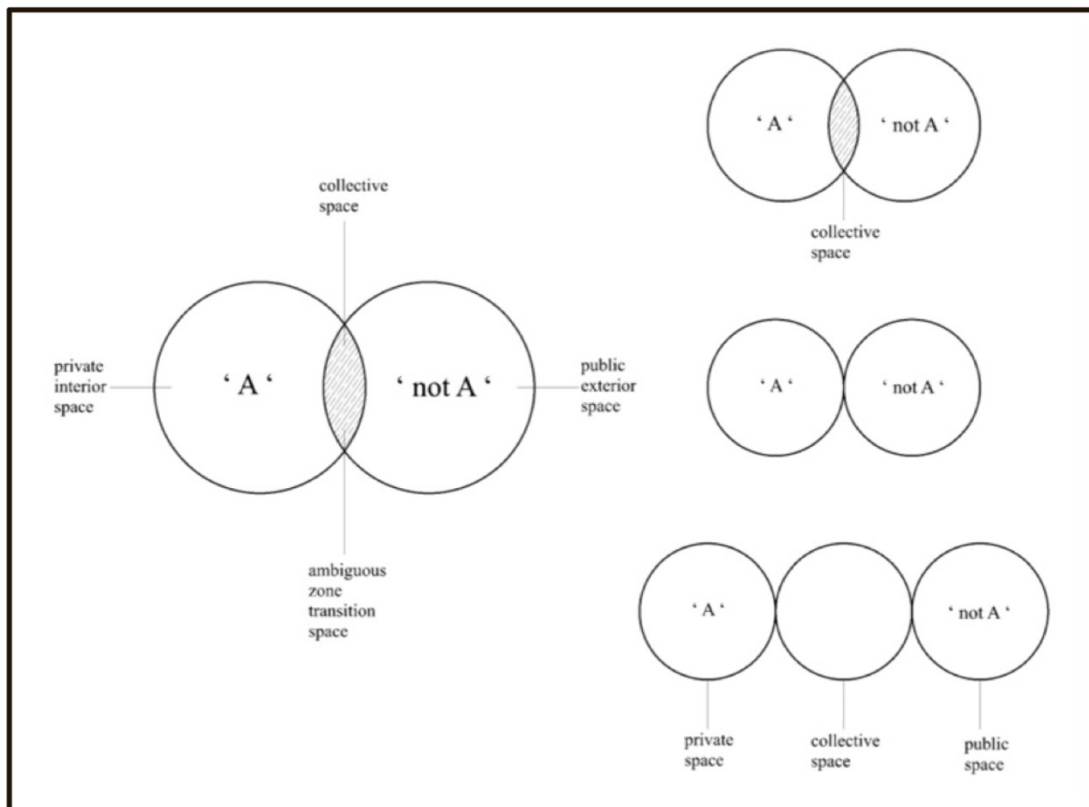


Figure 2: The Relationship Between Public-Private and Open-Closed Transition Spaces

In a documentation of the use of transition spaces and transition features in prehistoric architecture, it is stated that the Neolithic period, enclosed spaces for transition, can be seen in the adjacent excavated dwelling at Skara Brae. These spaces received a different dimension during the Egyptian, Pre-Columbian, and Persian eras. The significant usage of transition spaces was extensively seen in the construction of

ancient Indian civilizations like Mohenjodaro and Harappa. These spaces have advanced along with the changes in architectural and cultural features such as, from simplistic corridors linking two houses to courtyards, sophisticated verandas, and later to lobbies, foyers, and porticos (Murali, 2013).
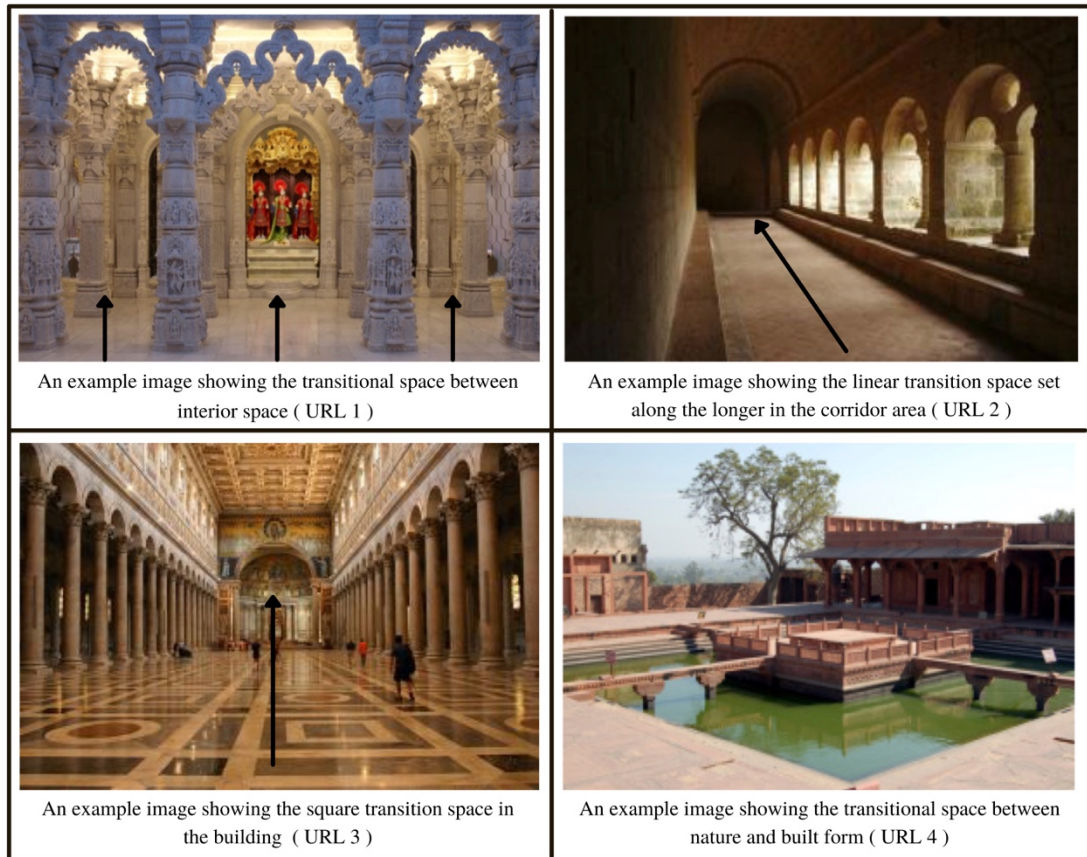


Figure 3: Different Transitional Space Examples From Different Countries

In Figure 3 different transitional space examples from different countries were presented. At one level, transitional space has been an architectural solution to the problem of linking a home to the street or a public location (Chun, Kwok, and Tamura, 2004; Deshmukh, 2009). When serving in an urban outdoor space, a transition affects the physical environment (Hui and Jie, 2014; Irwin, 2015) in which the city functions (Pulhan, and Numan, 2005), in turn affecting the experience of the people (Hui and

Jie, 2014). In a public setting, they may vary in scale but they succeed in creating a fluid and elastic outdoor space (Pitts, and bin Saleh, 2006; Deshmukh, 2009; Pitts, 2013). On the other level, it has a plethora of social connotations such as welcome auspiciousness and significance (Ramaswamy, 2005; Szauter, 2018). This crucial in-between space is also a sort of indirect passive control (Ramaswamy, 2005) that shapes people's daily behavior (Kray et al., 2013).

Transition spaces consist of entrance foyers (Irwin, 2015; Szauter, 2018), corridors (Pitts, 2013; Kray et al., 2013), buffer zones (Szauter, 20018; Hui and Jie, 2014), lobbies (Pitts, and bin Saleh, 2006; Kray et al., 2013) and other transitory areas which are used inside a building (Pulhan and Numan, 2005), as shown in Figure 4. Changes in light, sound, direction, surface, and level, as well as gateways that produce a change of enclosure and, most importantly, a change in view, can all be used to create such places (Szauter, 20018; Hui and Jie, 2014; Irwin, 2015).



An example image showing the linear transition space set along the longer in the corridor area ( URL 6 )

An example image showing the transition space longer residence-time zones ( URL 5 )

An example image showing the transition space set along the longer axis, transition space between in the building ( URL 7 )
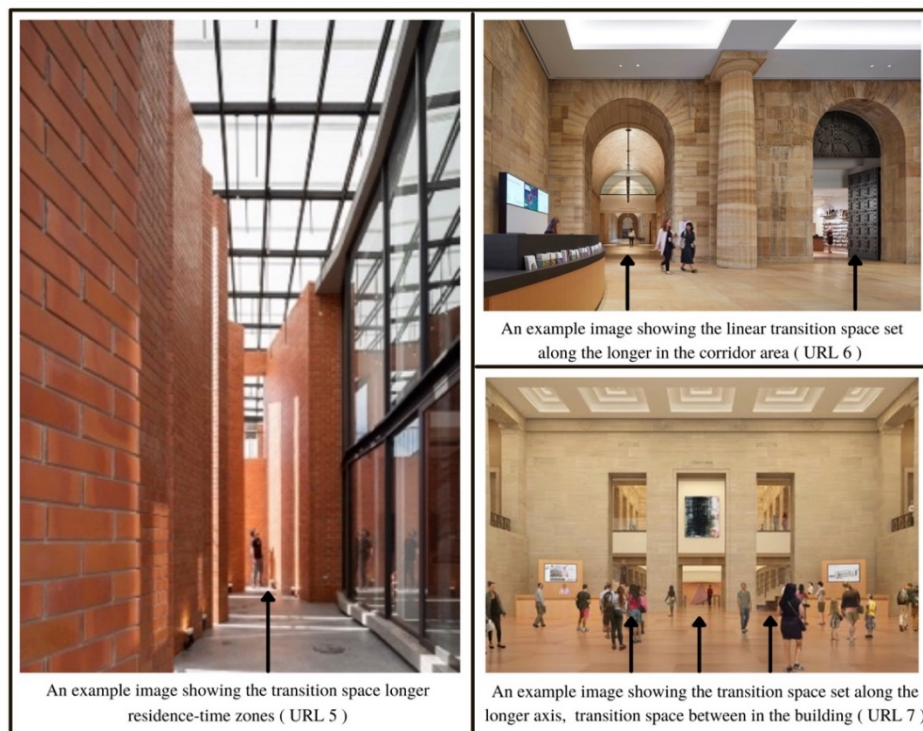
Figure 4: Examples of Transition Space From Different Perspectives

In line with this, Álvaro Siza Vieira, a Portuguese architect, is defined transition space as;

> "*Architectural spaces that envelop us like a physical presence, simple and dense, defying description imitation and photography… universal, yet present. The exterior is simple leading to greater levels of mystery surprise and memory, creating poetic changes of light and shade… guiding us through its spaces…*" (Shweta Deshmukh, 2009).

Transition spaces are an essential aspect of every design project (Chun, Kwok, and Tamura, 2004), and their flexibility distinguishes them as 'Unique' (Szauter, 2018). These areas are frequently overlooked and impacted by western ideologies (Ramaswamy, 2005) as cultural and economic demands change (Pulhan and Numan, 2005). Since cultural needs change and climatic needs do not change (Ramaswamy, 2005; Pulhan and Numan, 2005), these areas are designed to meet both climatic and cultural needs (Pulhan and Numan, 2001), examples shown in Figure 5.



An example image showing the linear transition space between two destination ( URL 9 )

An example image showing the transition covered space connected to the building ( URL 8 )

An example image showing the linear transition space, attached to the building ( URL 10 )
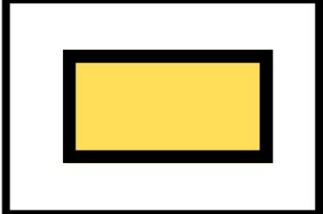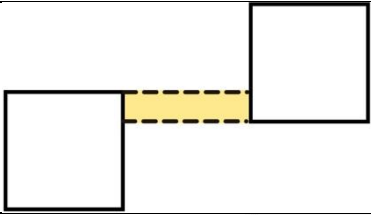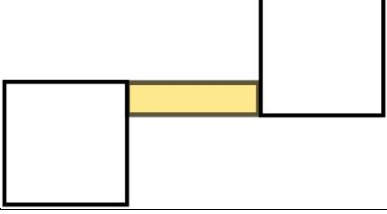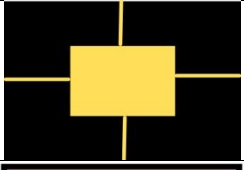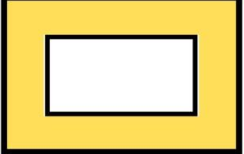
Figure 5: Teatrino of Palazzo Grassi and Osaka Prefectural Sayamaike Museum
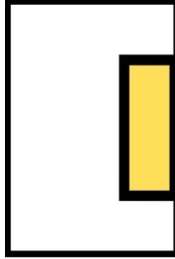
Obviously, transition spaces are designed to fulfil a specific purpose (Kray et al., 2013) and organized based on the level of connectivity and privacy that each room demands (Irwin, 2015). However, there are a variety of spaces that are constructed without any basic or particular purpose (Irwin, 2015) but used as a transition between two spaces (regardless of the materials and building methods) (Hui and Jie, 2014). Such spaces are also referred to as "Transition Spaces" in the industry (Hui and Jie, 2014). Furthermore, in various types of structures, transition spaces represent for 10% to 40% of total volume (Hui and Jie, 2014) and are regarded one of the alternative techniques of optimizing building performance (Irwin, 2015). Hui and Jiang (2014) have also agreed that transitional spaces consume more energy when conditioned to provide the desired thermal comfort for users than other inhabited parts of a structure of equal size. Table 1 shows the classification of transitional spaces as a schematic view by different researchers.

Table 1*: Classification of Transitional Spaces*

| Literature | Types of Transition Spaces | Illustrations |
|---|---|---|
| Murali (2013) | Transition spaces between two destinations |  |
| | Transition spaces between two static spaces |  |
| | Transition spaces between nature and built form |  |

| | | |
|---|---|---|
| Pitts (2013) | Entrance zones | |
| | Circulation zones | |
| | Longer residence-time zones | |
| Kwong, Tang and Adam (2009) | Opened transitional space | |
| | Enclosed transitional space | |
| Pitts and Jasmi (2007) | Linear transition space | |
| | Linear transition space set along the longer central axis of the building | |
| | Square transition space | |
| | External perimeter corridor running around the outside | |

| Chun, Kwok and Tamura (2004) | Transitional space contained within a building where conditions are constantly mixed as people move in and out of the building |  |
|---|---|---|
| | Attached, covered space connected to the building |  |
| | Not attached to a building, an outdoor room |  |

## 2.1 Key Concepts of "Transition Space"

Transition, border, linkage are the concepts like "fertile" or "suggestive" or "inspiring" or "questioning" that help to understand things that are intangible but tangible. They are more like a kind of a theory and that helps thinking while trying to define some kind of design problem like some filters.

### 2.1.1 Transition

The word "transire" derives from the Latin word "transire," which means "to cross" (Kray et al., 2013), and it usually refers to the process, rather than the result (Irwin, 2015). Thus, the act of shifting from one set of traits or circumstances to another is known as "transitioning" (Chun, Kwok and Tamura, 2004; Pitts and bin Saleh, 2006; Pitts, 2013). It is not always instantaneous; more typically, it is the result of a succession of processes (Pitts and bin Saleh, 2006) or phases will be involved (Chun, Kwok and Tamura, 2004).

In architecture, a link or a connection between two (or more) spaces (Kray et al., 2013) is defined as a transition which is an in between state (Szauter, 2018). It is a linkage between inside and outside (Deshmukh, 2009) and this relationship is shown in Figure 6. Without transition spaces, an architectural space is incomplete (Irwin, 2015). When developing most structures traffic spaces as corridors ((Pitts, 2013; Kray et al., 2013; Irwin, 2015), atriums and stairways (Szauter, 2018) must be planned and aesthetically pleasing. Depending on the function (Hui and Jie, 2014) and type of building (Chun, Kwok and Tamura, 2004) the percentage of these spaces may vary. Their functionality also varies (Hui and Jie, 2014) according to the appropriate requirements of the building (Chun, Kwok and Tamura, 2004) or the user's expectations (Irwin, 2015).
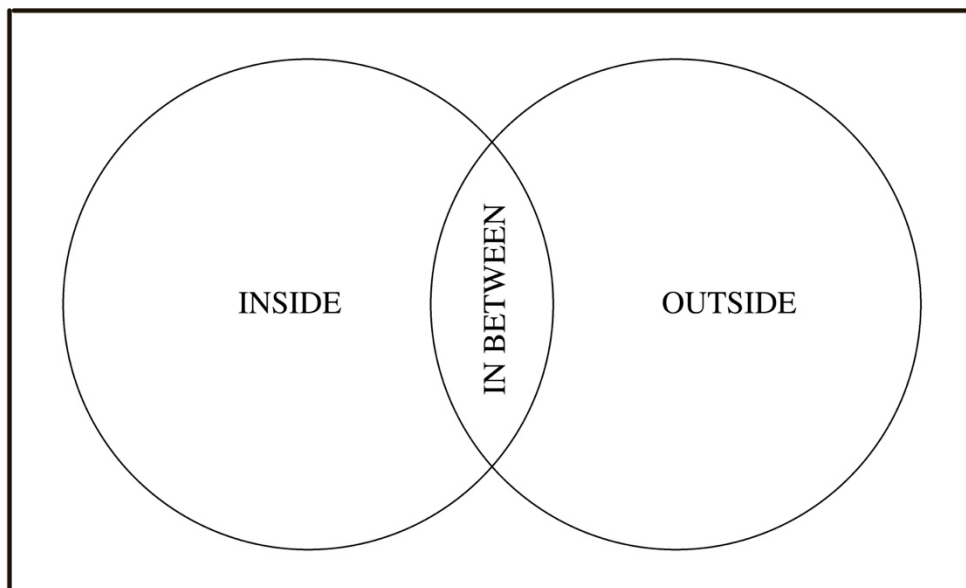


Figure 6: The Relationship Between Inside and Outside Transition Spaces

## 2.1.2 Border

The concept of border is considered as one of the defining elements of space in architecture (Newman, 2003). The modest way of thinking of a border is as a line that separates two different territories (Newman, 2006). To give example; provincial borders (Newman, 2006) or the city's borders between distinct neighborhoods

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(Hudson, 1998) or on a smaller scale, there are borders between the inside and exterior of a house (Ceylan, 2019) (walls, doors, thresholds, windows), between the sidewalk and the road (the kerb) (Newman, 2006; Damgacı and Daglı, 2018), or between the inside and the outside of the body (skin). An example of border in cities is presented in Figure 7.



Border elements in urban cities ( URL 11 )
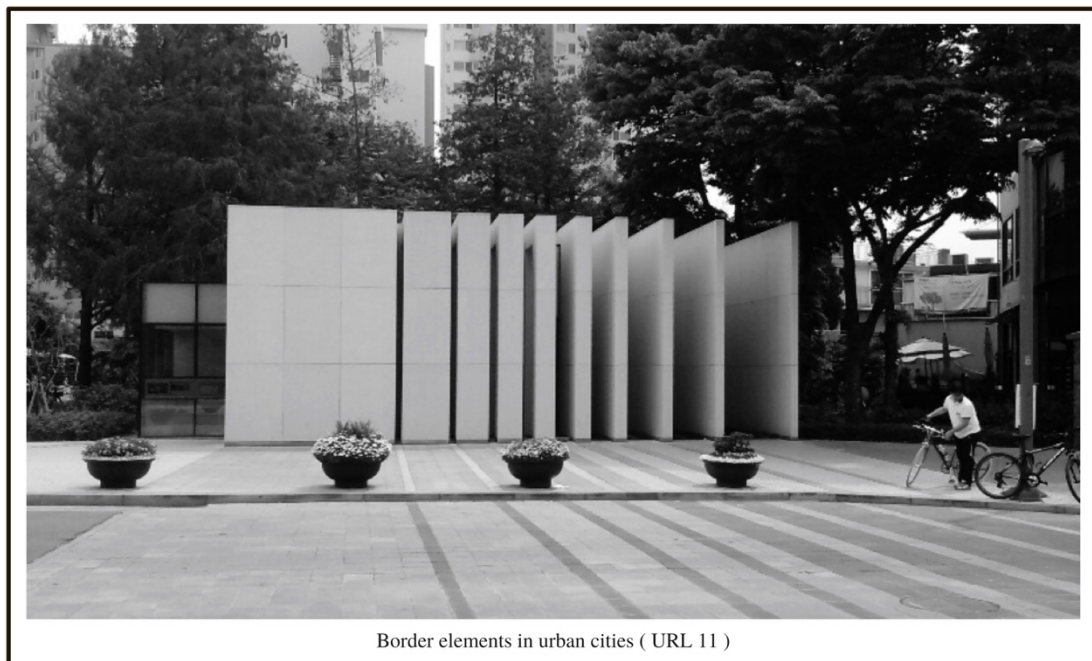
Figure 7*:* Showing the Border in Cities

According to Newman (2006) the border elements in cities are the buildings and structures thus, people perceive the urban space as a spatial type. Therefore, the street and the area in the city space are equivalent to the corridor and room (Ceylan, 2019). Since the block is a result of this spatial type (Hudson, 1998), the building face is the wall element that limits the interior space (Ceylan, 2019). In addition to these examples, there are symbolic borders such as; Between diverse cultures and identities, there are invisible lines that can be crossed (or not crossed) (Hudson, 1998). On the other hand, in English, borders can refer as frontiers, limits, boundaries etc (Newman, 2003). It is not necessary for the border to be a line or a barrier (Newman, 2006), it

can also be a crossover point and a zone (Hudson, 1998). An example of border zone in a city is given in Figure 8. To understand how border notions are changing, it must be first recognized that borders are present in our lives in a variety of ways.



Border Zone in a city, Autumn Art Breeze at Sejong Art Center ( URL 12 )

Figure 8: Showing Border Zone in a City

- **Borders in retail spaces**

The phenomenon of border in retail design is characterized by a mixture of tangible (Newman, 2006) and intangible elements in a retail space (Ceylan, 2019). Tangible items, can be seen in Figure 9, such as decor, floor finishes, and display elements (Newman, 2006), are tangible physical elements that directly influence consumers' view and experience in the shop (Oh and Petrie, 2012; Ceylan, 2019). Intangible

elements are more abstract ideals (Hudson, 1998) and may have an indirect impact on consumers (Ceylan, 2019). In a retail space, intangible elements, can be seen in Figure 10, like illumination, sound, smell, and color (Ceylan, 2019). In essence, the term "border" refers to an undefined aspect of the retail setting (Newman, 2006).



An example showing tangible items, such as decor and displays elements creating a border in retail space ( URL 13 )

An example showing tangible items, such as floor materials and stairs creating a border in retail space ( URL 14 )
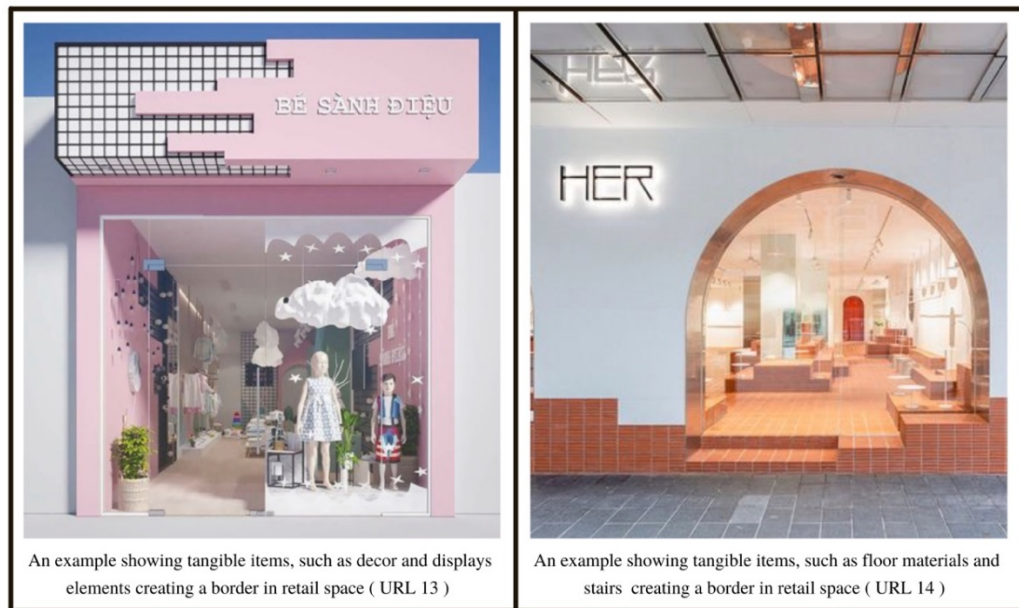
Figure 9: Tangible Elements in Retail Space



An example showing intangible elements like illumination and color ( URL 15 )

An example showing intangible elements like illumination and color ( URL 16 )

Figure 10: Intangible Elements in Retail Space

Borders, on the other hand, are physical or logical barriers (Newman, 2006) that separate things. They deter shoppers from visiting the store (Thang and Tan, 2003), which is why, in most cases, designers are looking for innovative ways to make them invisible (Newman, 2006) in retail practice. There are a variety of techniques for this reason, especially in storefronts (Cornelius, Natter, and Faure, 2010), which are the areas of a retail space where the boundaries are most visible (Damgacı and Daglı, 2018).

Borders in retail spaces are often used for a variety of purposes (Newman, 2006), including stability (Ceylan, 2019), physical comfort (Pitts, 2013), and psychological reasons (Sen, Block and Chandran, 2002). Since they establish distinct physical features (Pitts, 2013), the emergence of boundaries in retail spaces must be treated differently in two categories of immediate environments (Ailawadi et al., 2009): (1) street side retail spaces and (2) shopping center retail spaces.

**(1) Street side retail spaces** – mostly outdoors – The development of street side retail areas was needed by the usage of streets as social (Berman and Evans, 2001; Caliva et al., 2019) and functional places (Orhan, 2018), as they provide the chance to exhibit and sell things to passers-by (Caliva et al., 2019). Nowadays, almost all urban areas have streets for commercial and retail purposes (Numan, Dinçyiirek and Pulhan, 2001; Orhan, 2018). New urbanists have joined the push to humanize the retail experience (Arnold and Reynolds, 2003; Orhan, 2018), drawing influence from main street (Christopoulou, 2011). Some cities around the world are known for their so-called "retail streets," (Lange, Rosengren, and Blom, 2016) which also serve as tourist attractions. Customers and companies favor street side retail locations (Christopoulou, 2011) despite the fact that they do not provide the best physical conditions (Orhan,

2018), as because they provide easy access and are also conducive to human social behaviors (Ailawadi et al., 2009). The majority of contemporary retail companies are working to erase all borders that create a barrier between the outside world and the retail space's interiors (Cant and Hefer, 2012), so that any border that creates a barrier between the inside and outside is attempted to be removed (Ceylan, 2019). Examples are given in Figure 11.

However, it is largely about restrictions and limits imposed by natural or artificial features of the current environment (Ceylan, 2019; Cant and Hefer, 2012), notably in street side shop areas. Among these restrictions are topography and existing building structural issues and restrictions (Orhan, 2018). They all appear as elements that define the borders (Ceylan, 2019) between the inside and outside, as well as between the customer and the brand (Orhan, 2018; Caliva et al., 2019).



| An example of street side retail shops ( URL 17 ) | An example of street side retail shops ( URL 18 ) |

Figure 11: Street Side Retail Spaces

**(2) Retail spaces at shopping centers**- mostly indoors- as shown in Figure 12, since shopping malls are built with the intention of containing retail spaces (Numan, Dinçyiirek an Pulhan, 2001) and their infrastructure is tailored to the requirements of the stores (Ailawadi et al., 2009) in the area, design choices are mostly taken based on the designer's intentions (Zhou and Wakiyama, 2018), which define the type of environment that needs to be generated in the retail room (Irwin, 2015). The physical constraints are fewer of a concern in shopping malls (Orhan, 2018), but there is another issue that rivalry among retail designers rises proportionally as there are more retail brands (Zhou and Wakiyama, 2018; Caliva et al., 2019) with the same type of products in a given area forcing designers to differentiate themselves (Orhan, 2018; Zhou and Wakiyama, 2018) with the atmosphere the retail space offers to the customers to stand out amongst others (Irwin, 2015; Caliva et al., 2019). In this type of retail environment, the border is generally intuitive more than physical (Ceylan, 2019; Orhan, 2018). Additionally, the border in this context can also be employed as an element that draws customers within the business (Ceylan, 2019) and isolates them from the rest of the spaces in the mall (Caliva et al., 2019).



| An example of retail spaces at shopping centers ( URL 19 ) | An example of retail spaces at shopping centers ( URL 20 ) |

Figure 12: Shopping Side Retail Spaces

### 2.1.3 Interface

A surface that contains the shared borders of two bodies, places, or phases is referred to as an interface (Özyörük, 1995). The connectivity of two systems is another name for it (Boettge, 2014). It is one that makes it possible for disparate, sometimes conflicting pieces to work together efficiently (dictionary.com).

Interface is the point of interconnection between two entities (Boettge, 2014). Interconnecting two or more entities (Boettge, 2014) at a common point or shared boundary (Özyörük, 1995), or preparing either entity for that purpose, is the definition of the verb interface. Architectural interface 'from the inside out', as different from a model that analyses it 'from the outside in', which has its merits.

### 2.1.4 Linkage

A link or connection between two items is referred to as a linkage (Deshmukh, 2009). The linkage in the piece of work indicates that there is a coordinate dialog (Deshmukh, 2009) between the different scales (Kray et al., 2013) and how the different fields are all inter-relating (Pulhan and Numan, 2005). As placed in an architectural context, the black indicates a solid form (Pulhan and Numan, 2005) whereas the whites indicate empty spaces (Kray et al., 2013). However, these two opposites are all interlinked (Kray et al., 2013) as they are woven together into a bilateral dynamic surface (Deshmukh, 2009) which it then proposes is the site context for which the program will adhere into.

## 2.2 Varieties of "Transition Space"

Transitional space could be an alternative area (Chun, Kwok and Tamura, 2004) for both horizontal and vertical greenery systems (Hui and Jie, 2014). also known as transient space, is a buffer zone or space that exists between the inner and outer

environments (Irwin, 2015; Kray et al., 2013; Muali, 2013; Pulhan and Numan, 2005; Szauter, 2018; Pitts and bin Saleh, 2006). Such area could be the entrance canopies, foyers, lift lobbies, corridors, and stairwells of a building, and many others (Pitts and Jasmi, 2007). The illustrations of these types are presented in Figure 13.
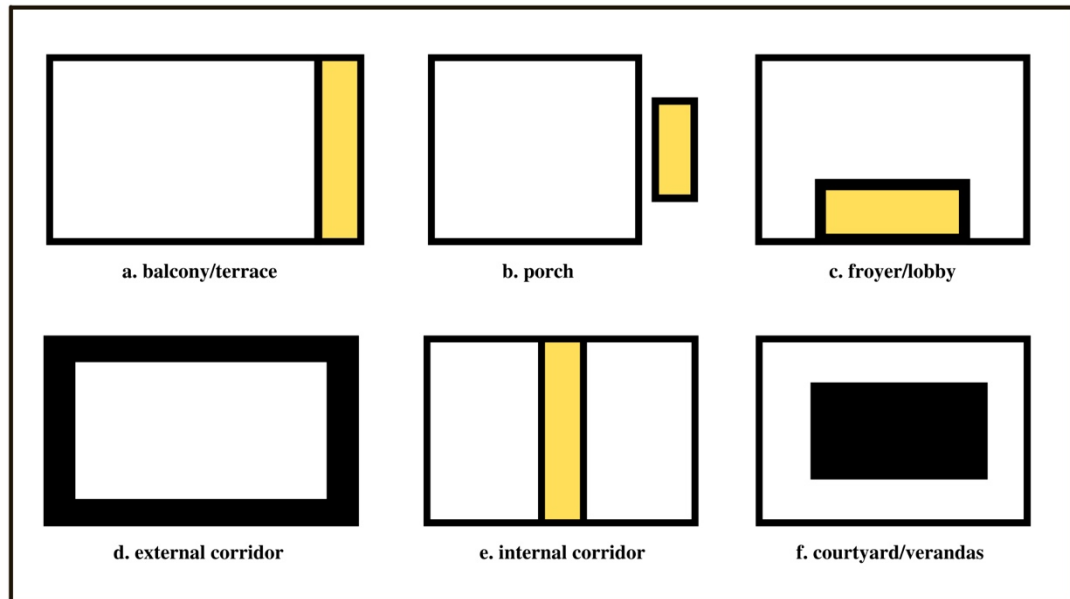


Figure 13: Types of Transition Spaces

Transitional space, according to Pitts and Jasmi (2007), is not immediately occupied by any important activities in the structure, yet it has a significant impact on occupant experience and building energy use. In general, the area provided for transitional space in a building range from 10% to 40% of total volume in various types of buildings, and it is considered one of the alternative strategies of enhancing building performance.

**2.2.1 Old Town Entrance**

To explain the concept of transition, we can take the old cities surrounded by walls. In various periods such as Hellenistic, Roman and Byzantine, walls were built around the cities for defence purposes (Murali, 2013). Erkök states that

"*As a connecting element, there are roads in the city and in various directions connecting to it. There are entrance points, city gates, sometimes monumental (in the form of triumphal arch) and sometimes purely for defensive purposes, where the walls are often pierced at the intersection of the main arteries*" (1992, p: 47).

Old historical gates were the gateways for entrances and exits between cities in old times. Access to the cities was provided by those gates. After the historical destruction of the cities, some gates were restored and used as intercity entrance in some countries, while in many countries it remained only a historical monument. The old town entrance that exists today, are not necessarily built at the location; many of them have been destroyed and rebuilt several times (Erkök, 1992).

**To give some examples from around the world (Figure 14);**

Brandenburg Gate is the one of the main symbols of the Berlin city. Brandenburg gate provides the transition space between two cities from to Reichstag to Brandenburg. The other examples are Pile Gate in Dubrovnik, Croatia. It is the main entrance of the city. It consists of two doors inside and outside and wooden bridge used to be raised every evening to prevent unwanted guests entering the city (Dubrovnik City, 2021). The gate is an area that provides the transitional space to entrance to the city.



| Brandenburg Gate, Berlin ( URL 21 ) | Pile Gate in Dubrovnik, Croatia ( URL 22 ) |

Figure 14: Examples of Old Town Entrance

With the exception of the door instances outside of the European countries, if we look at Cyprus due to its geographical location, in ancient times Cyprus has been the home for many civilizations and, thus, has a rich multicultural history (Pulhan and Numan, 2005). Reflections of this might be seen in an architectural identity. The majority of historical monuments that survived in Cyprus are 13th century architecture dating back to the Lusignan period (1192). Particularly, an intense cultural heritage has been developed by the Lusignans (Atun, 2006).
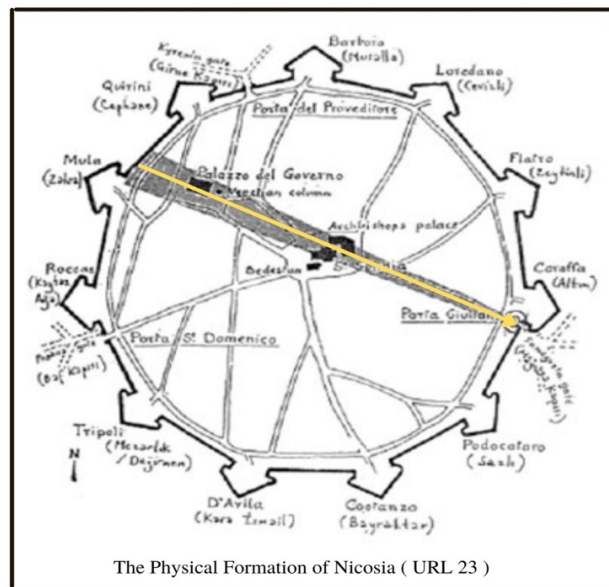


Figure 15: The Physical Formation of Nicosia in the Turkish Republic of Northern Cyprus From 13th to 15th Century

The city walls of "Nicosia" (Nicosia) as in the medieval cities, can be seen in Figure 15; Configuration is formed from the main gates towards the center of gravity (Newman, 1948). There are three door elements that provide passage in the city (Atun, 2006). The Famagusta gate (Porta Giuliana) located in the southeast part of the main gate of the city (Erçin, 2014). The other gate is Kyrenia Gate and third gate is Baf Kapisi (St. Domenic Gate) (Atun, 2006).

The Famagusta Gate ( URL 24 )

Figure 16: Famagusta Gate in Nicosia, Cyprus

Famagusta Gate (in Figure 16), originally known as the Porta Giuliani after its designer, was built by Venetians as part of the rebuilt city walls (Newman, 1948). The Ottomans restored it and a lookout was added to the gate in preparation for a possible Greek revolt (Atun, 2006). Only Turks on horseback were able to pass through the gates during the early Ottoman era, while Christians and foreigners had to travel (Erçin, 2014). The gate was closed on Fridays, the Muslim holy day, to give the guards time to pray, and it was locked at nights and reopened at sunrise (Atun, 2006). The Nicosia Municipality agreed to rebuild and repurpose the gate as a cultural center. After its restoration, the Famagusta gate has become a popular site for exhibitions that aid in the regeneration of Taht-el-kale, Nicosia (Pulhan and Numan, 2005).

The Kyrenia Gate ( URL 25 )

Figure 17: Kyrenia Gate in Nicosia, Cyprus

In 1562, the Venetians completed the construction of Kyrenia Gate (Figure 17), the northernmost of the protected city's three gates. The name was originally called after the Venetian city guard, which was a very prominent position at the time, and it sounded like "Porta del Proveditore" (Newman, 1948). It was renamed Edirne Gate during Ottoman administration and underwent various upgrades (Atun, 2006). Emblems from the Venetian, Ottoman, and British periods are etched on the gate (Erçin, 2014). It now functions as a tourist information center.

Figure 18: The Paphos Gate in Paphos, Cyprus

Paphos Gate or St. The Domenic Gate (Figure 18) is a gate in the Nicosia walls. It provided access to the city from the west of the island, especially in Paphos (Newman, 1948). It has an altitude of 144.8 meters (Pulhan and Numan, 2005). The first place on the island of Cyprus where the UK flag was planted was the "Barracks" above the gate (Atun, 2006). For a period under British rule, it was called the "Minateur Gate" (Erçin, 2014). It was used as an arsenal by the Greeks during the Cyprus Operation (Atun, 2006).

**2.2.2 Passage**

The Passage (French: passage) is a covered passage through a building complex with shops inside. In the 19th century, the arcades that form the origins of today's shopping malls evolved into an independent building type (Ailawadi et al., 2009). Walter Benjamin, in a cultural-historical study he prepared, described the creation of his first passages in Paris as follows:

*"Most of the Parisian arcades were created within 15 years after 1822. The first condition for their emergence is the boom in the textile trade. [...] Passages are the predecessors of department stores. [...] Passages are places where the first examples of gas lighting are exhibited. The second condition for the creation of passages is the beginning of construction with iron".* (Caygill, 2004, p.40)

Some of the passages in the city disappeared as a result of the great store culture that developed in the 20th century (Perinçek, 2003). Since the 1980s, as part of the efforts to revitalize city centers and the emergence of postmodern architecture, the construction of shopping malls based on the architecture of the 19th century arcades has increased (Geist, 1979). Passage du Prado, Paris, shown in Figure 19, is one of the example of this.
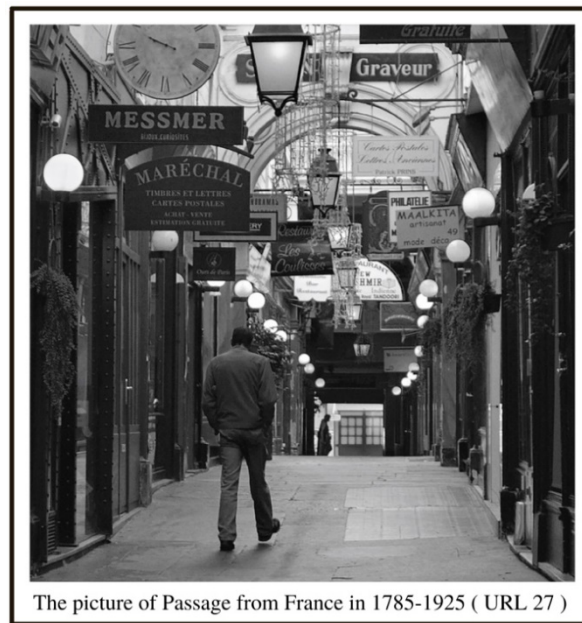


The picture of Passage from France in 1785-1925 ( URL 27 )

Figure 19: Passage Du Prado, Paris (1785; 1925)

Passages, one of the new building types, that emerged as a result of the reflection of economic and social changes on architecture after the industrial revolution, preserve their physical existence with their transitional qualities, although their functions may change in the modern city (Perinçek, 2003).
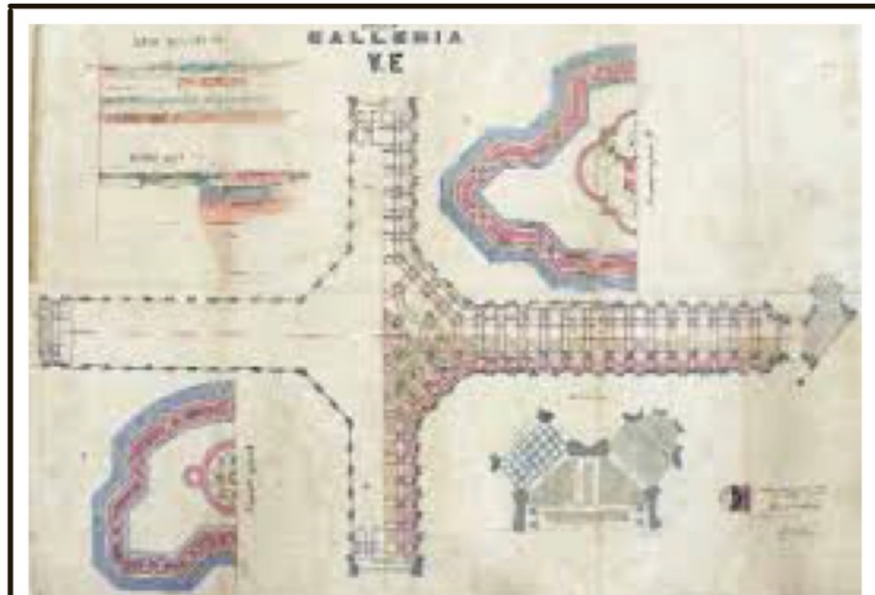
Map of the Galleria Vittorio Emanuele II (1864 - 1867)  ( URL 28 )



View from inside of Galeria Vittorio Emanuele II ( URL 29 )

Figure 20: Galleria Vittorio Emanuele II, Milano

According to these pictures (Fig. 20), passages are one of the most beautiful examples that easily show the passage areas. Although the shops in the arcades do not have showcases, they are transition areas that help to enter into each store from the corridor line easily.

The word "passage" was first used in French in the 18th century for special roads that allow passage through the interior of large building blocks (Caygill, 2004). The period when the passage structure matured after various variations in accordance with its

definition is the 1830s (Geist, 1979). During this period, the passages were started to be covered with glass roofs. Passage buildings, on the other hand, were generally built as 2 floors, the ground floor was reserved for shops and the upper floor or floors for residences (Geist, 1979).

Afterwards, the Passage is a covered passage through a building complex with shops inside (Caygill, 2004). Passages are usually located between streets parallel to each other. The passage in a form of a covered shopping center was less accessible. Kostof states that the standard image of the 19th century passages is glass roofed, fully pedestrianized, symmetrical interior facades (Perinçek, 2003).

It could be stated in the use of urban exteriors, people prefer the edges of buildings and especially the spaces inside the passages (Numan, Dinçyiirek and Pulhan, 2001). The reason for this is not merely psychological (Pulhan and Numan, 2005), but also depends on the functional role of the passages as a transition zone (Orhan, 2018). Passage provides protection from weather conditions (Chun, Kwok and Tamura, 2004). For the inhabitants, passage has become shelters that provides protection from the heat of summer and the cold of winter (Hui and Jie, 2014).

The oldest passages in Turkey, as can be seen in Figure 20, for example, are Grand Bazaar which is founded in 1461 and Spice Bazaar, founded in 18th century. The Grand Bazaar resembles a city with its 66 streets and 4,000 shops on an area of 30,700 square meters (The Istanbul Insider, 2021). It is built in such a way that the width of all shops is same. Since the goods and spices sold in the shops here are mostly from Egypt, it has been called "Spice Bazaar" (Perinçek, 2003). Other passages are Şark Aynalı Passage, also known as Pasage Oriental (1840's) in Beyoğlu İstiklal Street, and on

İstiklal Street that have survived until today are Hazzopulo (1871), Çiçek (Cite de Pera) (1876), Tunel (1885), Rumeli (1894), Fresko (late 19th century), Aleppo (1885), Syria (1908) e Elhama (1920-22) passages. These passages are located between the multi-stored building blocks (Thang and Tan, 2003) on the ground floor reserved for shops and the upper floors for residences (Numan, Dinçyiirek and Pulhan, 2001). Passages in the trade centers are among the building blocks built as office buildings (Perinçek, 2003), such as the Istanbul Yeni Çarşı (1895) on Eminönü Mahmutpaşa Hill. As it is known, one of the characteristic features of Turkish-Islamic cities is that there are no houses other than single houses in trade centers due to the privacy of private life (Istanbul Flaneur, 2019). Among the passages in Istanbul, the most similar example to the ones belonging to the maturation period of European passages is Avrupa Passage, which connects Beyoğlu Meşrutiyet Caddesi (former Hamal Başı Street) and Sahne Street (former Theater Street) (Perinçek, 2003).



Figure 21: Examples of Old Passages in Turkey

The building, which is also known as the "Aynalı Passage" due to the mirrors inside, was built by the architect Pulgher in 1874 by an Ottoman citizen of Armenian origin named Ohing. Both its exterior and interior facades show Neoclassical stylistic features (Perinçek, 2003). The passage is covered with a glass steel roof, the buildings surrounding the passage section are at most 2 or 3 floors, the interior facades are at least as important as the exterior, and the shops operate for retail trade, which includes mostly luxury consumer goods, all of the passage features are present in the European Passage (Perinçek, 2003).

When we look at passages in Cyprus, Bandabuliya, in Figure 21, also known as the Municipality Bazaar, is the first indoor vegetable market to be established in Nicosia, the capital of the Turkish Republic of Northern Cyprus.



| Map of the Walled City in Nicosia ( URL 34 ) | Bandabuliya, Nicosia ( URL 35 ) |

Figure 22: Picture of Bandabuliya in Nicosia

Bandabuliya is one of the most beautiful examples that can be given to the Cyprus passages. The history of Bandabuliya goes back to the Lusignans period as an open market area before the construction of the existing building (Atun, 2006). There were shops and stalls for trade in Bandabuliya (Erçin, 2014). There were also rooms for

accommodation (Atun, 2006). In these rooms, shop and counter owners were housed (Erçin, 2014). The bazaar, which was completely open when it was first built, was established in 1932 at the end of Arasta as it is today (Newman, 1948). The shops in Bandabulya allow people to move easily between, which are positioned opposite each other because of the transition axis in the middle. The walking axis in Bandabulya also provides a gateway to different street gates. This axis also creates a linear transition space. At the same time, it creates a transition space that connects the other streets within the walls from the interior to the outside.

**2.2.3 Archway**

An arch, in architecture and civil engineering, a two-dimensional curved member (Chun, Kwok and Tamura, 2004) that is used to support loads (Deshmukh, 2009) between two points of support over an opening (Chun, Kwok and Tamura, 2004). This can be used to form a passageway (Deshmukh, 2009) between arches and a solid wall (Chun, Kwok and Tamura, 2004), or a covered walkway providing access to commercial buildings or markets (Kray et al., 2013).

Arches have been a prominent architectural feature since the Etruscans, who are credited with inventing them (Hudson, 1998), though the Romans refined and popularized them. They used arcades to construct large wall structures; the most famous example being the Colosseum in Rome which has 80 arcaded openings on its first three stores. Many other structural forms, such as vaults, arcades, and bridges, have evolved from the techniques used to design and construct arches.
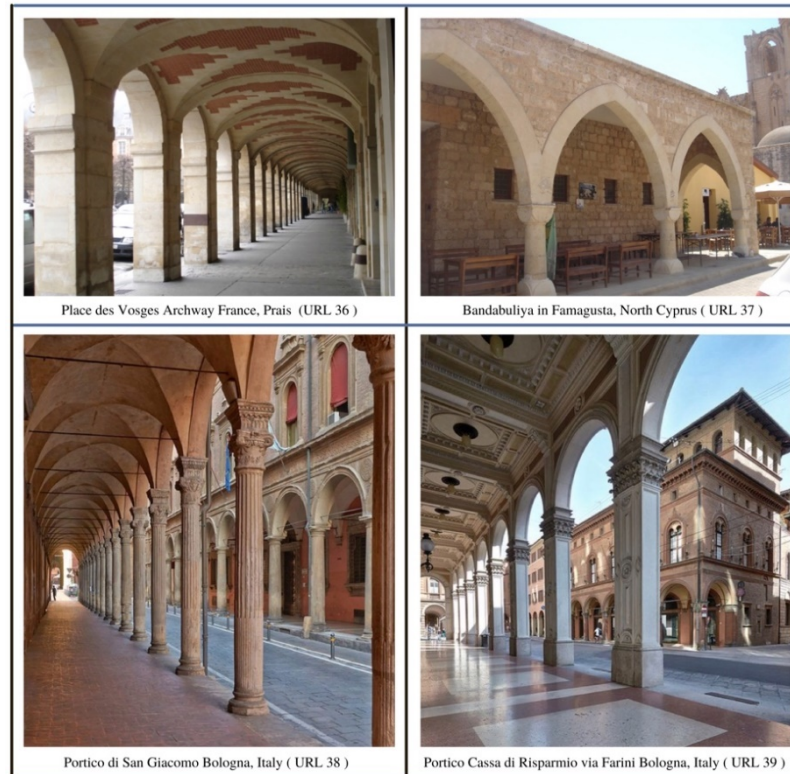
Figure 23: Examples of Different Types of Archways in Different Cities

According to the examples in Figure 23, different types of archways using as a linear transitional area in the cities can be seen. Archways supports easily access from outside space to inside at the same time it creates transitional access.

There are no tensile stresses in arches because they are compressive constructions. They are self-supporting and are held in compression by the force of gravity acting on their weight (Kray et al., 2013). This makes them extremely stable and efficient, allowing them to span greater distances and carry heavier weights than horizontal beams. Although most arches are circular, pointed, or parabolic, there are several variations of these fundamental forms that have evolved over time (Chun, Kwok and Tamura, 2004). The ancient Romans liked rounded arches, whereas Gothic architects preferred pointed arches and may have been inspired by Islamic architecture in this regard (Hudson, 1998).

Via Borgo Aretino, Assisi in Italy ( URL 40 )     Archway of Plaza Mayor in Madrid, Spain ( URL 41 )
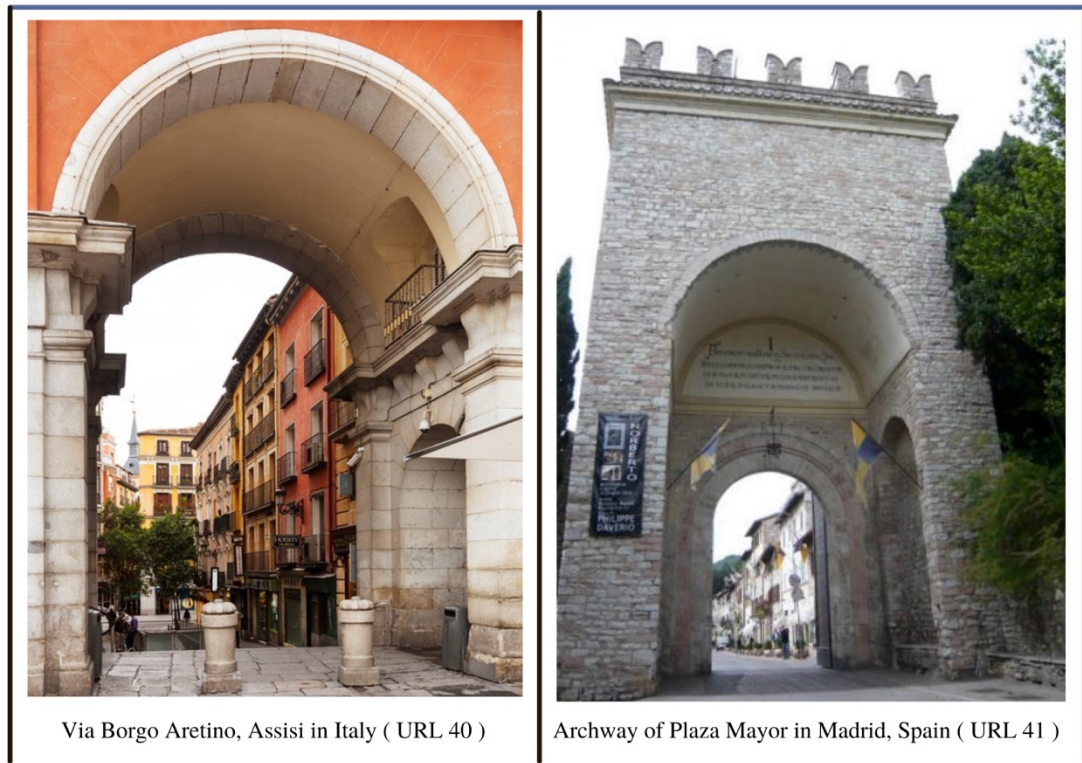
Figure 24: Examples of Different Types of Archways in Different Cities

According to the examples in Figure 24, archways as a transitional space in the city center creates a transitional linear line on the same way.

### 2.2.4 Courtyard, Verandas and Balcony

With occasional interruptions or pauses, transition space allows a person to interact and establish a space that re-engages the person in that space or through that space. Accordingly, courtyards, verandas and balconies act as both a part of the whole house and a separate space Murali (2013).

Courtyards are open spaces as a large and private outdoor space bounded from all sides. Any home's courtyard serves as a conduit for establishing a direct connection between the interior and exterior, as well as vice versa. It serves as a transitional place as well as an interactive zone (Nelson, 2014). The key feature is that it is semi-private when designed inside, which aids in preserving a sense of continuity between the

exterior and interior worlds (Pulhan and Numan, 2005). A wide range of household activities be carried out here as well. It serves as a breathing space for the entire residence. It is designed to control climatic impact on the building in addition to serving as a transition place from inside to outside. It assists in allowing heated air to escape via the hole while allowing cooler air to enter. It also aids in the provision of natural light and ventilation (Pulhan and Numan, 2005).

According to the Nelson (2014), the transition through Journey happened. A madrasah is a knowledge institution, and it also functions as a community place for people to interact with one another not necessarily of the same religion. For the space in madrasah, the courtyard is defined as the main space in madrasah, the courtyard is defined as the main space which portrays the transition as it has all the three characters which are physical link, the space contributed by both the two spaces and as a space of experiencing. The courtyard is known as the transitional space.

Verandas (Sundurme) are semi-open spaces in front of the house, or along the central courtyards - are similar on a micro basis (Philokyprou, Michael and Savvides, 2016). These areas bind to connect all of the rooms in a home. Verandas (Sundurme) are one of the most important features of traditional Cypriot homes (Pulhan, Numan, 2005). It is a multi-proposed place that can be used for a range of home activities. Sundurme is often defined as having a set of stone columns or arcades on the bottom floor, which are structural features, and woodwork screens and timber columns on the top floor (Nelson, 2014). It is the backbone of spatial organization on the island, in both rural and urban regions as it is the social and environmental center of family life. Sundurme, in addition, provides climatic advantages, such as the ability to manage the indoor thermal comfort of environments. It shields the inner spaces from rain, wind, and the

sun's intense rays (Pulhan, Numan, 2005). Different types of sundurme is shown in Figure 25.



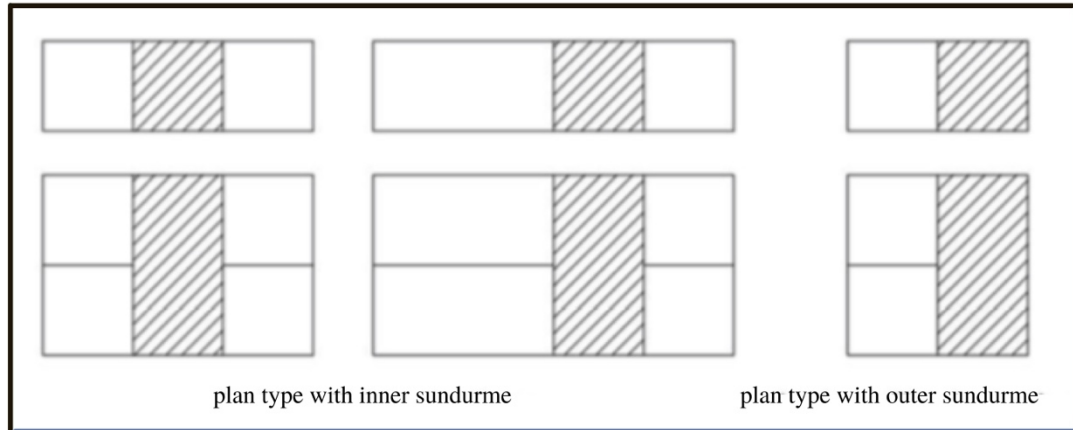plan type with inner sundurme          plan type with outer sundurme

Figure 25: Different Types of Sundurme

In the Mediterranean countries with hot climates, sunlight is beneficial in the winter, while cooling and ventilation are required in the summertime. Solarium and courtyards are important solar features of houses, in these cases, as well as distinguishing elements of local architecture (Nelson, 2014). A large and private outdoor space bordered on all sides is known as an open space or courtyard (Nelson, 2014). The courtyard-oriented spatial organization was influenced by several social (Edwards, 2006) and environmental elements (Nelson, 2014). Apart from most domestic actions being held in the courtyard, it has been a site of gathering for a range of social cases, while the wide area of the courtyard being retained for gardening (Edwards, 2006). It also served as a source of ventilation and lighting for the house (Nelson, 2014), as well as a collection point for rainwater for later use in the home (Pulhan and Numan, 2005). In this regard, Oliver stated the village's agrarian economy justified the inclusion of a courtyard as part of the house design (Nelson, 2014). In the shape of an arched veranda, a transitional area was built between the yard and the house to the north of the courtyard (Sundurme). In the summer, this offered shade for the livable space while

allowing sunlight to pass through in the winter. Examples from a typical traditional house in Cyprus that has a central courtyard with a veranda running around it is presented in Figure 26.


Traditional house of Cyprus ( URL 42 )
Kondakova-Theodorou, 2018 ( URL 43 )

Figure 26: A Typical Traditional House in Cyprus has a Central Courtyard with a Veranda Running Around it. It Supports the Easily Access from Outside to Inner Space


Typical traditional Cyprus houses ( URL 44 )

Figure 27: Example From Cyprus

Verandas are creating transitional access from outside to inner space in traditional Cyprus houses, on the other hand compared with the balconies are the small avenues that extend around a home, in front of the house. Verandas are creating transitional access from outside to inner space in traditional Cyprus houses.

**2.2.5 Corridor**

Corridors are a necessary and non-negotiable component of any building. Understanding a structure from the inside out, as well as its spatial structure, a corridor helps in providing a particular direction. Different types of corridor placements are being provided in different kind of buildings (Treu, 2012). For example, in schools, corridors are designed with one side facing the classrooms and the other facing an open area to offer light and ventilation. Whereas in residences, large corridors frequently avoided and not preferred by most people (Treu, 2012). Corridors usually facilitate only to provide a particular direction towards a room, however, they are completely different from all other transition spaces since that they are a 'closed transition' within a completely closed space (Vizaino, 2018).

From bent-shaped corridors to thematic corridors, many dramatic architectural designs are increasingly being explored (Vizaino, 2018). The modern corridor is now more appealing, provides a clear identity to shopping complexes, and allows visitors to enjoy their activities while being as comfortable as possible, thanks to its specific designs but functionality.

According to Vrechopoulos et al., (2004), a corridor serves a variety of purposes, including connecting tenant space sections, easing visitors' activities and study of the many products on offer, and allowing access to all regions of shopping malls. Visitors arrive to shopping centers with or without a shopping plan. A corridor serves as a

connector between tenant areas, allowing visitors to plan their walking itinerary. Furthermore, a retail route preference can be influenced by a corridor, which is also influenced by social conditions and the variety of tenant spaces.

A straight and easily identifiable corridor, such as city street lines that connect all nodes, will also directly interconnect all tenant regions (Treu, 2012). When we look at the old buildings in Istanbul, Turkey (Figure 28), the Istanbul Grand Bazaar or the Spice Bazaar can be given as examples.



| Inside corridors of Istanbul Grand Bazaar ( URL 45 ) | Spice Bazzar corridors in Instanbul ( URL 46 ) |

Figure 28: Examples From İstanbul, Turkey

Because it has dimensional borders and energetic activities as a circulation space, a corridor should be carefully built to implement the above purposes. The users themselves construct the meaning and value of a corridor (Treu, 2012).

Emaar South City Community Centre, Dubai, UAE ( URL 47 )
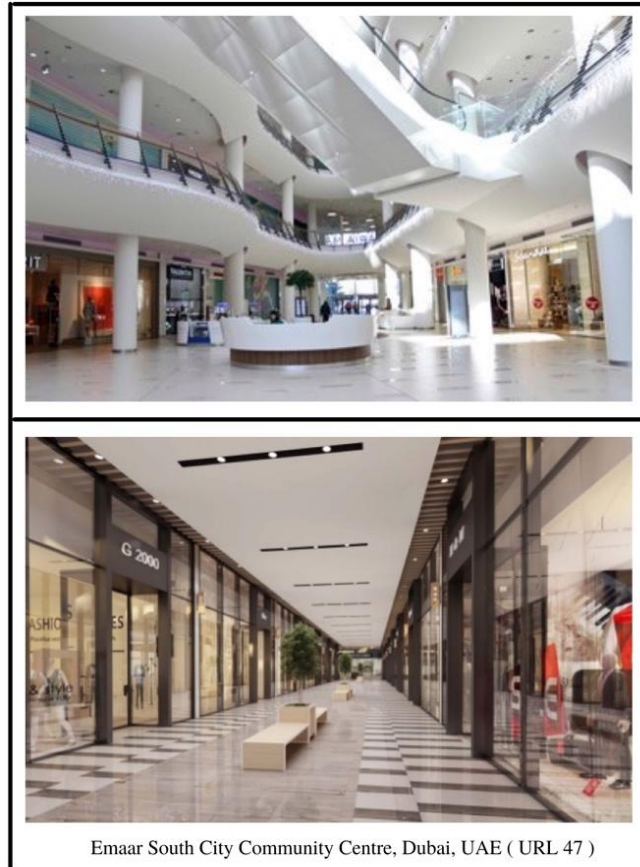
Figure 29: Examples From Dubai, UAE

Corridors as a place may have the ability to create a sense of place, or a relationship towards its visitor. It is evident in its many conditions that a corridor has many elements that support the creation of the relationship towards its visitors, such as their ability to identify the place, choose path preference, support activity, and develop an attachment to the place (Treu, 2012). Examples are given in Figure 29 from Dubai, UAE.

## 2.3 Elements Of "Transition Space"

### 2.3.1 Threshold

*"Space is a social morphology: it is to experience what form itself is to the living organism, and just as intimately bound up with function and structure"* – Henri Lefebvre. Space is a collective production because it is both the means and the

consequence of social being, with an interconnected relationship that Edward Soja refers to as "socio-dialectic," or "an act where persons and places are resultants of each other." With designers assigning specified functionality to space, most of our interventions are restricted to the creation of static space.

The most dynamic spaces, which are often the most entertaining, end up as leftovers, often without any deliberate consideration or deliberation. The 'threshold spaces,' which combine the environment outside and inside, as shown in Figure 30, are one of these dynamic spaces in architecture, the intermediate – undefined (Ramaswamy, 2005).

Liminal, the source word, is derived from Latin and simply means "to stand on the threshold." The idea of liminality has been appropriated in a variety of ways, ranging from social to cultural to geographical, where it relates to a transitional state or situation.

The liminal object, or threshold spaces, has the key characteristics of being in-between, of whether it binds or distinguishes, while being different and distinct entities in and of themselves much of the time. This liminal level, the existence of threshold spaces, is elusive and a state of pure possibility, where the conscious and unconscious worlds, as well as opposite ends of the continuum, find their location (Alakavuk, 2018).
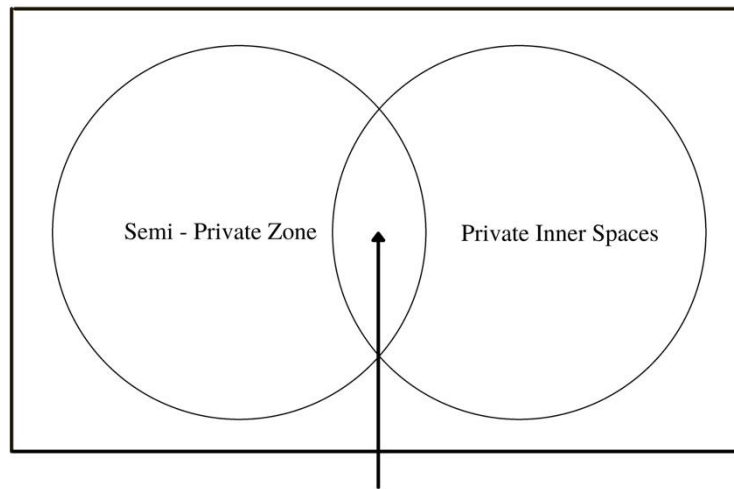
THRESHOLD
Semi - private transitional space
Figure 30: Threshold Spaces

Spaces are determined in the form and fabric of architecture by a variety of physical elements, but the essentiality of space is not confined to them, and by non-physical components (Land, Meyer, and Baillie, 2010). Threshold spaces are an extension of cultural appropriations and constructions that exhibit a fine blend of physicality. The spatiality includes defined zones of change, which are influenced by culture and conventions and where specific motions and exercises take place. The unitary theory of space as a social item, according to Boettger (2014), should merge in three minutes: the perceived (physicality), the conceived (ideality), and the lived (experiential).
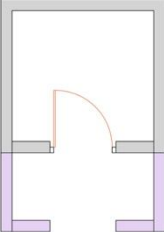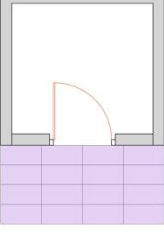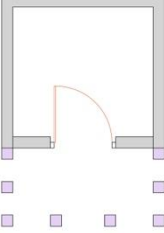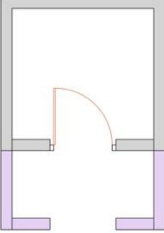
The threshold spaces are the physical manifestations of a person's mental need to acclimate to a new situation while progressing towards a different encounter (Lejeune, Sabatino and Bergdoll, 2010). It is where the physical-visual combination of the space that has been abandoned and the space that is about to be entered is achieved. Along these lines, edge spaces reveal a cryptic place that defines the breaking point or limit of design and metropolitan circles. Threshold spaces are the primary articulations of

urbanity and everydayness inserted in the life of urban regions, defining a substantial piece of social commitment, regardless of their use or magnitude.
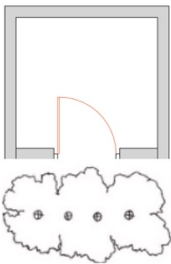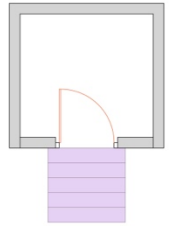
The threshold is important for the transition and connection between areas with different territorial rights. Spatial thresholds create a place for meeting and relationship between spaces of different orders (Perinçek, 2003). However, according to Bhonsle (2010), the threshold as an in-between means, in the first place, to create a place for welcomes and goodbyes and is thus a translation of the 'architectonic' terms of hospitality. Threshold makes its users feel both far and close from the places it connects to. Emphasizing that the threshold at the entrance of a house is a place of confrontation (Erkök, 1992) and reconciliation between a street on one side and a private space on the other, Land, Meyer, and Baillie (2010) explain as with the following example: the child sitting on the step-in front of his house is far enough outside from his mother to feel independent and feel the excitement and adventure of the wonderful unknown. Nevertheless, at the same time, sitting on that step, which is part of the street as well as the house, he feels safe knowing that his mother is nearby. The child feels himself both at home and in the outside world. This duality is due to the spatial nature of the threshold as a platform. In line with this view, Bhonsle (2010) classifies the three roles that thresholds undertake to varying degrees as utilitarian, protective and semantic roles.

The threshold is the point at which one space stops and another begins. A doorway is the most obvious example of a threshold, but variations in level, material, and volume can be used to create other, more porous, and less tangible thresholds. Threshold materials are investigated in detail in Table 2.

46

Table 2: Threshold Materials

| 1- A WALL | | |
|---|---|---|
| The presence of a wall suggests ownership and seclusion, even if the room lacks a door or a roof. This is the most oblique type of threshold. |  |   ( URL 48 )          ( URL 49 ) |
| **2- MATERIALS** | | |
| A threshold can be constructed and borders, signifying ownership and territory, defined simply by utilizing a different flooring material. |  |   ( URL 50 )          ( URL 51 ) |
| **3- MARKERS** | | |
| These are simple objects that are used to define a boundary. To make an enclosure, all needed is a line of small stones. |  |   ( URL 52 )          ( URL 53 ) |
| **4- PONDS/MOATS/DITCHES:** | | |
| Adding material to make a wall provides a threshold, and removing it creates one as well. Reflecting pools in front of a building are particularly useful since they make the building appear taller while also helping to keep it cool in hot regions. |  |   ( URL 54 )          ( URL 55 ) |

| | | |
|---|---|---|
| **5- PLANTING AND VEGETATION:** | | |
| The living fence can serve as both a space delimiter and a defense barrier. |  |   ( URL 56 )　　　( URL 57 ) |
| **6- CHANGES IN HEIGHT** | | |
| The space on either side of the stairwell appears to be its personal property. |  |   ( URL 58 )　　　( URL 59 ) |

### 2.3.2 Entrance and Entrance Door

While designing the entrance of the commercial spaces, external design criteria such as the location of the store, environmental features, its relation to the facade and the window display should be taken into consideration. The most basic feature of commercial space entrances is that it must be in a way that encourages the customer to enter the store. At the moment of entering the commercial space, the customer feels the most striking effect about the store. In this respect, the design of the store entrances is important (Hasty and Reardon, 1997). As seen in Figure 31, entrance doors, that can be used in commercial spaces, can be in various forms such as hinged or pumped, single or double wing, automatic or manual. While it is necessary to have a closed door in the stores located in the city, in shopping centers, the entrance doors can be always open during the day because climatically it will not cause a problem. On the one hand,

fully open commercial space entrances give a successful result in attracting customers into the store, on the other hand, they can create an ordinary image that is generally more crowded and appeals to a general customer base in consumers related to the brand (Akgün et al., 2015).
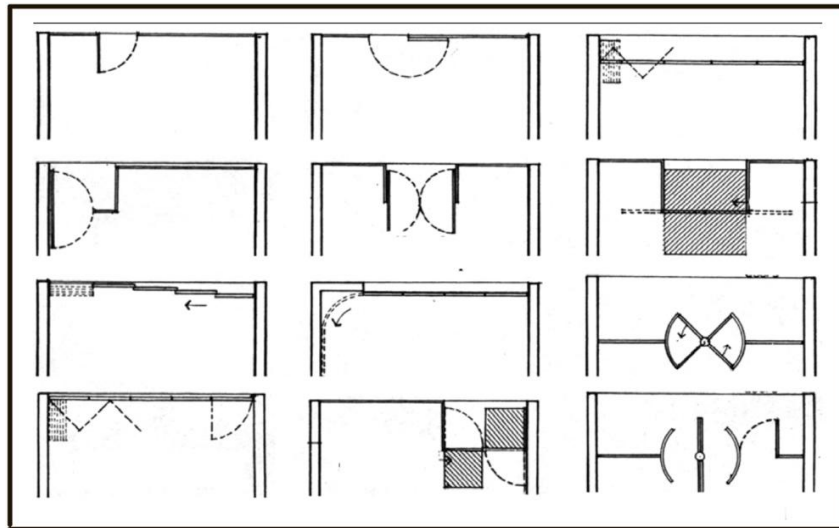


Figure 31: The Door Types Used in Commercial Spaces (Mun, 1981, p.218)

Commercial space doors can be listed as follows according to their preferred materials:

Glass doors: Glass doors designed with the window displays prevail among the most common examples. By providing complete transparency with the window display, the inside of the commercial space can be seen from the outside without interruption.

Metal doors: The image they create according to the type of metal varies.

Wooden doors: The natural and warm appearance reflected by the wooden also affects the first impression of the store at the entrance doors of the commercial space.

The store of Commes des Garçons (Figure 32), which brings a very different approach to commercial space entrances than its counterparts. With an additional piece added to the existing brick facade, a passage has been created in the form of an asymmetrical tube made of aluminum at the entrance. This passage performs as a symbol of a bridge

between the past and the future. The handcrafted texture of the aluminum material surface also provides a natural and raw appearance to the entrance of the commercial space. The shop reopened and its biggest overhaul since 2013. The Chelsea flagship has a few new additions, including a caged display case near the entryway that now houses five of Kawakubo's 18th-century punk-themed runway looks in all of their brazenly architectural, arm or like splendor.



Figure 32: The Entrance of Commes Des Garçons

On the other hand, the Kruisheren Hotel in Maastricht, Netherlands (Figure 33) designed by Ingo Maurer by changing Maastricht's Kruisheren Church and its adjoining monastery into a hotel. Ingo Maurer designed entrance, courtyard and lighting of the hotel. With its warm, bright light, a tunnel made of polished copper plates welcomes visitors and takes them into the nave. The entrance gives the sensation of entering another universe. The only light sources are luminous bars embedded in the floor. Their reflections mix with those of the surroundings on the copper surface. On the outside, the tunnel is made of lacquered metal, with the contrast of the surfaces emphasizing the border between the outside and the inside.
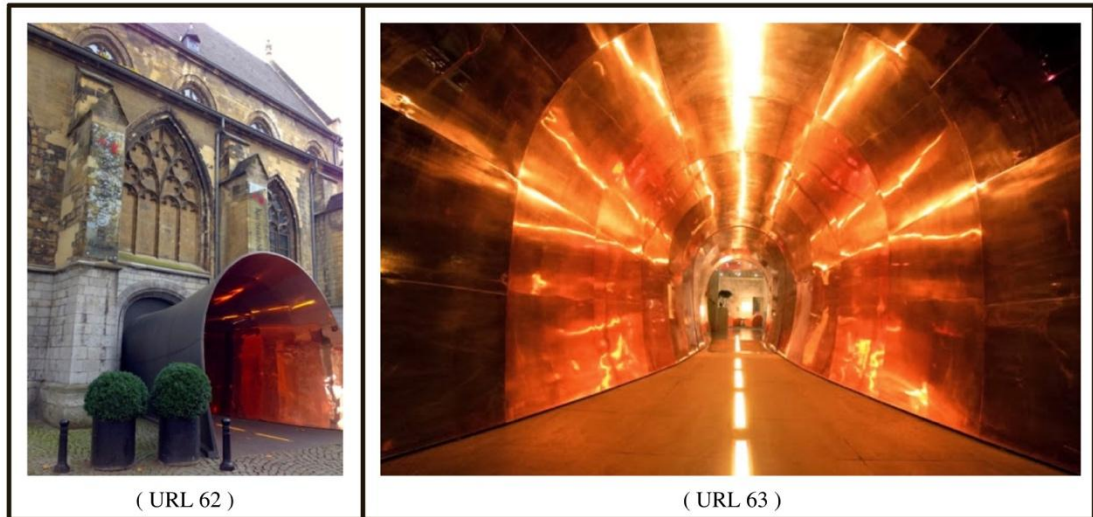
Figure 33: The Entrance of the Kruisheren Hotel in Maastricht, Netherlands

### 2.3.3 Door

The door means the opening of the compartment that is passed while entering and exiting from one place to another. The door acts as a curtain between people's outer world and their personal world. Sozen and Tanyeli defines the door as *"the aperture used for entering and leaving a place."* (1994, p. 123). According to Hasol, the door is a *"wall or partition space that is passed while entering and leaving a place and has an opening order. The door generally consists of a wing and a frame."* (1998, p. 234).

Doors provide passage from one room to another with light, sound, smell, wind, hot-cold and entrance and exit and control the circulation and they are part of the architectural structure (Akgün et al., 2015). The doors can be made of from wood, metal, bamboo, and many other materials and designed and positioned in different ways according to the functions of the space (see Figure 34):

- A door can be planned in a way not to attract attention from a structural point of view, and a whole can be formed with the walls.

- A door can create a different effect with the use of decorative objects such as coloured glass panels-stained glass.

- A door can be made of from metal, plastic, wooden or glass plates.

- A door can make their presence felt by forming a border element on the wall surface with their forms, textures and colours.



| DOOW WITH IN A WALL FORM (URL 64) | METAL AND GLASS (URL 65) | GLASS DOOR (URL 66) | TEXTURE AND COLOURS (URL 67) |

Figure 34: Different Types of Door Materials

Limitedness and limitlessness can be created with a door added or removed in a space. Doors are important elements that connect one space to another. They act as a transition between two spaces as well as serve as a border element (Akgün et al., 2015) separating the spaces from each other. In this sense, doors play an important role in the organization of a space. They act as space components that separate and unite interior spaces when necessary (see Figure 34).
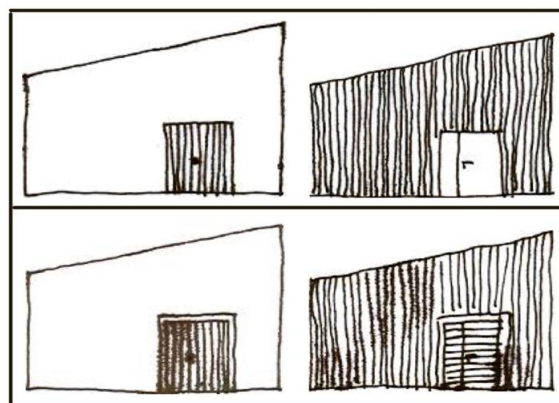


Figure 35: The Limiting Effect of the Door on the Wall Surface

Although it is perceived as a physical architectural element, conceptual philosophies arising from cultures, religions and beliefs have given different meanings to the door (Lejeune, Sabatino and Bergdoll, 2010). The sanctity of the threshold and the door, hence the separation of the religious and the secular, can be achieved through the use of innumerable forms. However, in various forms, it is seen that the doors show holiness.
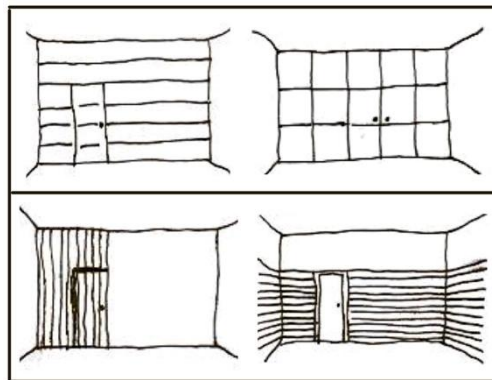


Figure 36: Door and Texture Effect on the Wall Surface: Limitation of the Door (Heuser,1989)

In Ancient China, the house is not just a place of worship for everyday religion, but everything; the roof, wall, door, hearth, threshold, well, is also sacred. The different designs and ornaments of doors, the entrance doors of gothic cathedrals and Iranian mosques, which are considered as an indicator of invention and sophistication, have been good examples throughout the history. Doors, one of the focal points of facades, can be simple and magnificent, inviting or repulsive, but whatever the character or content is, it is never meaningless.

**2.3.4 Wall**

Sozen and Tanyeli (1994) described the wall as a partition element, which generally has a carrier function in buildings. They further point out that it can be made by knitting

or pouring methods, it can also be produced as prefabricated or it can be realized by applying a coating on a wooden structure.

Hasol, on the other hand, defines the wall as a vertical partition element made with stone, brick, briquette, adobe and similar materials in buildings. The ones that can be made with wood and similar light materials and easily dismantled are called partitions (1998).

According to Heidegger, while the wall surrounds by illustrating a hard, solid and impervious concreteness, it is abstract with its endless touches of sense such as its color and texture it creates (Çolak, 2004).

According to Ching, a wall is any of the vertical constructions that offer a continuous surface, or to turn or divide, separate or protect for protection purposes (Çolak, 2004). In addition to being used as a bearing element, it is also used to divide the space, to protect it from external influences, and to feel safe.

Walls are vertical or nearly vertical structural elements that separate environments or spaces from each other (Toydemir-Gürdal-Tanaçan, 2000).

# Chapter 3

# EVALUATION OF A TRANSITION SPACE AS "WINDOW DISPLAY"

## 3.1 Window Display

A window display is a gathering of items in the storefront area of a retail enterprise (Cahan and Robinson, 1984). Window display, according to Morgan (2010), is the fine art of exhibiting retail products in a store window. It's becoming the new retail motto (Davies and Ward, 2005), and it's quickly evolving from a drab (Christopoulou, 2011) and uninteresting display of goods in the store window to a dynamic type of advertising (Klokis, 1986). Window displays are becoming more important to retailers as the initial point of contact between the store and the client (Lange, Rosengren, and Blom, 2016) and a chance to make the most important first impression on the customer (Lilly, 2010).

The customer's decision-making process is simplified by the window display (Lilly, 2010). Customers may simply decide whether they want to enter the store based on the window display (Arnold and Reynolds, 2003). Hence, the customer is also aided by the window display since it prevents excessive energy and time expenditure (Bell, Corsten, and Knox, 2011). There is no solid evidence that shows that having a window display increases sales. However, a number of incidents have been reported in which customers have made impulse purchases as a result of a visually appealing window display.

Window displays are a type of advertising that allows companies to show off what they have in stock as well as their ingenuity (Woodside, 1990). The way a store designs its window display communicates to potential customers how much effort they put into their business and the level of service they will receive (Li and Cassidy, 2011). It's a chance for a store to promote their brand based on what a customer sees while passing.

The storefront section of establishments with street access usually features an outside entrance and one or two windows (Li and Cassidy, 2011). Inside a shopping mall, stores ususally have at least one clear wall next to their entrance, or a solid wall with a display window that faces out into the mall. Visual merchandising is the art of displaying store merchandise (Diamond and Diamond, 2007), and window displays show potential buyers what's for sale within the store. Unquestionably, an excellent window display must be able to attract people's attention. Storeowners believe that an attention-getting display at the store door will draw passers-by into the store. Many times, shoppers enter a store because something in the window has piqued their interest. They may request to see the item or simply explore the store to see if there are any other items they want to buy. Attractive window displays can improve store traffic in this way (Li and Cassidy, 2011).

**3.1.1 History of Window Display**

The first display windows in shops were installed in the late 17th century in Europe, where levels of conspicuous consumption were growing rapidly. They were treated as a sort of "front shelf" or storehouse for wares.
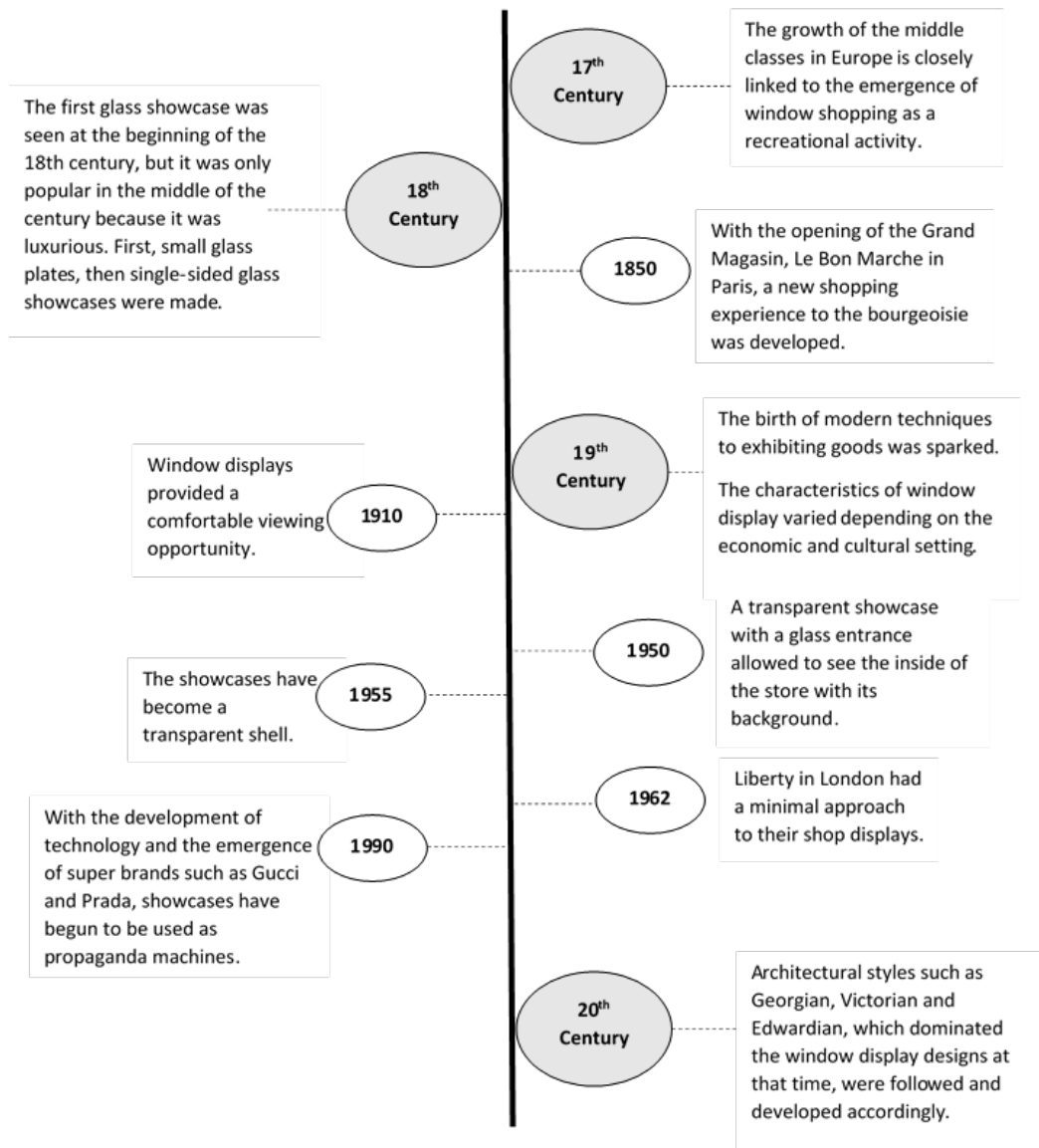
Figure 37: Window Display History

In the first examples of its historical process, it can be seen that the shops consisted of a single volume. The products sold were kept in this area. In order to make the products visible during the day, the front facade was kept open and the product visible in the interior was removed in line with the demand of the customer. When the shopping action did not take place, the shop owner used to cover the facade of the place with wooden and metal surfaces in order to protect the products. In addition, these surfaces could also be used as a functional table during shopping and as a supporting element to display.

The first window display example ( URL 68 )
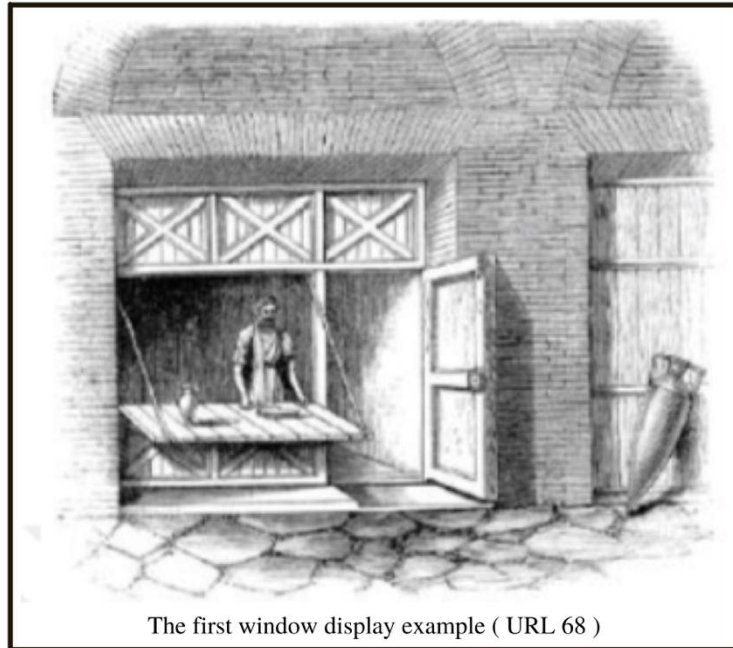
Figure 38: The First Example of Window Display

The growth of the middle classes in seventeenth and eighteenth-century Europe is closely linked to the emergence of window shopping as a recreational activity. As living standards rose in the 17th century, people from all walks of life began to increase their spending on non-essential purchases. A growing middle class, or bourgeoise, fueled demand for high-end products, and shopping became a delightful activity or form of amusement. For middle- and upper-class women, shopping for pleasure became especially significant since it permitted them to engage the public realm without the need for a chaperone.

Glazed store windows were essentially unknown before to the 17th century. Rather, early retailers had a front entrance with two bigger entrances on either side, each with shutters (Dennis and King, 2007). The shutters were intended to open in such a way that the top section created a canopy and the bottom half was equipped with legs to act as a shopboard.

According to scholars, the medieval shopper's experience was quite different. In addition, 'Fashion retailing' was originally used to refer to 'couture houses,' which were founded for the privileged social strata, such as royalty (Dennis and King, 2007). Many businesses had doors that opened into the street and served clients from there. Because glazed windows were uncommon throughout the medieval period, store interiors were gloomy, making careful investigation of the items difficult. Shoppers who infrequently visited the store had little opportunity to evaluate the goods before they were consumed.



17 th century shop example ( URL 69 )
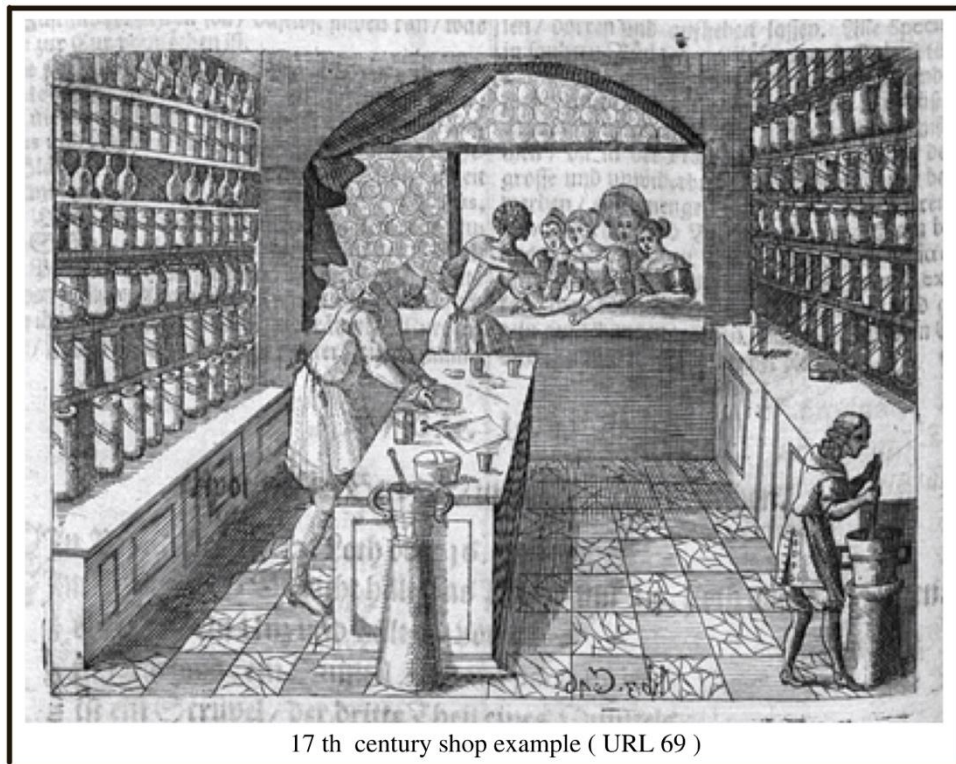
Figure 39: A Typical 17th Century Shop, With Customers Being Served Through an Opening onto the Street; Shutters Were Used Rather Than Glazing

The first glass showcase was seen at the beginning of the 18th century, but it was only popular in the middle of the century because it was luxurious. First, small glass plates, then single-sided glass showcases were made. Its function, in its simplest form, defines

a shopping place, a shop, and protects the product from unwanted weather conditions and enables the product to be seen even after the shop closes. Morgan states that

> *"With the advent of new technology in the 1840s that allowed the production of large panes of glass, department stores were perhaps responsible for taking the art of window display to a higher level, using their large windows as stages, some of them as theatrical as a Broad-way show."* (2008:11).

Fashion has played an important role in visualizing class, wealth and heritage throughout the history. Fashion retail, however, has been mobilized in the UK with the birth of the bonmarse concept. This concept, in 1850, with the opening of the Grand Magasin, Le Bon Marche in Paris, was developed to offer a new shopping experience to the bourgeoisie. The various products and fashions featured in the Bonmarches' Showcases reflected the bourgeois culture's commitment to appearance and material wealth (Mesher, 2013).



The example of first window display ( URL 70 )
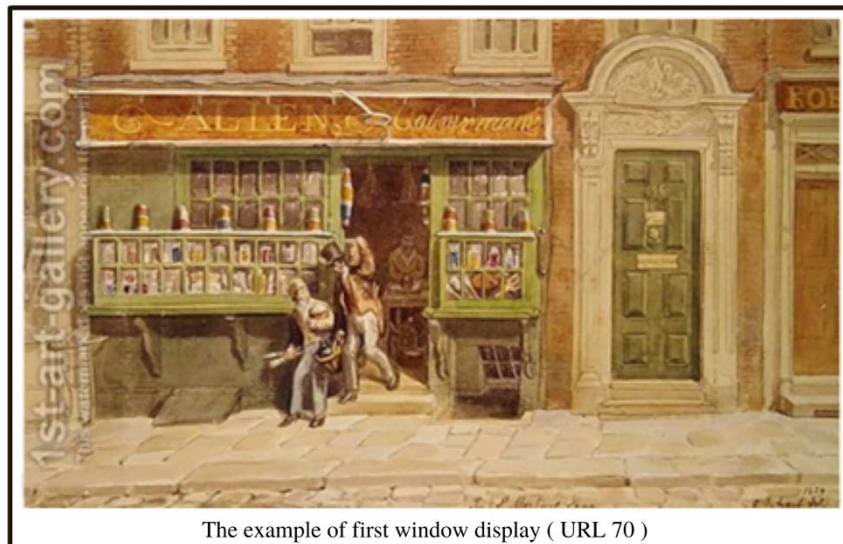
Figure 40: The First Example of Window Display

In the early twentieth century, the word of 'window display' began take a shape. The most prominent feature in the formation of this word is the rapid emergence of capitalism in the early 19th century and therefore an excessive demand against the

market. The birth of modern techniques to exhibiting goods was sparked by these societal factors. As a result, window display arose because of mass communing culture. It subsequently became a "reigning type of representation, creating both the appearance and meaning of commodities and commodity environments" (Leach, 1989).



Development of window display ( URL 71 ))

Figure 41: The Development of Window Displays in History

The necessity of adopting innovative merchandising methods, like as display strategies, to grab the attention of customers has been highlighted by the fast expansion of fashion retailing firms. The shambles in store displays were converted into a visual delight that attracted visitors from all across the country.

The characteristics of window display might vary depending on the economic and cultural setting. In the early 1900s, there was a lot of debate regarding whether to use the 'stocky' approach or the 'open' way to decorate store windows. These two design approaches have distinct cultural origins, and when the latter was adopted to replace the old, they collided.

Renault firm first window display example ( URL 72 )
Figure 42: Renault Window Display Sample

Pioneer of showcases are large department stores with a large trade ring and an enormous amount of window space. Such phenomena first began in France. Even there, for many years department stores were located only in the capital, Paris (Morgan, 2008).

Looking at the historical period between 1900-1955, although window designs were made to prevent the customers from seeing the inside of the shop, later, the showcases were made in such a way as to perceive the whole shop as the glass became widespread. Thus, the customer who looks inside the showcases can have an idea about the interior of the shop (Melikoglu, 2008).

Window display between 1900-1965 ( URL 73 )
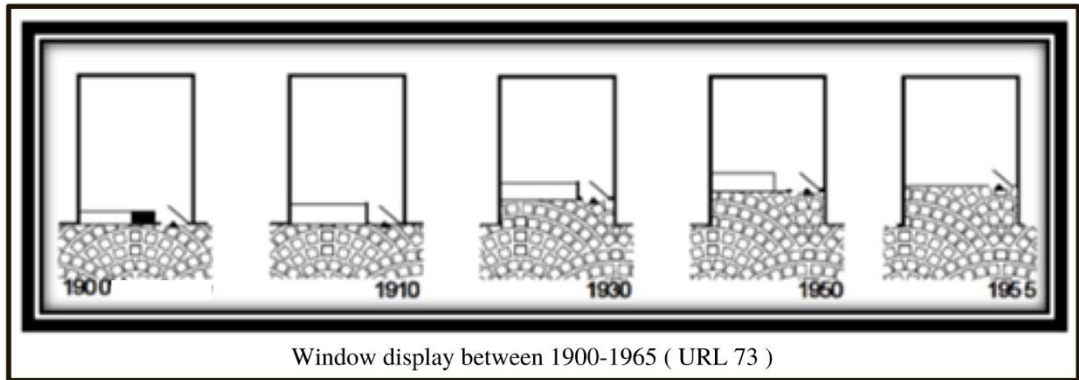
Figure 43: 1900- 1950 Window Display Improvements

As seen in the Figure 43, before 1900s, showcases are seen as small boxes. Retracted in the 1910s, it provided a comfortable viewing opportunity and also prevented reflection. In the 1950s, a transparent showcase with a glass entrance allowed to see the inside of the store with its background. After 1955, the showcases have become a transparent shell, and today, the showcases are predominantly designed as transparent to perceive the interior (Melikoglu, 2008:36).

From the mid-18th century until the beginning of the 20th century, architectural styles such as Georgian, Victorian and Edwardian, which dominated the window display designs at that time, were followed and developed accordingly. However, despite the details changing according to the styles in these periods, the proportions and basic principles in the designs were not abandoned (Melikoglu, 2008:37).


The evolution of window design according to architectural styles ( URL 74 )
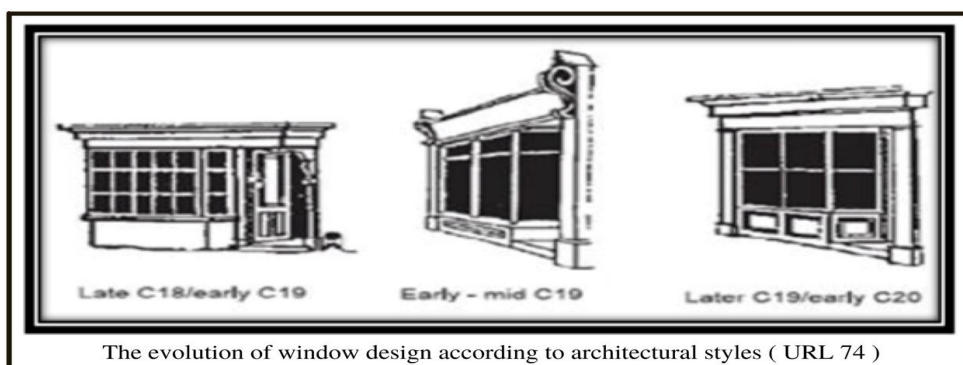
Figure 44: The Evolution of Window Design According to Architectural Styles

In the 19<sup>th</sup> century, the dimensions of the showcases reached the maximum level with these opportunities provided by technology.



Example of 1909 storefront（URL 75）

Figure 45: 1909 Storefront of Auerbach's Department Store in Salt Lake City, UT



Example of 1918 storefront（URL 76）

Figure 46: Storefront Window From 1918

In these showcase examples from the 1930s, the display is usually made by fitting as much product as the showcase can take. Images related to the product are placed in the background, and products are exhibited by placing them on mannequins and on the floor of the showcase.



Example of 1934 storefront（URL 77）

Figure 47: Window Display Samples From 1934



Example of 1938 storefront（URL 78）

Figure 48: Pedestrians Window-Shopping at Ritts, A Women's Clothing Store, at 97 Rideau Street, Ottawa, Canada, 1938

It has been discovered that there is a startling dearth of literature on the state of window display between 1940 and 1970. This data was thought to have been lost for three reasons. Various areas of the social environment were hampered by the outbreak of WWII. Consumers were less willing to receive and embrace advertising and promotion information from fashion stores throughout the war and after recovery era. The peripheral variables that contributed to the advancement of window display design were also impacted by WWII.



Example of 1958 storefront ( URL 79 )

Figure 49: Myer Department Store Window Display. Melbourne, Victoria, October 1958

In 1962, Liberty in London had a minimal approach to their shop displays, which increased their sales.



Example of 1962 storefront ( URL 80 )
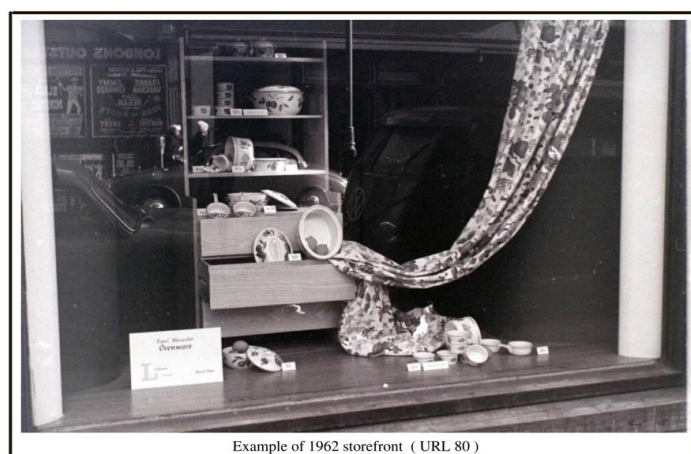
Figure 50: Liberty's Window Display – 1962

After the 1980s, the fashion industry became a difficult business, it required new sales types with the increase of technological developments, as well as the manufacturers and salesmen constantly making different and different adjustments to keep up with the increasing segmentation. Furthermore, in 1990s, with the development of technology and the emergence of super brands such as Gucci and Prada, showcases have begun to be used as propaganda machines. These brands have placed television screens in their showcases, where they broadcast photographs of famous models and fashion show images printed on large and glossy paper, thus creating an ambiance (Morgan, 2008).
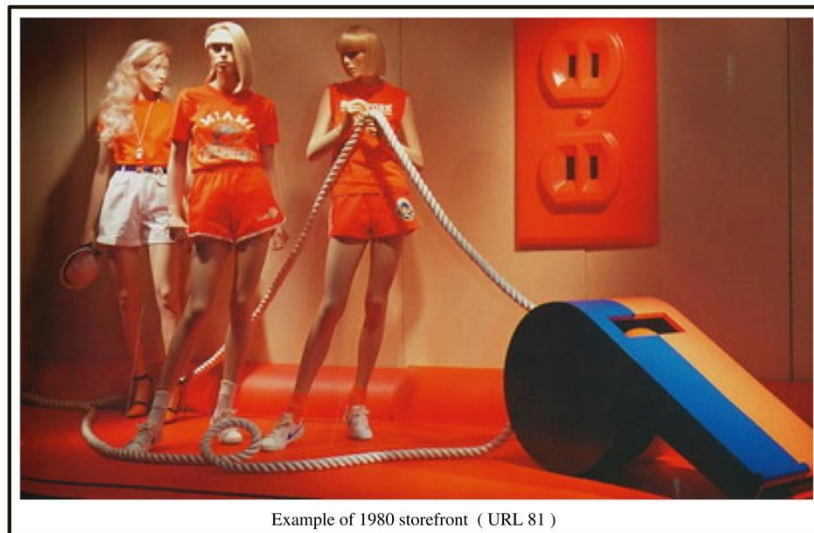


Example of 1980 storefront ( URL 81 )

Figure 51: Window Display From 80s

In this context, the examples of showcase design, which started with the 1900s and adopted a more fictional design in the following years, can be seen in the sample images. While exhibiting in line with the images of the brand and the product groups offered, fictional design is made, and the window display design examples given between 1900 and 2000 can be shown as an example for this definition.

Fashion retailers have been split into three categories based on the segmentation of their target customers: upper-market retailers, such as Selfridge Co and Harvey Nichols, high street retailers, such as H&M and TOPSHOP and discount stores, such as Outlets and Next Clearance. Similar product categories are increasingly being seen in stores by customers, which may decrease their interest in that store, as trend information is more likely to be shared by all sorts of retailers, and high-street businesses appear to be more flexible in reflecting trend features.

As quoted by Virgina (1996, cited by Frings, 1996):

> *"Store windows as well as interior displays attracts, compel, and persuade in a subtle or not so subtle fashion... A good presentation can and shall stop you, get your attention, and even make you smile. In a very broad sense, visual presentation not only helps to sell the merchandise itself but the store as well. It becomes a part of the store's personality and is one of the reasons for returning to a store time and again."*

This was, perhaps, the first rather comprehensive illustration of the function of window display. It gave a wide grasp of the purposes of window display, with a focus on using presentation to appeal to consumers and improve persuasion and appeal. Researchers, like Drake et al., 1992 and Park et al, 1986, have also looked into using window displays as a kind of advertising to reach out to customers.



Example of 1962 storefront ( URL 82 )

Figure 52: A Barneys Christmas Window is Seen as Part of the World Fashion Window Displays During December 2015 in New York City

A store's window display is crucial, whether it's in a shopping mall or on the street. Window displays, develops as a result of a combination of ornamentation, tiny architectural details, lights, sculpture, photography and marketing. They must define a brand's reputation in order to entice shoppers into a shop. Retailers are increasingly realizing the value of window displays as the store's first point of interaction with customers. The distinctiveness of window displays rests in the fact that they combine art, design, and marketing strategies (Drake et ai, 1992) to have a significant impact on the identity and overall image of the shop behind them (Park et al., 1986).

## 3.2 The Importance of Window Displays in Retail Business

A window display is more than just a merchandising display. It's a one-of-a-kind method of marketing. It is, as previously indicated, the first point of interaction between the store and the customer. It defines the store and gives the customer a notion of what the store is all about. It decides whether the customer will enter the store or leave. It's a useful tool to utilize when the store's image has to be updated. Window displays can be used to showcase seasonal items. In addition, the age or economic range of customers that the store caters to might be conveyed through the window display.

Done properly, a window display can draw in more customers than a billboard or a television commercial. Moreover, it has the potential to attract the proper clients. To put it another way, the window display serves as a filter. Only consumers who have a good sense of what things are available and are interested in purchasing them visit the store. Salespeople save a lot of time and energy because they don't have to focus on customers who are not likely to buy. Customers' attention is attracted and maintained by retailers who are able to attract and maintain it. Window displays that are unique

and effective are crucial in this regard. It is necessary for all types of stores in today's world, from the tiniest to the largest.

What distinguishes a store from others? A customer's first impression of a store is based on its window displays. People will pass by without stopping to see what else the store has to offer if there isn't an appealing display. They can, on the other hand, attract new customers by constructing a window display that truly distinguishes your store.

The following are some of the advantages of a window display:

Advertising promotions: From special holiday offers to end-of-season sales, a window display can be employed for a variety of reasons. New promotions and opportunities to display new things help keep the display from becoming stale and outdated as the market changes throughout the year.

Demonstrating the brand: A window display can convey what a store's brand stands for as well as the type of experience your clients can expect from its products.

## 3.3 Emerging Trends

Window designers are now experimenting with different approaches in order to grab and hold customers' attention. The use of smell is one of these concepts. In biscuit and cake shops, through pipelines, the windows are connected to local bakeries. The aroma of fresh bakery products is released whenever a customer glances at the window display. Similarly, the fragrance of freshly laundered clothes is increasingly being used by apparel companies to create window displays. Motion is being used by certain retailers to entice clients.

Oh and Petrie (2012) provided the following recommendations to improve the efficacy of window displays:

- Instead of a haphazard arrangement of products, a window display focused on a specific theme would be more effective.

- In comparison to a busy display, a simple and minimalist one would be considerably more effective and aesthetically appealing.

- To minimize monotony, the display should be altered from time to time.

- To make the presentation more effective, bright lights can be used. Individual components in the show can be emphasized with individual lights, making the display more compelling.

- The window display's appeal would be greatly enhanced if the colors and shapes were coordinated properly.

- The window display should coordinate with the rest of the store's exhibits. Moreover, it should also be representative of the store's merchandise.

- The most interesting window displays create a theme. Fall foliage behind sweaters and jean-clad mannequins clutching books is one of the most attractive window displays. Other frequent topics include holidays such as Christmas and Valentine's Day, as well as new or popular items.

- A window display's theme should correspond to the merchandise available within the store so that customers know what to expect. At least once a season, window decorations are altered. It takes a lot of practice to make displays that are both innovative and not too flashy. A window display's overall appearance should reflect the store's personality while promoting the things it sells (Bell and Ternus, 2011).

## 3.4 Types of Window Displays

The most significant aspect of a store's entire visual merchandising system is its window displays (Diamond and Diamond, 2007). they frequently influence whether or not passers-by enter a business. As a result, the message conveyed should be prepared with the target client in mind in order to deliver relevant content tailored to them (Christopoulou, 2011).

They are a vital instrument for generating interest in a company and its items when used appropriately, and they set the tone for the retail experience that will be offered inside when used correctly (Portas, 1998). To encourage visitors into their establishments, all types of retailers need to have eye-catching window displays. They thrill customers and can even catch the attention of influential media outlets, allowing them to go viral online (Portas, 1998).

It isn't the case that "one size fits all". Window displays come in a variety of shapes and sizes, and none of them are fundamentally better than the others. The most successful window display is determined by the store.in question – its sector, product offering, customer base, location, budget, the façade and the size of the store, and so on. Before choosing on the right format for their window displays, retailers must consider their brand's identity as well as the individuals they're seeking to reach. Window displays fit into one of the categories described below, and each of these can be customized to meet a brand's individual goals and design preferences. In Table 3, types of window displays was presented with illustrations and examples from global brands.

Table 3: Types of Window Displays

| 1.FLAT WINDOW DISPLAY | | |
|---|---|---|
| Flat window displays are the showcases in which the shop window is flat and in line with the entrance door. Flat window displays are generally preferred by the stores with a small area and mostly for the products called convenience goods. Since the horizontal space is limited in the showcase, vertical display is generally used. These are the showcases of pharmacies, florists, newsstands. |  |  Window display of Gucci Unveils Pre-Fall Windows May 2, 2016 ( URL 83 ) |
| **2. ARCADE WINDOW DISPLAY** | | |
| Arcade window displays left in the transition hall between the pedestrian sidewalk and the store entrance door. The shape of the hall can be designed as flat or indented according to the interior space or design of the store. By taking the consumer away from pedestrian traffic, it ensures that the products on display are perceived in a more comfortable environment. |  |  Window display of London Burlington Arcade ( URL 84 ) |
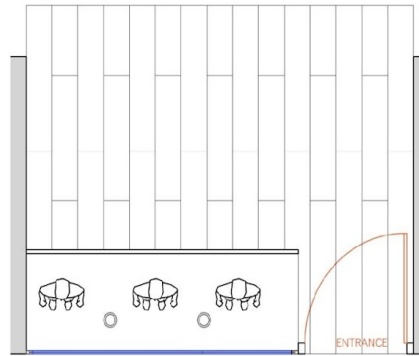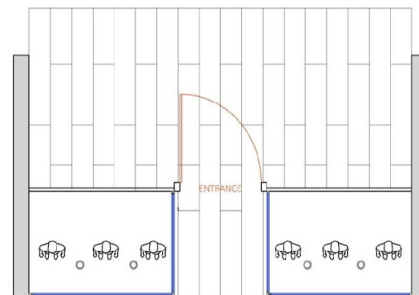
## 3.CORNER WINDOW DISPLAY

Corner window displays are the types of showcases formed by the combination of the two facades of the stores.

These allow people to view the products from two sides in the store located at the corner of the building, and that can be formed by pulling back the store entrance door and creating an entrance hall.

In general, it attracts the attention of consumers more easily, as it addresses both directions.
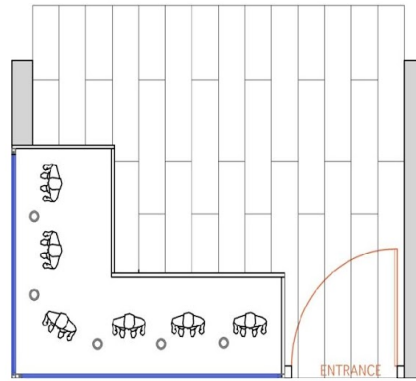


Window display of Miu Miu - Vienna, Austria ( URL 85 )

## 4. CLOSED WINDOW DISPLAY

Closed window displays are wide glass panels on the front and back walls.

The display is separated from the rest of the store by solid walls or screens.

These walls might be permanent architectural elements of the store or temporary promotional projects.

This style of display is ideal for brands who wish to focus customers' attention solely on the products on exhibit, or installing graphic displays and signage.
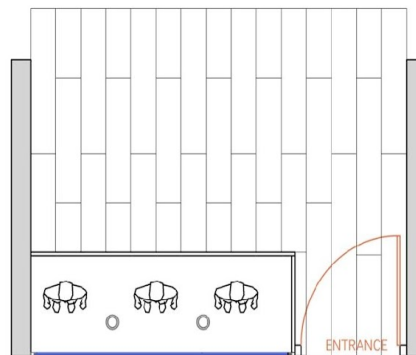


Window display of Versace: Fall / Winter 2019 ( URL 86 )

## 5. OPEN WINDOW DISPLAY

Open window displays are there is no walls or screens behind open window displays, allowing shoppers to see right through them and into the store beyond.

The atmosphere and bustle of a store are allowed to flow into the window area, generating excitement and mystery among passers-by.

This form of display is especially useful for businesses who provide in-store experiences and spend a lot of money on visual merchandising efforts on the shop floor (Pegler, 1994).
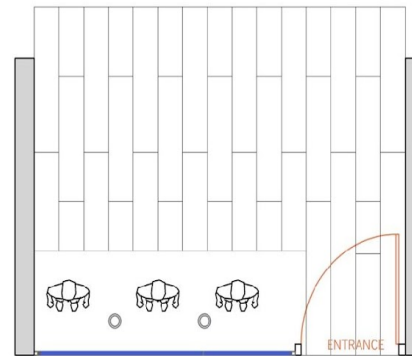


Window display of Ted Barker ( URL 87 )

## 6. SEMI - CLOSED WINDOW DISPLAY

Passers-by can see some aspects of the store while others are hidden behind these displays.

They combine the controlled display of closed windows with the welcoming impression of open windows by using a partition wall that only rises to a fixed height above floor level.

Free-standing TFS frames and images can be used to build affordable and customizable semi-permanent screens.
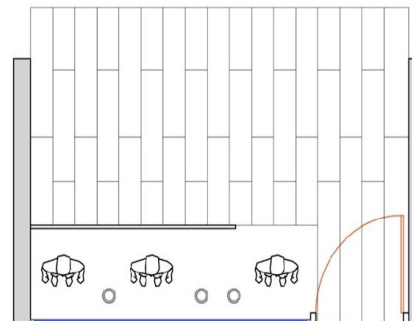


Window display of Anthropologie store ( URL 88 )

# 7. ANGLED WINDOW DISPLAY

Angled window displays are although angles away from the sidewalk contour break up the monotony.

An angled-front store's doors or windows may have asymmetrical designs or symmetrical looking at a certain angle in the street, avenue, or shopping mall corridor.
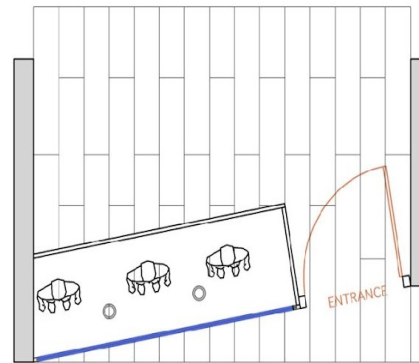


Window display of Apple store ( URL 89 )

# 8. SHADOWBOX WINDOW DISPLAY

The size of these displays is usually smaller than that of different kinds of displays.

They're box-shaped windows that sit in storefront recesses and are available in a variety of sizes frequently employed by jewelry and cosmetics businesses to draw attention to small, intricate objects that might otherwise be lost in bigger displays.

Because they are usually only seen by one person at a time, they help to create an intimate atmosphere.
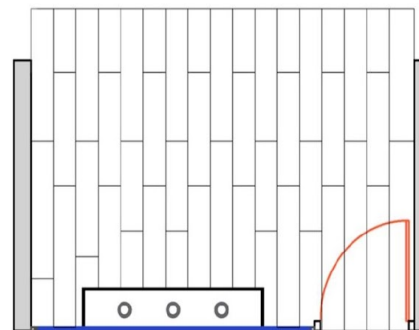


Window display of Cartier store ( URL 90 )

# 9. ISLAND WINDOW DISPLAY

These are the window displays that are consisting of surfaces that belong to them, independent of the store.

They are used to be formed when the store does not have an exhibition volume in its own architecture or because the store wants to provide information outside of its own location.

Island displays are often made out of a set of floating shelves in the middle of a room, allowing customers to stroll around the entire display and observe things from every perspective.
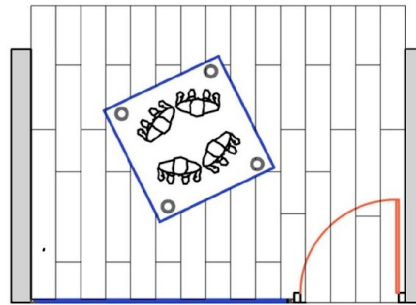




Window display of Homme Paris, France ( URL 91 )

## 3.5 Classification of Window Display as a Transitional Space

Lewison (1998) characterizes window displays as *"non-personal presentations and exhibitions of merchandise together with rated information"* (cited in Nobbs et al., 2015:6). And they are often thought to be both consumer-facing and aesthetic (Nobbs et al., 2015).

Window displays are frequently the initial point of contact between a customer and a store (Pegler, 2011), and they have typically used some of the fundamental visual merchandising aspects. including, layout, theme, light, and color (Bannerjee and Yadav, 2012; Pegler, 1998; Nobbs, Foong and Baker, 2015). A window display not only serves as the first point of contact between a company and a customer, but it also serves as the beginning point for the complete shopping experience.

Store window displays are an important aspect of the consumer's shopping experience (Park et al., 2014) and hence have a direct impact on customer behavior (Mower et al., 2012). "They serve many purposes like, making it easier for customers to identify the store and its products, and to persuade customers to adopt shopping attitudes" (Beman, 1992).

The classification of window displays can be done based on a variety of criteria. This would help to interpret window display designs based on the constraints given below. However, the study examines the different types of window displays that are designed according to their types of window display, typology of the entrance including entrance placement and the door material. How window displays positioned in the store design, like a threshold, border and transitional space will also be investigated.

In this study, cases are classified as shown in Figure 53.
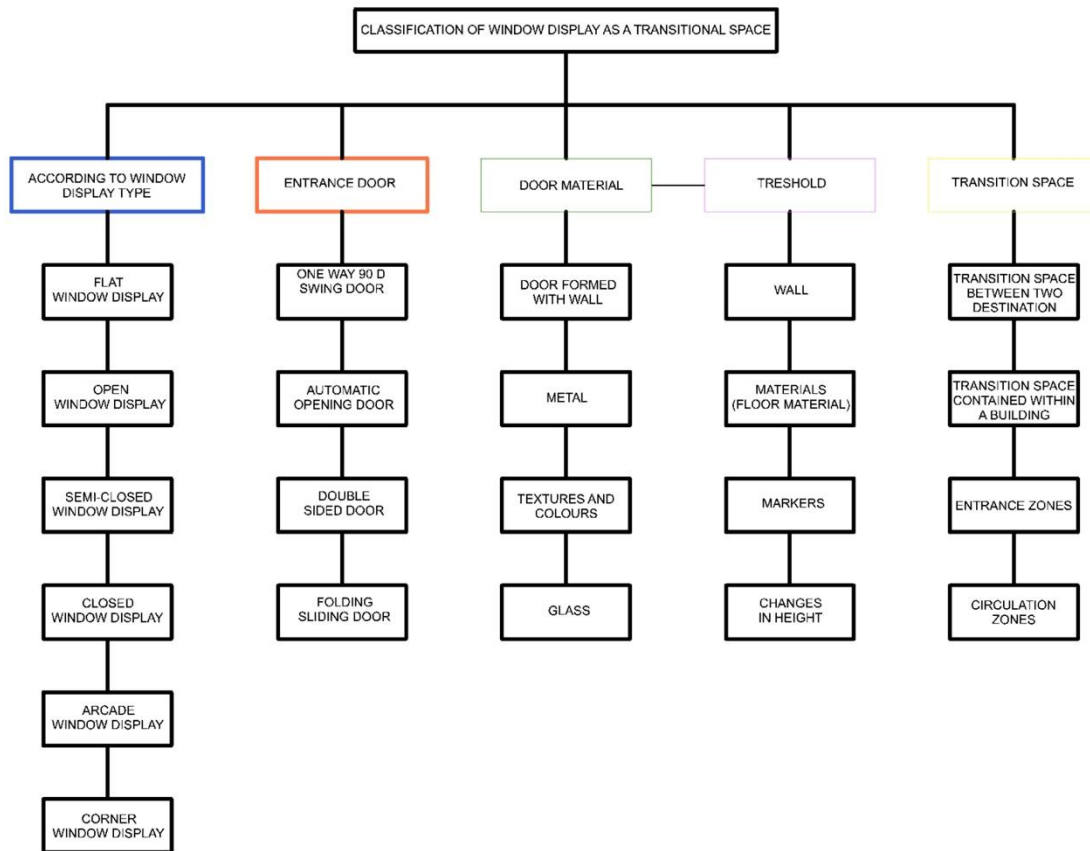


Figure 53: The Whole Classification Style

**Window Display Types:** In the clothing section, there are four major types most used: flat, arcade, closed and corner windows (Caliva et al., 2019). In flat window, the door and display window are on the same level, and the door is on the right or left or in the middle. In general, most of the stores use this display type. In arcade window, the showcases of the shops, which are entered between the pedestrian sidewalk and the entrance door, through the lobby, which is the front of the showcases on the right and left, are called arcade displays. Closed window look like a room and are the displays that best reflect the concept in the showcase. Corner window; the shops located at the corners of the buildings, it is the type of showcase that is on the corner with two separate facades, where people passing by can perceive the showcase in the best way.
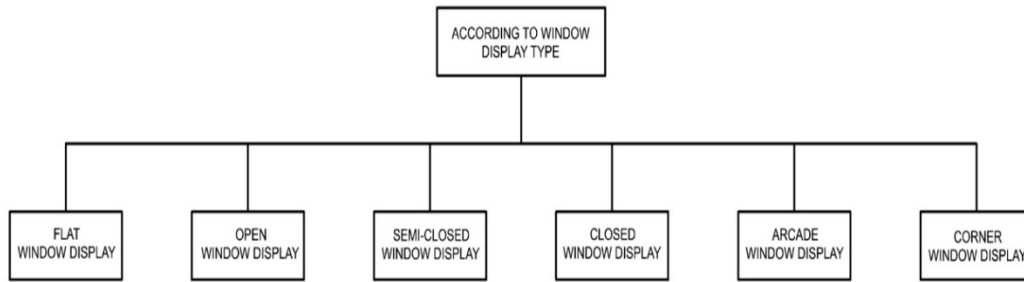
Figure 54: Classification According to Window Display Type

**Threshold:** The point where one space stops and another begins is known as the threshold. The threshold is important for the transition and connection between areas with different territorial rights. Spatial thresholds create a place for meeting and relationship between spaces of different orders (Perinçek, 2003). In this classification, threshold can be created through changes in level, material and volume.
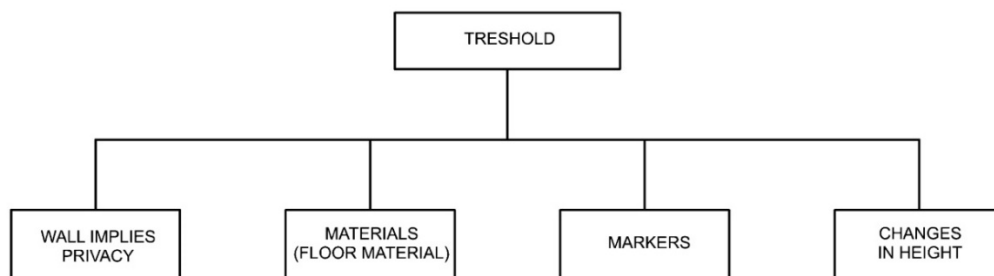


Figure 55: Classification According to Threshold

**Typology of Entrance:**

Entrance Door: Entrance doors, can be in various forms such as hinged or pumped, single or double wing, automatic or manual. In this classification, there are four major types commonly used in clothing section; one way 90-degree door, one way 180-degree door, both ways opening door and sliding door.
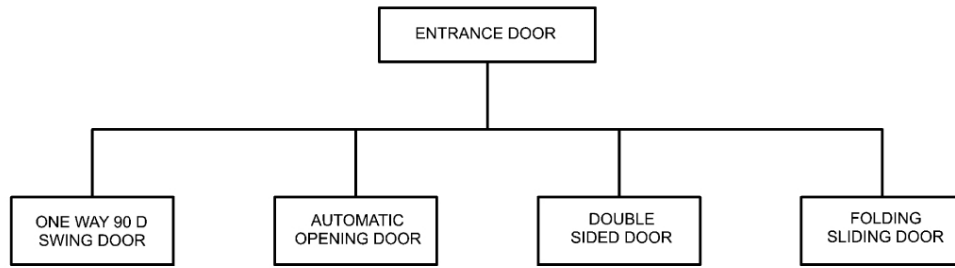
Figure 56: Classification According to Entrance Door

Door Material: The door means the opening of the compartment that is passed while entering and exiting from one place to another. The door acts as a curtain between people's outer world and their personal world. In this classification, the doors can be made of from wood, metal, bamboo and many other materials and designed and positioned in different ways according to the functions of the space.
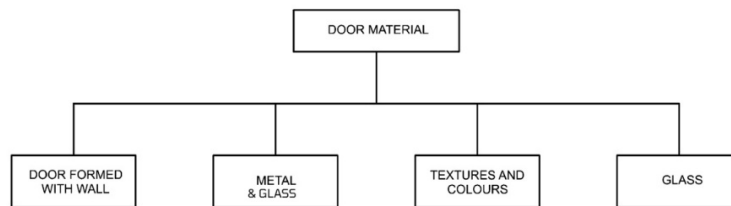


Figure 57: Classification According to Door Material

**Transitional Space:** A transition space is a place where you can experience both the inner and outer worlds; it's also known as a third space. It's referred to as a 'buffer zone,' or a transition from inside to outside. In this classification, transitional space can be formed in a different way according to my research.
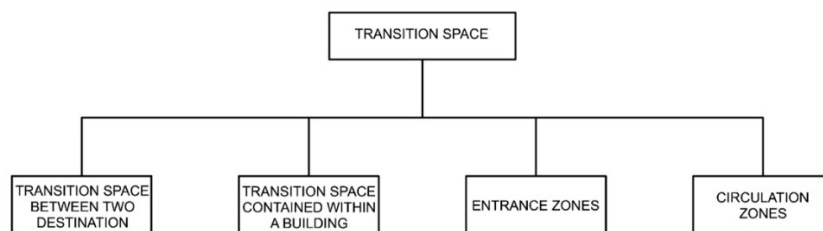


Figure 58: Classification According to Transition Space

# Chapter 4

# EVALUATION OF A TRANSITION SPACE "WINDOW DISPLAY" CASE OF NICOSIA, DEREBOYU

## 4.1 Methodology

In the literature research, it has been determined that the most used research methods to study window displays are the survey and the observation method (Ailawadi et al., 2009). Furthermore, it has been concluded that the surveys are mostly made on customers and not on brands (Chun, Kwok and Tamura, 2004). An appropriate research methodology, based on nature of this study, was necessary to gather the data needed. Given the uniqueness of this field of research, a qualitative method was conceived to achieve the essential data. In conducting this research method, it is aimed to explore the different types of window displays and relate them as a transition space. In this sense, to achieve the aim of this study, observation was deemed as the most suitable qualitative research method.

Particularly, this research aims to contribute to the literature specifically by providing an insight as to why window display is important in store design and how they positioned as a provision of transition stage from exterior space to interior space.

## 4.2 Research Design

This study is a type of research that analyze and synthesize the different types of window displays with existing retail stores. After research questions were determined according to the research aim and objectives, the data is collected through analysis of

the current literature conducted on transition space and window display and observation of a field study step by step: 16 retail stores were selected and categorized according to their types of window display, typology of the entrance including entrance placement and the door material, the position of window displays in the store design, like a threshold, border and transitional space.

**4.2.1 Data Collection Technique**

In this research, secondary research was carried out to provide a theoretical foundation. A Secondary data contains both raw data and published materials such as books, journals, and newspapers (Sargeant, 2012). The secondary research carried out for this study intended to provide a foundation to know what has been done in this research field. The information gathered from secondary sources was subsequently compiled into the literature review.

A detailed literature review was applied, initially, to attain a holistic view of the concepts of window display and transition space. Then, a theoretical background was provided for defining these concepts. After suggesting a potential definition of the transitional space and window display in theory, primary research was carried out to collect a new and original data. Primary data involves new and original data to answer a particular question or define a specific problem when the secondary data is unavailable/inappropriate. Since this research is dedicated to contributing to literature by providing a subjective approach, the most appropriate research design for this subject was qualitative research. To achieve the aim of this study, observatory method was deemed as the most suitable qualitative approach in order to explore the different types of window displays and relate them as a transition space. This required an analysis of the window displays themselves in terms of types of window display,

typology of the entrance and transitional space. It was aimed to examine how varied elements could come together, and what type of experience would ultimately result from this union. In this sense, the elements of qualitative research method were employed in preparing for and carrying out the observation of the field study that accompanied this research. The summary of data collection methods used are shown in Figure 59.
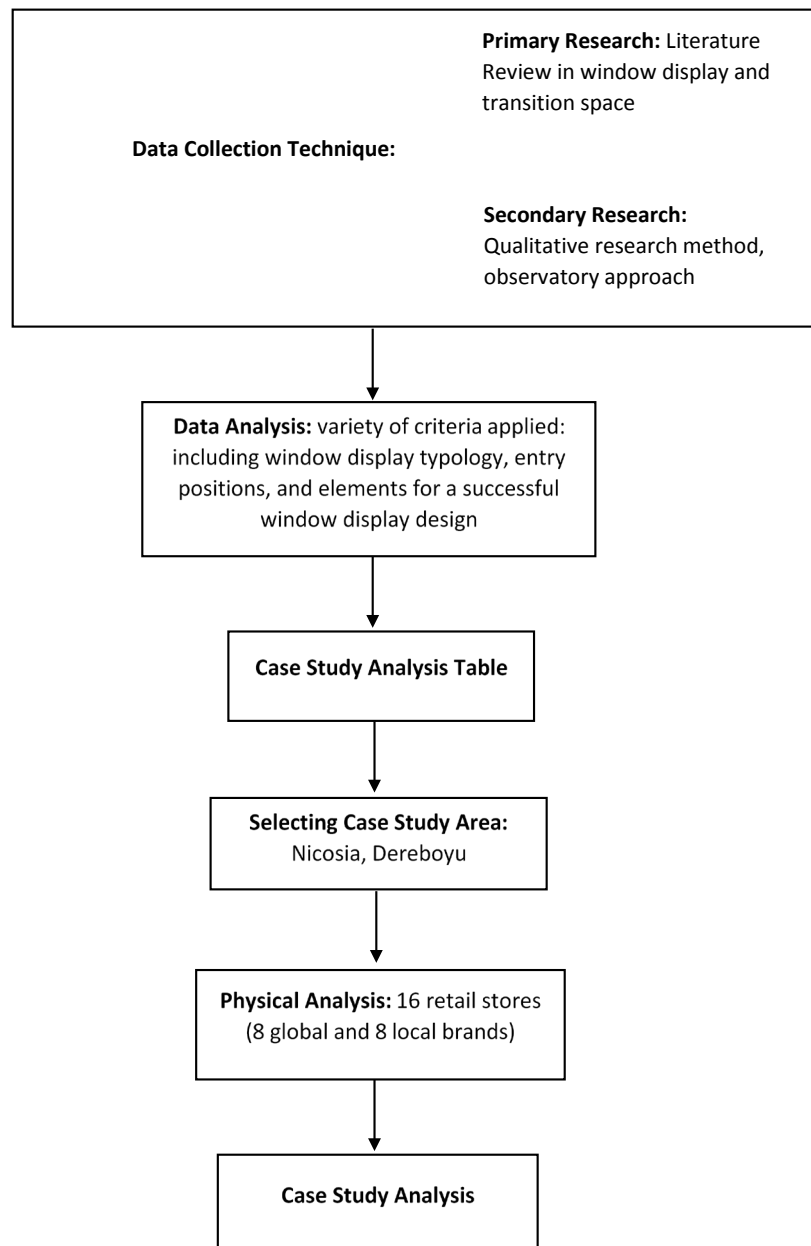


Figure 59: The Summary of Data Collection

**4.2.2 Data Analysis Technique**

In this research, visual documentation was employed in documenting the material elements through the pictures of retail stores in Dereboyu street. This kind of documentation can act as a point of reference for future reason in the event that the study field changes.

Since observatory approach was used for this study, observations were mostly focused on retail businesses, with particular attention paid to the kind of window displays they had, entrance placement and the door material, and transitional place. This included a closer examination of the physical characteristics of these stores, their fenestrations, and their interactions with pedestrians, as well as the materials and placements of doors, and the transitional space character of these stores. Field notes and visual documentation in the form of images were used to ensure extensive documentation of these facts. Occasional excursions to the case study region were undertaken during the research, and on these visits, observatory documentations, including the shooting of images, were made.

Then, for each of the stores, the acquired data was carefully evaluated (both global and local brands). The data was analyzed using a variety of criteria, including window display typology, entry positions, and elements for a successful window display design.

To evaluate the data, a set of tables was created of each store. The tables consist of two parts: in the first part, retail stores have been analyzed in terms of their structural approach. In the second part, type of window display is identified which have been categorized into four as flat, closed, arcae an corner window display. Then the

typology of entrance has been analyzed according to entrance placement and door material type. At the end, window display is classified according to transition space type which are threshold, entrance typology.

**4.2.3 Selecting Nicosia, Dereboyu for Case Study Area**

16 retail stores are selected from Dereboyu Street, Nicosia. Dereboyu Street, as the main street of Nicosia, has the greatest potential to be the most lively and vibrant public open space in Nicosia and Northern Cyprus in general. It is worth mentioning that there are various design and construction flaws along the street. Dereboyu Street can be used for a variety of activities such as shopping, walking, sitting, and greeting. The street sees an influx of people (visitors, local residents, and tourists) on a regular basis because it is a heavily commercialized neighborhood with a transit route passing through it. Today, the business activity on Dereboyu Street include a large number of retail stores. The purpose of this study was to learn more about the characteristics of the window displays at both local and global brand retail businesses.

**4.2.4 Physical Analysis**

Sixteen (16) retail stores were visited in the field exercise constituting of eight (12) global brands and eight (4) local brands. Table 2 shows the names and numbering of the retail shops analyzed.

Table 4: List of Retail Stores

| RETAIL SHOPS | | | |
|---|---|---|---|
| 1 | PENTI | 2 | MANGO |
| 3 | B&G STORE | 4 | TUDORS |
| 5 | PUMA | 6 | SARAR |
| 7 | VANS | 8 | TOMMY HILFIGER |
| 9 | IPEKYOL + TWIST | 10 | YARGICI |
| 11 | NINE WEST | 12 | NOVITA |
| 13 | GARDEROBE | 14 | PODIUM |
| 15 | PIASSA | 16 | ARMANI EXCHANGE |

In order to understand the physical nature of the street, the research involved the map of Dereboyu Street (Figure 60) that shows the location of the 16 different retail stores (4 local and 12 global brands) that were selected for this analysis.

Although Dereboyu Street has opportunities like strolling and shopping lined with various retail stores such as fashion stores, cinemas, restaurants, etc., while restaurants are located at the beginning of the street, there is a concentration towards the end of the street in the i and global retail stores. Therefore, the analysis is based on the local and global retail stores which are locate toward the end of the street.



Figure 60: The Map that Shows the Location of the Retail Stores Along the Dereboyu Street

### 4.2.5 Case Study Analysis

To evaluate the data, a set of tables was created of each store (Table 3). There are two sections to this: the first part, retail stores have been investigated in terms of their structural approach. In the second part, type of window display is identified which have been categorized into four as flat, closed, arcade and corner window display. Then the typology of entrance has been analyzed according to entrance placement and

door material type. At the end, window display is classified according to transition

space type which are threshold, entrance typology.

Table 5: Case Study Analysis Template

| CASE STUDY | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: | | | | ENTRANCE DOOR | | | |
| STORE NAME: | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | |  |  |  |  |
| | | | | DOOR MATERİAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | |  |  |  |  |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WİNDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
|  |  |  |  |  |  |  |  |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
|  |  | | |  |  |  |  |

## 4.3 Findings

**Case Study 1 – PENTI**

**Store Name: PENTI**

According to the findings obtained from observations, semi-closed window display is used in Penti store. The semi-closed window display allows passers-by to see some elements of the store. The entrance door is an automatic opening door with a metal thin framed glass door. On the front facade the gray color created a wall effect, and it creates threshold in front of the store. The ceramic and protrusion outside the store have created a perception of threshold. Consumers pass a threshold through the store; therefore, the findings show that window display is used as a threshold.
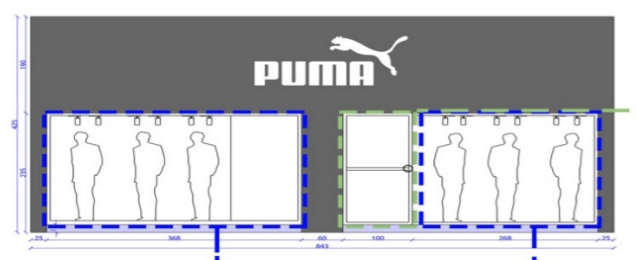
Table 6: Case Study 1 Analysis
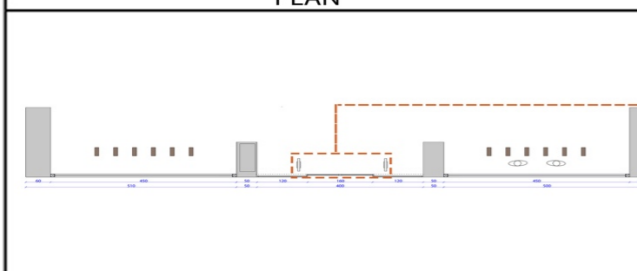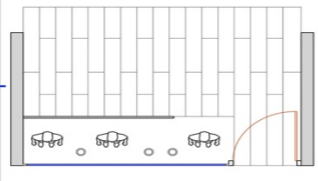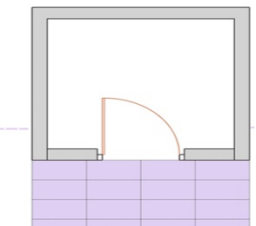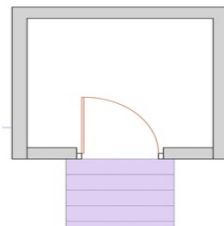


| CASE STUDY 1 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: PENTİ (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |

**Case Study 2 - MANGO**

According to the findings, semi-closed window display is used in Mango. Passers-by can see some aspects of the store while others are hidden behind the semi-closed window display. The entrance door is an automatic opening door with a metal thin framed glass door. The ceramic used outside the store and the altitude have created a perception of threshold. Consumers pass a threshold whilst entering the store; therefore, it is resulted as, in this store the window display is used as a threshold.
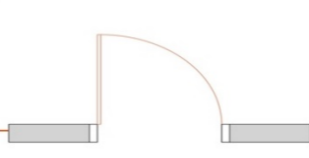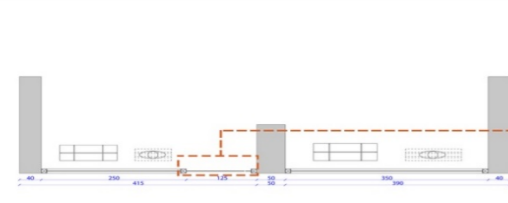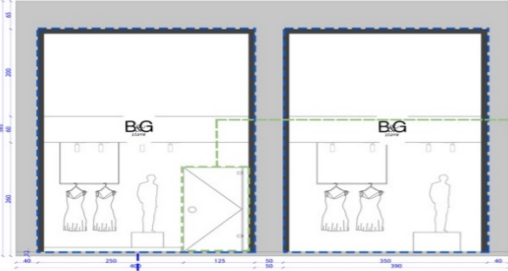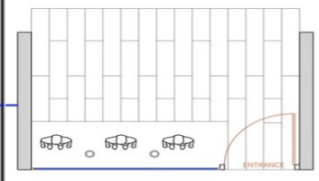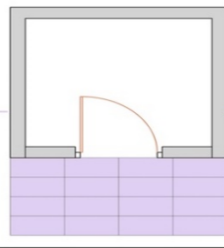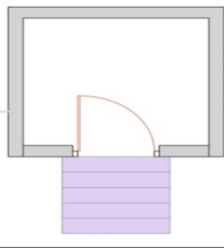
Table 7: Case Study 2 Analysis

| CASE STUDY 2 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: MANGO (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | |  | | |
|  | |  | | | | | |
| | | | | DOOR MATERİAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
|  | |  | | | | |  |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | |  | | |  |  | |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

**Case Study 3 - B&G Store**

According to the findings, open window display is used in B&G Store. Because there are no walls or screens between the window display and the store beyond, shoppers may see straight through it and into the business. A glass, 90-degree single opening door is used as the entrance door. The ceramic used outside the store and the altitude have created a perception of threshold. These kind of barrier spaces located for separating the volumes between the store and street create a perception of threshold. The findings show as, in this store, the window display is used as a threshold.
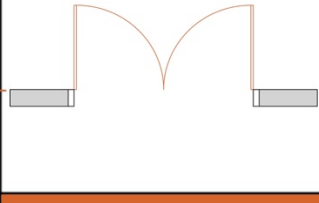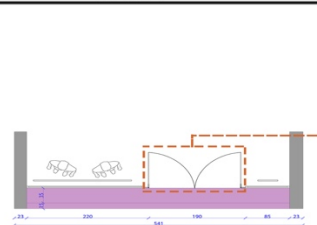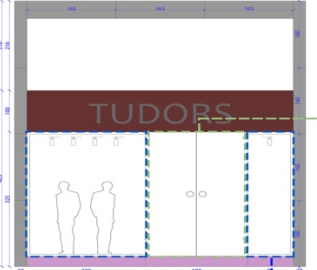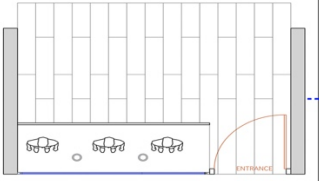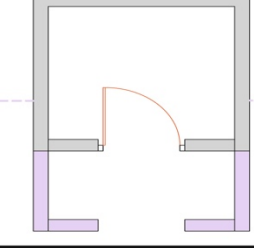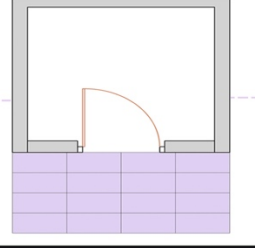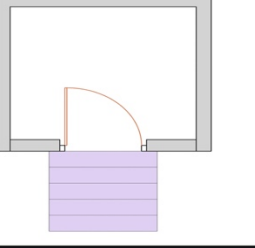
Table 8: Case Study 3 Analysis



| CASE STUDY 3 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATION: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: B&G STORE (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | DOOR MATERIAL | | | |
| FRONT VIEW | | PERSPECTIVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDING TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERIAL (FLOOR MATERIALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |

**Case Study 4 - TUDORS**

According to the observations, flat window display is used in Tudors. Since Tudors has a small area in store, it has made the area inside the store look more comfortable by using flat window display. As the entrance door, a glass double-sided door is used. The ceramic used outside the store and the application of a 20cm step have created a perception of threshold. In this store, the window display is located as a threshold

Table 9: Case Study 4 Analysis
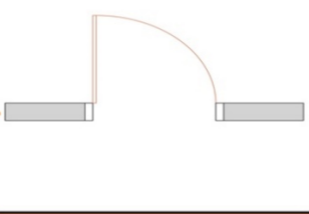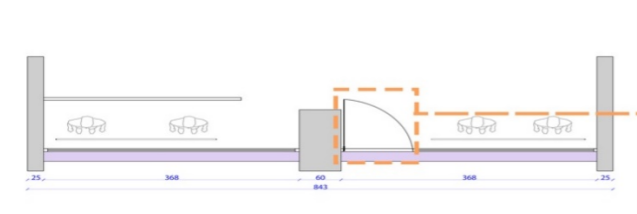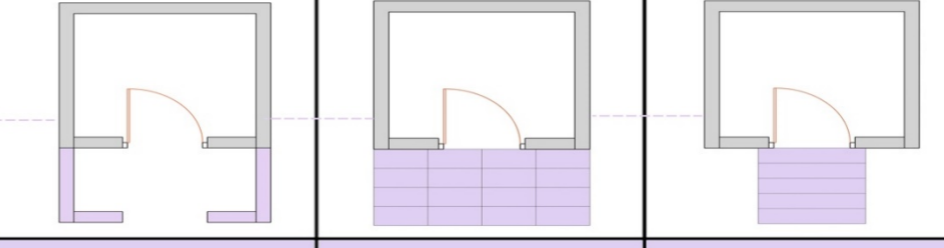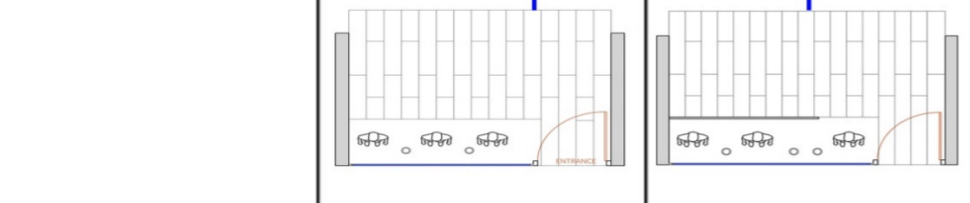
| CASE STUDY 4 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: TUDORS (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | |  | |
|  | |  | | | | | |
| | | | | DOOR MATERİAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
|  | |  | | | | |  |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
|  | | | |  |  |  | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

**Case Study 5 - PUMA**

According to the findings obtained from observations, both open window display and semi-closed window display are used in Puma. Since Puma has a small area in store, on the one hand it has made the area inside the store look more comfortable by using open window display, on the other hand, it has used advertising that reveal the identity of the store by using semi-closed window display. On the front facade the black color created a wall effect and it creates threshold in front of the store. One-way 90d swing door with thick framed metal glass is used as the entrance door. The application of a 20cm step have created a perception of threshold. Therefore, the findings show that window display is used as a threshold in this store.
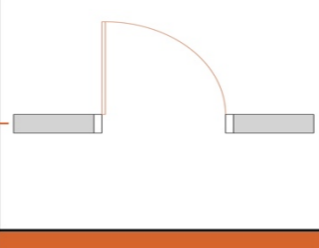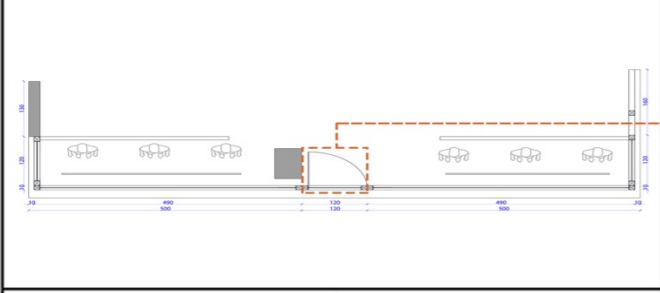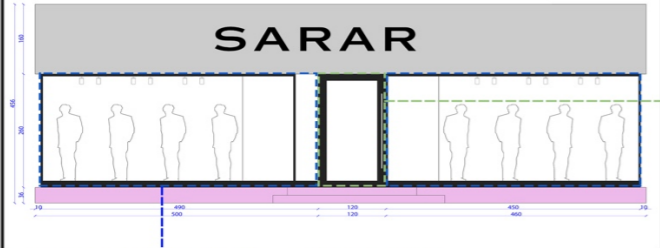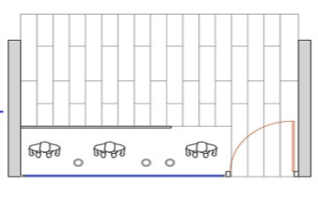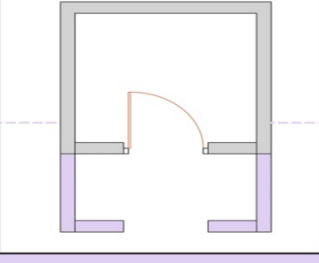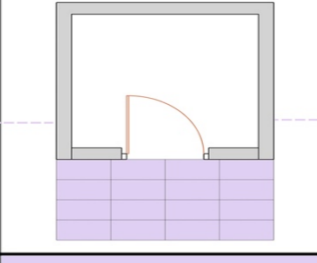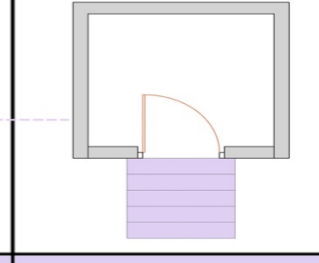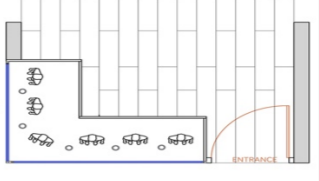
Table 10: Case Study 5 Analysis



| CASE STUDY 5 | | | | TYPOLOGY OF ENTRANCE | | | |
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: PUMA (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |

**Case Study 6- SARAR**

According to the findings obtained from observations, semi-closed window display is used in Sarar. By using semi-closed window display, its goal is to bring visitors' attention to the products on display without being distracted by other displays inside the store. A double-sided door with thick framed metal glass is used as the entrance door. On the front facade the black color created a wall effect and it creates threshold in front of the store. The ceramic and two steps, used outside the store, have created a feeling of threshold. Therefore, the findings show that window display is used as a threshold in this store.
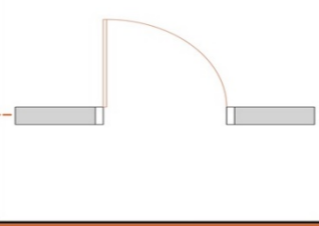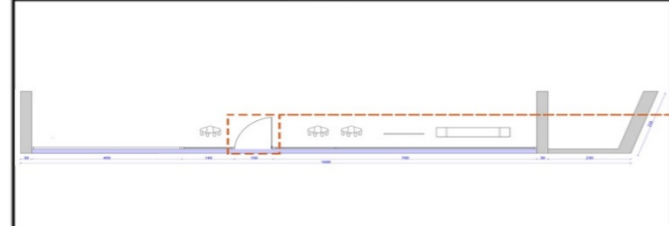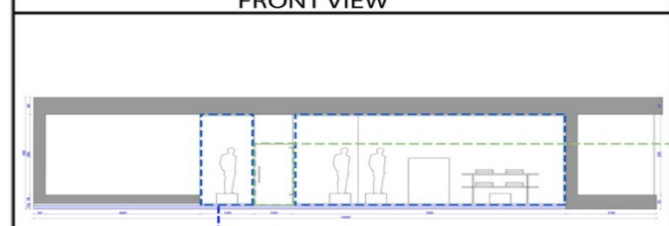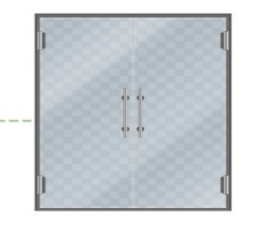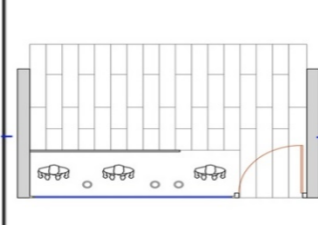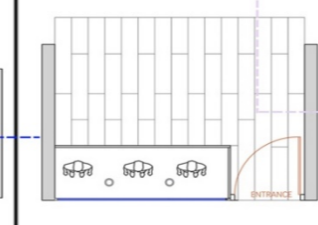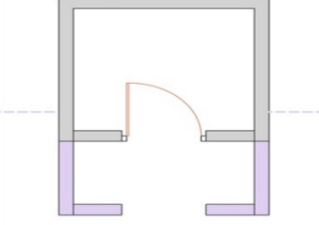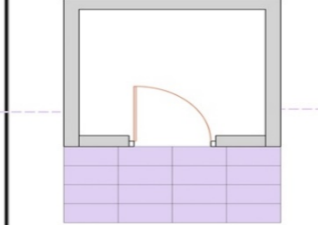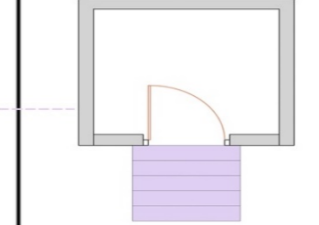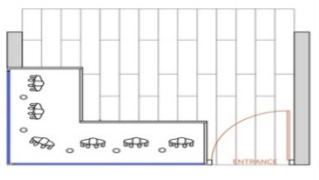
Table 11: Case Study 6 Analysis

| CASE STUDY 6 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: SARAR (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | DOOR MATERİAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | | | | | |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

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**Case Study 7 - VANS**

According to the findings, closed and semi-closed window display is used in Vans. Bu using closed window display, the display is separated from the rest of the store with advertising materials that reveal the identity of the store. A glass, one-way 90d swing door is used as the entrance door. On the front facade the black color created a wall effect, and it creates threshold in front of the store The ceramic used outside the store and the application of a 20cm step have created a perception of threshold. Consumers pass a threshold whilst entering the store; therefore, it is resulted as, in this store the window display is used as a threshold.

Table 12: Case Study 7 Analysis

**Case Study 8 - TOMMY HILFIGER**

According to the findings, both open window display and closed window display are used in Tommy-Hilfiger. By using closed window display, the store has reflected its identity with advertisement-containing visuals that reveal the identity of the store. On the other side, it has offered an ambiance that allows to flow into the window area and create excitement and intrigue amongst those walking by with open window display. Glass, double-sided swing door is used as the entrance door. The ceramic and two steps, used outside the store, have created a feeling of threshold. Therefore, the findings show that window display is used as a threshold in this store.

Table 13: Case Study 8 Analysis



| CASE STUDY 8 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: TOMMY HİLFİGER (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | | | | | |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

**Case Study 9 - IPEKYOL and TWIST**

Since İpekyol and Twist are two brands franchised by the same company, the stores are connected to each other. On the side of İpekyol, both open window display and closed window display are used. By using both open and closed window displays, the store has both reflected its identity, drawn attention directly and exclusively to the products, and created excitement and intrigue amongst those walking by. Glass, automatic door is used as the entrance door. On the other side of the store, which is Twist, open window display is used to reflect the style of the brand and its products and to allow shoppers to see directly through the store. Glass, double-sided swing door is used as the entrance door for Twist. Window display is used as transition space in both İpekyol and Twist. In other words, window display provides a transition from the exterior to the interior space, therefore, it is used as a transition between two spaces.
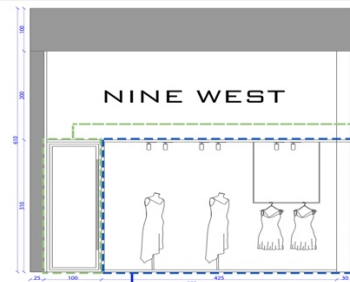
Table 14: Case Study 9 Analysis

**Case Study 10 - YARGICI**

According to the observations, semi-closed window display is used in Yargıcı. Semi-closed window display, used in Yargıcı, allows passers-by to see the products of the store. A double-sided door with thick framed metal glass is used as the entrance door. In this store, window display is used as transition space. It provides a transition from the exterior to the interior space; therefore, the window display is used as a transition between two spaces.
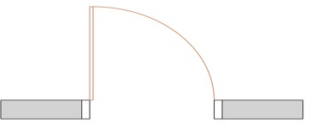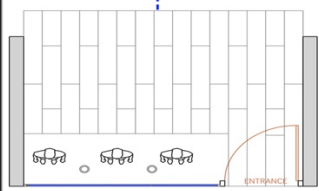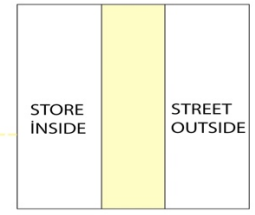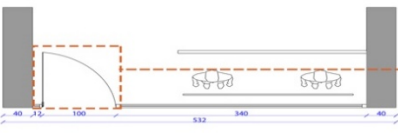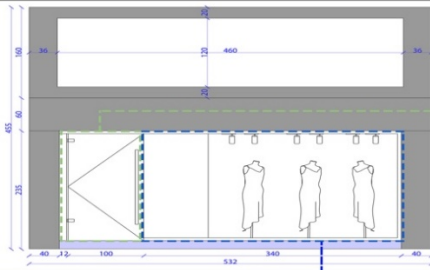
Table 15: Case Study 10 Analysis

| CASE STUDY 10 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: YARGICI (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | STORE İNSIDE / STREET OUTSIDE | | | |

**Case Study 11 - NINE WEST**

According to the findings, open window display is used in Nine West. As there are no walls or screens behind the window display itself means shoppers can see directly through it and into the store beyond. One-single 90d swing door with thick framed metal glass is used as the entrance door. In this store, window display is used as transition space. It provides a transition from the exterior to the interior space; therefore, the window display is used as a transition between two spaces.

Table 16: Case Study 11 Analysis
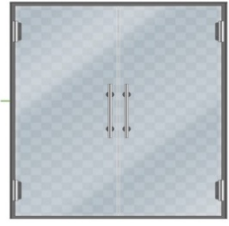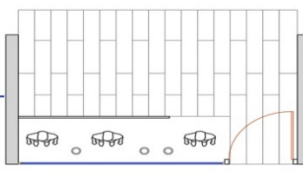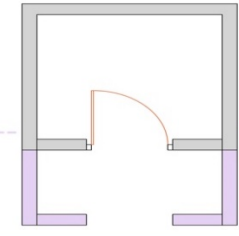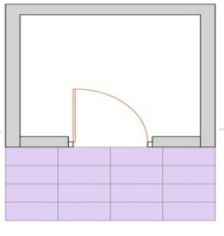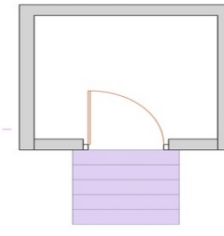
| CASE STUDY 11 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: NINE WEST (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | | | | |
| | | | | DOOR MATERİAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | | | | | |
| ACCORDING TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | STORE İNSIDE / STREET OUTSIDE | | | |

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**Case Study 12 - NOVITA**

According to the findings, semi-closed window display is used in Novita. Although Novita has a small area inside the store, semi-closed window display is used. The products used in the window display allow passers-by to see and have an idea about the products of the brand. Glass, one-single 90-degree swing door is used as the entrance door. On the front facade the black color created a wall effect and it creates threshold in front of the store. The ceramic used outside the store and the application of a 15cm step have created a perception of threshold. Therefore, the findings show that window display is used as a threshold in this store.
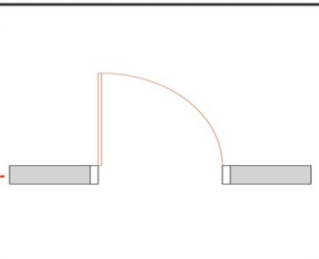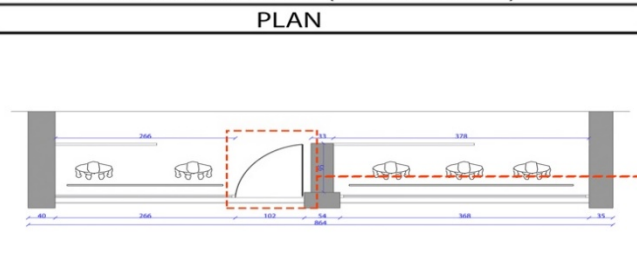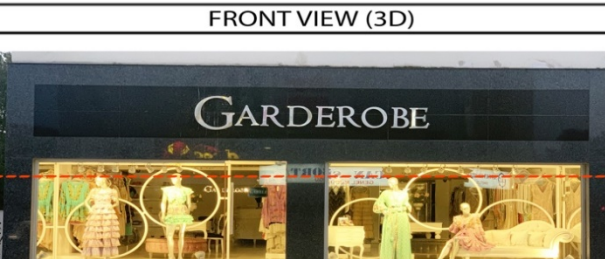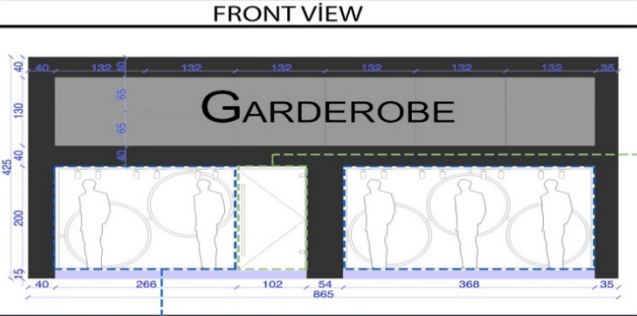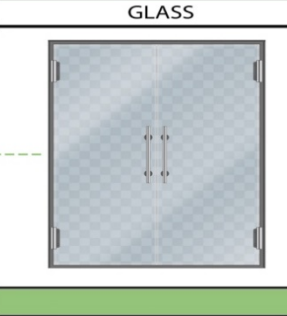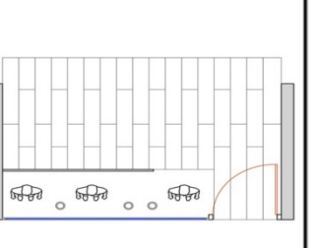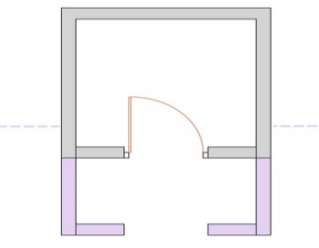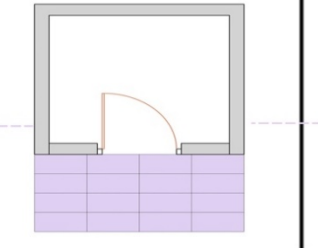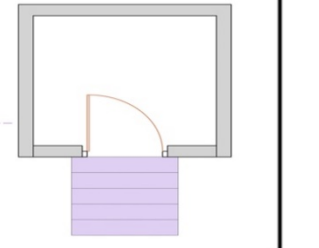
Table 17: Case Study 12 Analysis

**Case Study 13 - GARDEROBE**

According to the observations, semi-closed window display is used in Garderobe. The products used in the window display allow passers-by to see and have an idea about the products of the brand. Glass, one-single 90-degree swing door is used as the entrance door. On the front facade the black color created a wall effect and it creates threshold in front of the store. The ceramic used outside the store and the application of a 15cm step have created a perception of threshold. Therefore, the findings show that window display is used as a threshold in this store.
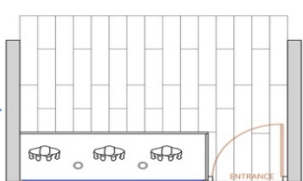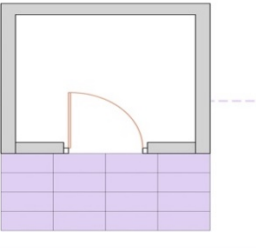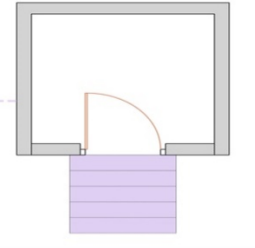
Table 18: Case Study 13 Analysis



| CASE STUDY 13 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATION: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: GARDEROBE (LOCAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | DOOR MATERIAL | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |

**Case Study 14 - PODIUM**

According to the findings obtained from observations, closed window display is used in Podium. Through this window display, without distracting clients with other displays inside the store, the store attracts attention immediately and entirely to the products on exhibit. Glass, single 90-degree swing door is used as the entrance door. The ceramic used outside the store and the application of a 15cm step have created a perception of threshold. Therefore, the findings show that window display is used as a threshold in this store.
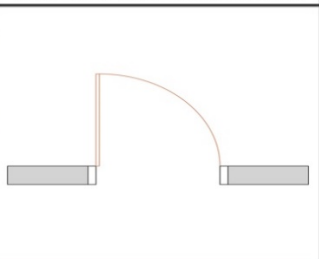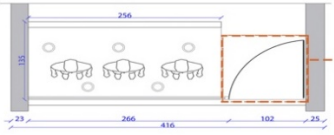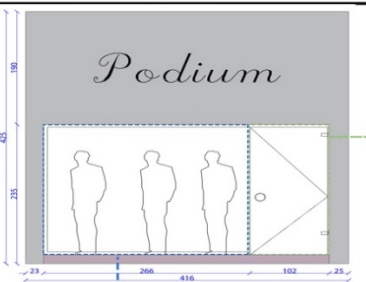
Table 19: Case Study 14 Analysis
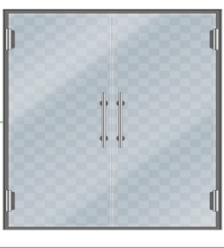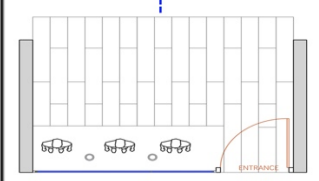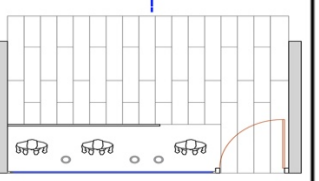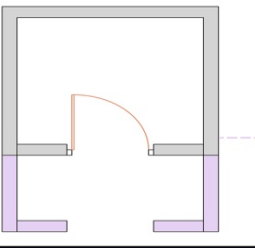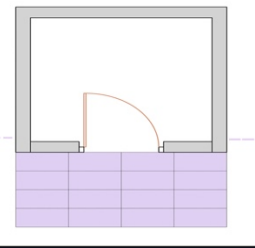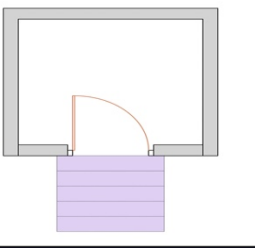


| CASE STUDY 14 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATION: NİCOSİA, DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: PODİUM (LOCAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| FRONT VIEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| ACCORDING TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

**Case Study 15 - PIASSA**

According to the observations, both open window display and semi-closed window display are used in Piassa. While it was drawing attention directly to the products help to have an idea about the store by using semi-closed window display, the open window display used in the other part allows the ambience of and activity within the store to flow into the window area, thus, create excitement and intrigue amongst those walking by. Glass, double-sided swing door is used as the entrance door in Piassa. On the front facade the black color created a wall effect, and it creates threshold in front of the store The application of a 15cm step outside the store have created a perception of threshold. Therefore, the findings show that window display is used as a threshold in this store.
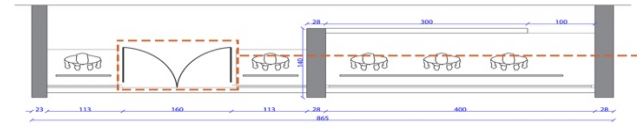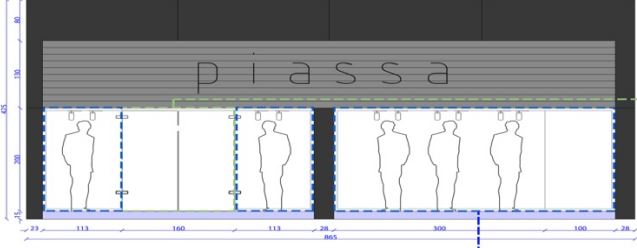
Table 20: Case Study 15 Analysis
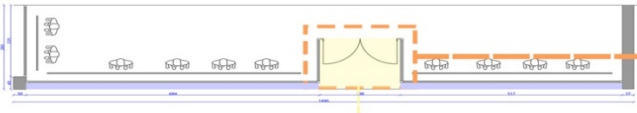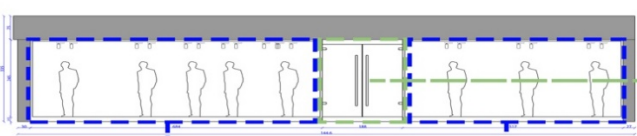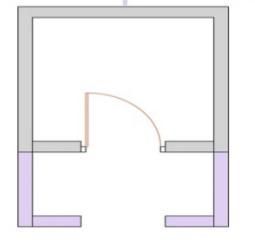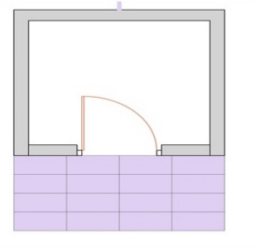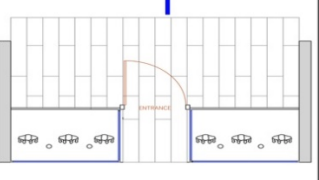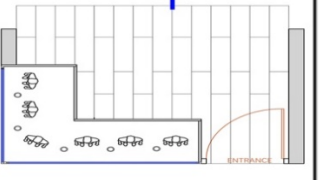
| CASE STUDY 15 | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA, DEREBOYU | | | ENTRANCE DOOR | | | |
| STORE NAME: PİASSA (LOCAL BRAND) | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | FRONT VIEW (3D) | | | | | |
| | | | | | | |
| | | | DOOR MATERİAL | | | |
| FRONT VİEW | PERSPECTİVE | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | | | | |
| ACCORDİNG TO WINDOW DISPLAY | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | | | | |
| | | | | TRANSITION SPACE | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | | | |

**Case Study 16 - ARMANI EXCHANGE**

According to the findings, arcade window display is used in Armani Exchange. A transition hall between the pedestrian sidewalk and the store entrance door helps to take consumer away from pedestrian traffic and ensures that the products on display are perceived in a more comfortable environment. On the front facade the grey color created a wall effect, and it creates threshold in front of the store Glass, double-sided swing door is used as the entrance door in Armani Exchange. In this store, the window display is positioned as a transition space from the exterior to the interior, as it creates both a threshold and a linear corridor at the same time.

Table 21: Case Study 16 Analysis

| CASE STUDY 16 | | | | TYPOLOGY OF ENTRANCE | | | |
|---|---|---|---|---|---|---|---|
| LOCATİON: NİCOSİA DEREBOYU | | | | ENTRANCE DOOR | | | |
| STORE NAME: ARMANİ EXCHANGE (GLOBAL BRAND) | | | | ONE WAY 90D SWING DOOR | AUTOMATIC OPENING DOOR | DOUBLE SIDED DOOR | FOLDING SLIDING DOOR |
| PLAN | | FRONT VIEW (3D) | | | | | |
| | | | | | | | |
| FRONT VİEW | | PERSPECTİVE | | DOOR MATERİAL | | | |
| | | | | DOOR FORMED WITH WALL | METAL AND GLASS | TEXTURES AND COLOURS | GLASS |
| | | | | | | | |
| ACCORDİNG TO WINDOW DISPLAY | | | | TRESHOLD | | | |
| FLAT WINDOW DISPLAY | OPEN WINDOW DISPLAY | SEMI - CLOSED WINDOW DISPLAY | CLOSED WINDOW DISPLAY | A WALL | MATERİAL (FLOOR MATERİALS) | CHANGES IN HEIGHT | MARKERS |
| | | | | | | | |
| ARCADE WINDOW DISPLAY | CORNER WINDOW DISPLAY | | | TRANSITION SPACE | | | |
| | | | | TRANSITION SPACE BETWEEN TWO DESTINATION | TRANSITION SPACE CONTAINED WITHIN A BUILDING | ENTRANCE ZONES | CIRCULATION ZONES |
| | | | | | STORE ENTERANCE | | |

To sum up, the findings obtained from the observations of 16 stores located in Dereboyu, Nicosia concluded that the window displays are used both as a threshold and as a transition space in stores. Even though these findings are not related to the local or global nature or dimensions of the stores, window displays can be positioned as threshold and transition space due to the materials and location of the entrance door.

According to the findings obtained from observations, window displays were positioned both as transition space and as threshold (border) on the store fronts where they are located. Regardless of whether it is a global or local store, the type of window display and its location between the interior and exterior, and the effects reflecting from the exterior factors are more important.

Window displays, that are used as a transition element, look plainer and simpler. At the time of transition, window displays that do not have any step, material combination or protrusions, and simply sit on the flat floor, were found to be better in terms of ease of pass-by.

Along with these, the findings obtained from the observations of 16 stores located in Dereboyu, Nicosia concluded that the window displays are used both as a threshold and as a transition space in stores. Even though these findings are not related to the local or global nature or dimensions of the stores, window displays can be positioned as threshold and transition space due to the materials and location of the entrance door.

Given the importance of the topic, the findings suggest that window displays are used both as a threshold and as a transition space in retail stores in Nicosia, Cyprus. Since

market competitions exist among all brands, every individual retail shop tries to create a huge sphere attraction through displays on windows displays. As reflected in the tables, the basic types of window display styles that were adopted by the retail shops analyzed are open, closed, semi-closed and arcade windows. Furthermore, the window displays are characterized with an entrance door which is an automatic opening door with a metal thin framed glass door, in most cases. Regardless of local or global brands at the street, window displays basically have similar features and characteristics in terms of transition elements, threshold and entrance typology.

# Chapter 5

# CONCLUSION

In order to achieve the proposed research aim, different window display types are defined and correlated with the elements of transitional spaces by conducting a literature review. Furthermore, through a case study analysis how a window display shaped the ambiance of a store as a disconnecting or connecting element from outside to inside is determined, and as a result, conclusion is drawn according to the findings obtained from both literature review and case study analysis.

According to the findings, window displays were positioned both as transition space and as threshold (border) on the store fronts where they are located. Regardless of whether it is a global or local store, the type of window display and its location between the interior and exterior, and the effects reflecting from the exterior factors are more important. Window displays, that are used as a transition element, look plainer and simpler. At the time of transition, window displays that do not have any step, material combination or protrusions, and simply sit on the flat floor, were found to be better in terms of ease of pass-by. Along with these findings, it is resulted that the window displays are used both as a threshold and as a transition space in stores. Even though these findings are not related to the local or global nature or dimensions of the stores, window displays can be positioned as threshold and transition space due to the materials and location of the entrance door.

Given the importance of the topic, the findings suggest that window displays are used both as a threshold and as a transition space in retail stores in Nicosia, Cyprus. Since market competitions exist among all brands, every individual retail shop tries to create a huge sphere attraction through displays on windows displays. As reflected in the tables, the basic types of window display styles that were adopted by the retail shops analyzed are open, closed, semi-closed and arcade windows. Furthermore, the window displays are characterized with an entrance door which is an automatic opening door with a metal thin framed glass door, in most cases. Regardless of local or global brands at the street, window displays basically have similar features and characteristics in terms of transition elements, threshold and entrance typology.

In all the studies carried out to date, we have seen that the window displays have always been designed as a visual presentation of a store, but also as an element that reflects the identity of the store or as a with advertisements used to allow people to enter the store and presented to us in this way. In this research, it is understood that showcases are not only a presentation element but also a transition element and a threshold used at the entrance to a store in the design of a store. Due to the structure of the shops in the Dereboyu, some of the window displays are used as a transitional element from outside to the shops, while in some shops, it is understood that it is positioned as a threshold and a border, for example, due to the architectural structure of a step or any external façade. This classification, which was created, actually proceeded through the classification used in all stores around the world, and was separated only by looking at the structure of the shops in Cyprus, and all stores were examined over it. It has also been supported by this research that the window displays can be designed both as a transition element and as a border at the entrance of a store,

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an element that help to end an area coming from the outside and start a new area inside. When looked at other shops around the world, same results can be drawn when looked at the shops that have the same structures and almost the same window types. Of course, besides this, it is also very important how the shops around the world are positioned on the street. As a result of this research, whether a window display is a transitional element or a boundary or threshold, a classification section in a different format can be created and examined by looking at the architectural structure of each country. The showcase design has given the chance to add a new type to the transnational space, actually.

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