

EFFECTS OF SHOPWINDOW ELEMENTS ON MEMORY:
A COMPARISON OF SHOPWINDOWS OF TWO STORES

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
ÇANKAYA UNIVERSITY

BY

NAZLI NAZENDE KARAMANOĞLU

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
INTERIOR ARCHITECTURE

JUNE 2011


**Title of the Thesis: Effects of Shopwindow Elements on Memory: A
Comparison of Shopwindows of Two Stores**

Submitted by Nazlı Nazende KARAMANOĞLU


Approval of the Graduate School of Natural and Sciences, Çankaya University


Prof. Dr. Taner ALTUNOK
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science.



Asst. Prof. Dr. Z. Ezgi KAHRAMAN
Head of Department

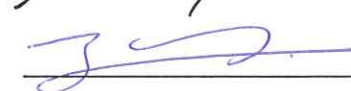
This certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.


Asst. Prof. Dr. G.Ufuk DEMİRBAŞ
Supervisor

Examination Date: 29.06.2011

Examining Committee Members

Assist. Prof. Dr. Ela ARAL (Çankaya Univ.) 

Assist. Prof. Dr. G. Ufuk DEMİRBAŞ (Çankaya Univ.) 

Assist. Prof. Nur AYALP (TOBB ETU) 


Dr. Gülru MUTLU TUNCA (Çankaya Univ.) 

Dr. Orkunt TURGAY (Çankaya Univ.) 

STATEMENT OF NON PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Nazlı Nazende KARAMANOĞLU

Signature : 

Date : 14.08.2011

ABSTRACT

EFFECTS OF SHOPWINDOW ELEMENTS ON MEMORY: A COMPARISON OF SHOPWINDOWS OF TWO STORES

KARAMANOĞLU, Nazlı Nazende

M.Sc. Department of Interior Architecture
Supervisor: Assist. Prof. Dr. G. Ufuk Demirbař

June 2011, 93 pages

The study has investigated the effects of shopwindow elements on memory and has compared two shopwindows in this manner. The importance of the shopwindow has been discussed in terms of stores and store front atmosphere. In this study the shopper and shopper behavior has been analysed in relation to memory; research questions such as “is the memorability of a shopwindow the determinant of successful shopwindow?” and “is the reflectance of the store image in the shopwindow a success?” have tried to be investigated. And it is found as critical points theme and store image.

Keywords: Shopwindow, Shopwindow Elements, Store Front Atmosphere, Memory

ÖZ

VİTRİN ELEMANLARININ HAFIZADAKİ ETKİLERİ: İKİ MAĞAZA VİTRİNİN KARŞILAŞTIRILMASI

KARAMANOĞLU, Nazlı Nazende

Yükseklisans, İç Mimarlık Anabilim Dalı
Tez Yöneticisi: Yard. Doç. Dr. G. Ufuk Demirbaş

Haziran 2011, 93 sayfa

Bu çalışmada, vitrin elemanlarının hafızadaki etkileri, iki mağaza vitrinin karşılaştırılmasıyla incelenmiştir. Mağaza ve mağaza cephe atmosferi kapsamında vitrinin önemi tartışılmıştır. Bu çalışmada, alışverişçi ve alışveriş davranışları akılda kalıcılık açısından incelenmiş, vitrin teması başarılı vitrinin ölçütü müdür?, vitrinin mağaza imajını yansıtması vitrin için başarı mıdır? gibi sorular araştırılmış ve sonuç olarak tema ve mağaza imajı kritik noktalar olarak belirlenmiştir.

Anahtar Kelimeler: Vitrin, Vitrin Elemanları, Mağaza Cephe Atmosferi, Akılda Kalıcılık

ACKNOWLEDGEMENTS

The author wishes to express her deepest gratitude to her supervisor Assist. Prof. Dr. G. Ufuk Demirbař for her guidance, advice, criticism, encouragements and insight throughout the research.

The author would like to thank Prof. Dr. Cüneyt Elker for his suggestions and comments.

Assoc. Prof. Dr. Mine Oyman and Assist. Prof. Dr. Feray Ünlü is gratefully acknowledged.

The author would also like to thank her family, her husband and her husband's family for their invaluable support and encouragement.

The author would like to dedicate this work to her husband, İbrahim Karamanođlu.

TABLE OF CONTENTS

STATEMENT OF NON PLAGIARISM.....	iii
ABSTRACT.....	iv
ÖZ.....	v
ACKNOWLEDGEMENT.....	vi
TABLE OF CONTENT.....	vii
LIST OF TABLES.....	xi
LIST OF FIGURES.....	xiii
CHAPTERS:	
1. INTRODUCTION.....	1
1.1 Aim and Scope.....	1
1.2 Methodology.....	3
2. STORE AND STORE FRONT.....	4
2.1 Relationship between Store Image and Store Atmosphere.....	4
2.2 Store Front Atmosphere and Store Front Elements.....	6
2.2.1 The Architectural style of the building.....	7
2.2.2 Store front types.....	8
2.2.3 Main components of the store front.....	9
2.2.3.1 Store entrance.....	9
2.2.3.2 Store frame.....	10
2.2.3.3 Canopy border.....	11

2.2.3.4 Awning/canopy and roller shutter.....	12
2.2.3.5 Store signboard.....	13
2.2.3.6 Material.....	14
2.2.3.7 Color.....	17
2.2.3.8 Lighting.....	18
2.2.3.9 Shopwindow.....	19
3. SHOPWINDOW DESIGN.....	21
3.1 Shopwindow.....	21
3.2 Shopwindow Types.....	23
3.2.1 Elevated shopwindow.....	24
3.2.2 Box shopwindow.....	24
3.2.3 Open-back shopwindow.....	25
3.2.4 Semiclosed-back shopwindow.....	26
3.2.5 Closed-back shopwindow.....	27
3.3. Components of the Shopwindow Composition.....	28
3.3.1 Spatial elements: material, lighting, and color.....	28
3.3.2 Displayed elements: product and props.....	29
3.3.3 Theme and merchandising principles.....	30
4. SHOPPER AND SHOPPING BEHAVIOR.....	33
4.1 The Identity of the Shopper.....	33
4.2 Formation on Shopper Memory.....	34
4.2.1 Perception in terms of psychology.....	36
4.2.2 Cognition.....	37
4.2.3 Attention.....	38
4.2.4 Memory.....	38

4.2.5 Recognition.....	39
4.3 Shopper Behaviors- Types- Affecting Factors.....	40
4.3.1 Shopper behavior.....	40
4.3.2 Demographic factors.....	44
4.3.2.1 Age.....	44
4.3.2.2 Gender.....	45
4.3.2.3 Other factors.....	46
4.3.3 Psychological factors.....	46
4.3.3.1 Learning.....	46
4.3.3.2 Motivation.....	47
4.3.3.3 Perception in terms of consumer behavior.....	49
4.3.3.4 Attitudes.....	57
4.3.3.5 Personality.....	58
4.3.4 Socio-cultural factors: social groups, family, personal effects, social class, and culture.....	59
4.3.5 Decision-making process.....	60
4.4 Shopping Behavior.....	63
4.4.1 Impulse buying.....	63
4.4.2 Compulsive buying.....	64
4.4.3 Hedonic approach.....	64
4.4.4 Utilitarian buying.....	65
5. CASE STUDY: A COMPARISION OF SHOPWINDOWS OF TWO STORES.....	66
5.1 Description and Aim of the Case Study.....	66
5.2 Methodology of the Case Study.....	68

5.2.1 Subjects.....	68
5.2.2 Site description.....	68
5.2.2.1 Shopwindow B.....	69
5.2.2.2 Shopwindow L.....	70
5.2.3 Research method.....	71
5.3 Analysis and Result.....	72
5.3.1 Shopwindow B.....	72
5.3.2 Shopwindow L.....	81
5.4 Discussion.....	90
6. CONCLUSION.....	93
REFERENCES.....	R1
APPENDICES:	
A. QUESTIONNAIRE.....	A1
B. CURRICULUM VITAE.....	A2

LIST OF TABLES

Table 2.1 Elements of the Store's Atmosphere.....	5
Table 2.2 Store Front Types.....	8
Table 2.3 Materials Used in Façade of Freestanding and Shopping Center Store.	15
Table 3.1 Shopwindow Themes.....	31
Table 4.1 Pattern of Consumer's Behavior.....	41
Table 4.2 Consumer Decision Process Approach.....	61
Table 5.1 First-Remembered.....	73
Table 5.2 Background Color.....	73
Table 5.3 Ceiling Color.....	74
Table 5.4 Ground Color.....	74
Table 5.5 Clothing Color.....	75
Table 5.6 Background Material.....	76
Table 5.7 Ceiling Material.....	76
Table 5.8 Ground Material.....	77
Table 5.9 Lighting Elements (Draw Attention).....	77
Table 5.10 Clothing.....	78
Table 5.11 Accessories.....	79
Table 5.12 Mannequin	80
Table 5.13 Theme.....	80
Table 5.14 Image.....	81

Table 5.15 First-Remembered.....	81
Table 5.16 Background Color.....	82
Table 5.17 Ceiling Color.....	82
Table 5.18 Ground Color.....	83
Table 5.19 Clothing Color.....	84
Table 5.20 Background Material.....	84
Table 5.21 Ceiling Material.....	85
Table 5.22 Ground Material.....	86
Table 5.23 Lighting (Draw Attention).....	86
Table 5.24 Clothing.....	87
Table 5.25 Accessories.....	88
Table 5.26 Mannequin.....	88
Table 5.27 Theme.....	89
Table 5.28 Image.....	89

LIST OF FIGURES

Figure 3.1 Elevated Shopwindow.....	24
Figure 3.2 Box Shopwindow.....	25
Figure 3.3 Elevated Shopwindow.....	26
Figure 3.4 Semiclosed-Back Shopwindow.....	27
Figure 3.5 Closed-Back Shopwindow.....	28
Figure 4.1 Information Processing.....	35
Figure 4.2 Definition of the Perception.....	37
Figure 4.3 Model of Object Recognition Suggested by Humphreys and Bruce.....	39
Figure 4.4 Black Box Model.....	41
Figure 4.5 The Influence of Retail Atmospherics.....	56
Figure 5.1 Shopwindow B.....	69
Figure 5.2 Shopwindow L.....	70

CHAPTER 1

INTRODUCTION

1.1 AIM AND SCOPE

Design can be expressed as a sort of view which is perceived by human senses and constituting the whole or a part of an object, a product through the different elements and characteristics like line, shape, color, form, issue, and material (http://www.turkcebilgi.com/tasar%C4%B1m_nedir/ansiklopedi). In other words, as F. Müge Arslan and Sevil Bayçu (2009) suggest, design is the configuration of any thing in mind (Arslan & Bayçu, 2009 p.61). Nowadays, we are confronted with design in every aspect of our lives as a product, an artistic object or a location. These areas can be the disciplines like technology, communication, architecture, interior architecture, industrial products, textile, etc.

In our era in which everything changes rapidly, the concept of store has also evolved in this fast process. Stores apply many strategies in order to acquire a different and strong place for themselves in this environment against their rivals. Shopwindow which is one of the foremost and important elements that differentiates a store from another store, gains importance at this point as the place where these strategies are applied. These strategies applied by the stores begin with the shopwindow and continue within the store. Therefore, the design of shopwindows plays an important role in the appearance of the design that may be confronted with.

Shopwindow has a great importance for a store, because shopwindow is an interface between the store and the shopper. The character of the store is revealed to the

customers through the shopwindow. In other words, shopwindow is in the position of the store's mirror. A store presents many information like the identity of store, product category, prices, the user population (age, sex, etc.) addressed to the customers by the help of shopwindow. Design of store becomes important at this point.

As it can be seen above and will be discussed in the following sections, people within the scope of this study are referred to with different names such as “consumer”, “customer”, “shopper”, “buyer”, and “purchaser”. Despite these definitions having different meanings (for a detailed description of these terms see section 4.1), these terms have been included by attributing the same meaning within the scope of this research to include anyone standing in front of the store. All of these descriptions are used so as to describe the shopwindow and human interaction. The terms used here are covered within the scope of this study. This research focuses on shopwindow and shopwindow monitoring. Thus, the next steps that may follow shopwindow monitoring such as entering the store, buying are not included in the research.

The researches that have been carried out previously (See Sankar Sen, Lauren G. Block & Sucharita Chadran 2002; Ebru Küçükikiz, 2007) indicate that there is a relation between the design of shopwindow and the decision of the customer to enter the store and to purchase a product. This reveals that shopwindow designs are carried out consciously and according to the norms which will bring positive feedbacks to the store (Arslan & Bayçu 2009).

The objective of this research is to determine the types of shopwindow design kept in the mind of the shoppers. In other words, the significance of shopwindow design, the necessities to secure the quality of window, the design criteria of shopwindow types that attract the attention of the shopper, and its culminations in terms of memory, how the shopwindow design attracts the shopper's attention and how it affects memorability are the subjects that will be investigated in this research.

In the second chapter, store and the store front are discussed. In the subsections, definition of store and its development throughout history, types of store, store

image, the relation between store atmosphere, and the elements of store front together with front atmosphere of store have been examined.

In the third chapter, shopwindow design has been researched. In the subsections of shopwindow, types of shopwindow, components of the shopwindow composition have been examined.

In the fourth chapter of the research, shopper and shopping behavior have been studied. In the subparts, shopper, formation on shopper memory, shopper behaviors-types-effecting factors, and shopping behaviors have been examined.

In the fifth chapter, the results of the case study have been evaluated. The aim of the case study is to reveal the relations between the subjects (groups of shoppers) defined according to their demographic characteristics and the two shopwindows selected in accordance with similar customer backgrounds (demographic factors) and shopwindow properties (type, size, products, and props). The results that have been obtained from the case study have been analyzed and discussed in this chapter.

Lastly, final remarks are made concerning the relation between shopwindow design and the shoppers, and future implications for similar research subjects are made and the thesis is concluded in the sixth chapter.

1.2 METHODOLOGY

Within this study, several combination methods have been practiced upon. A comprehensive study of the literature has been carried out. Books, dissertations, and periodicals concerning the subject have been scanned extensively. In the scope of the case study, a survey that included looking at photographs of two shopwindows projected on a screen in a dark room and then being asked questions about the properties that were remembered has been conducted on fifty university students.

CHAPTER 2

STORE AND STORE FRONT

This chapter describes the terms store, store image and store atmosphere. The terms are important in order to clarify the elements used in the storefront because they are a mirror to the items used and sold in the store. This chapter involves two parts: 1. Relationship between store image and store atmosphere, and 2. Store front atmosphere and store front elements. In Relationship between store image and store atmosphere part, these three significant matters are described. In store front atmosphere and store front elements, character of the building, store front types, and main components of the store fronts that are store entrance, store frame, canopy border, awning / canopy and roller shutter, store signboard, material, color, lighting, and shopwindow are analyzed in detail.

2.1 RELATIONSHIP BETWEEN STORE IMAGE AND STORE ATMOSPHERE

Arslan and Bayçu (2009) propound that store image is related to how consumers perceive the store. In addition, it reflects consumer's impression on the store. In other words, store image is a consumer impression that is based on the effects of store characteristics widely. These effects involve cognitive, emotional or interrelated influences. Store atmosphere comprises physical properties of a store that creates sensory and emotional impact on the consumer. Hence, consumers are affected both physically and psychologically. In general, store atmosphere includes internal and

external elements, store design and point of sale regulations (see Table 2.1) (Arslan and Bayçu, 2009 p.39-40).

Table 2.1 Elements of the Store’s Atmosphere (Berman, Barry, & Evans, 1998 cited in Arslan and Bayçu, 2009, p.40)

Exterior Elements	Interior Elements	Store Design	Point of Purchasing Arrangements and Tools
Store front Signage Entrance Shopwindow Building footprint Building size Visibility Uniqueness Store environment Parking facilities, Crowded	Flooring Colors Lighting Odor, Music Fixtures Walls Temperature Width of aisles Decoration materials Dead areas Personal Self-service Product Floors and Display Cash desk place Technology/Modernity Cleanness	To determine locations that sales are made, the product is shown, and staff and customers reside. Product grouping Traffic flow in-store Location/product category Department place Organization of departments in their own	Varieties Theme creation Grouping Rackets and cabinets Baskets, shelves, gondolas Banners, signage Moving arrangements Wall arrangements to exhibit

Sen and et al. (2002) suggest that knowledge and use of communicating cues that let consumers assume whether the product will fit or not, and information about the store image is very important in order to attract customers into the store (Sen et al., 2002 p. 285-286). Baker et al. (1994) state that store image information can be given by way of the ambience such as lighting and design such as architectural elements of a shopwindow (Baker et al, 1994 cited in Sen et al., 2002 p. 286).

Sorkin (1992) claims that the mall has the entire world within its walls. The mall’s commercial success is realized in a variety of strategies. These strategies depend on “indirect commodification”. This definition includes nonsalable objects, activities, and images in the commodified world of the mall. The basic marketing principle involves “adjacent attraction”. In adjacent attraction, the most dissimilar objects are

located next to each other because they give mutual support each other (Sorkin, 1992 p. 4, 14).

2.2 STORE FRONT ATMOSPHERE AND STORE FRONT ELEMENTS

The atmosphere of store front is one of the important elements constituting the total store atmosphere. According to Dume and Lusch (1992), store is a package in which many products exist, and selling the products inside depends on the level of attraction of the package and the level of curiosity it aroused (Küçükikiz, 2007). This determination emphasizes the decisive role of the store's appearance clearly in order to be able to sell the products of the store, and to attract the attention of the shopper and cause him / her into the store.

According to Berman and Evans (1992), the character of the store's exterior front has a strong effect for the image of the store. Therefore, the front design of the store should be planned very well. Within the elements that constitute the front exists marquise, entrance, window, lightening and material. By means of the store front, a retailer presents messages such as conservative, progressive, lavish, discount or other messages to the shopper (Berman & Evans, 1992). Another comment concerning the front atmosphere belongs to Dunne and Lusch (2002); in their opinion, if a store is thought of as a book, store front or outside is just like the cover of the book. Consequently, store front should be noticed like the cover of the book, and it could be easily understood. Store front should also describe the identity of a store and the general store atmosphere clearly, and give clues to the shopper about the product category (Dunne et al., 2002).

According to Arslan and Bayçu (2009), other front components such as the architectural structure of store, window and facade (frame), awning, eave and roller blind, entrance, sign, color, light and material are the basic elements that take place in the formation of store front atmosphere. Bringing these components together harmoniously in a manner that they would reflect the store identity, adds spice to the

general store image. The image created is an important factor that can be attributed to the attraction of the shopper to the store (Arslan & Bayçu, 2009).

2.2.1 The architectural style of the building

Köker (2001) claims that the image created for the store is closely related to the external appearance of the store. That is to say, the image of the store should be reflected on its external appearance. One of the elements that attract the shopper to the store is the attractiveness and exiting qualities of this external appearance (Köker, 2001, cited in Küçükikiz, 2007). The architectural structure of the building can be shown amongst the elements creating this effect outside the store.

Onarcan (1996) emphasizes in his dissertation that the architectural structure of the store can be designed in different ways depending on its image. At this point, an important aspect is the structural difference in the design and its characteristic difference from the other ones.

In architectural respect, the size and shape of the building are the factors that affect the front of the store. For instance, designing the store front in a building that has a thin and long shape is not the most desirable attribute in order to get noticed (Onarcan, 1996). In addition, according to Arslan (1995), when the details belong to a high code value, an austere form and an architectural movement reflecting the image of the store are collected and synthesized, the image of store, its size and the product sold will be perceived by the shopper in the way that is wanted to be told (Arslan, 1995).

Onarcan (1996) emphasizes that another factor effecting the external front in terms of architecture is the building's being one or multi-storey; and whether the store serves on one storey or upstairs or on the lodges. The large facade surfaces designed for the multi-storey stores ease the presentation of the store and product, attracts the attention of the shopper, and also makes him/her spend more time there. The

location of the stores in the shopping center is somehow different. These stores exist generally on one floor and in specific areas. In these stores, it is recommended to use a mezzanine floor at the same storey in accordance with the regulations and the possibilities of the building (Onarcan, 1996).

The storefront has an importance as much as the architecture; therefore storefront types will be described in the following section.

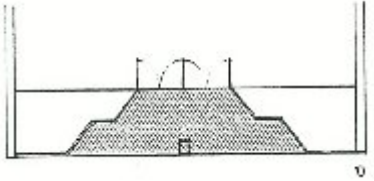

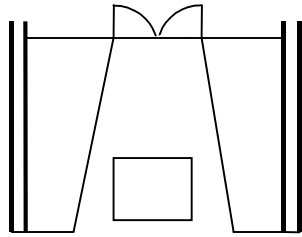

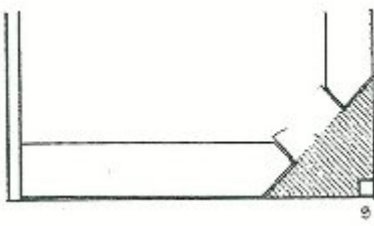

2.2.2 Store front types

Store fronts consist of five front types that are the arcade front, the straight front, the angled front, the island front and the corner front.

Table 2.2 Store Front Types

<p>The Arcade Front</p> 		<p>These types of store fronts have a lobby in the store entrance (Mills, paul and Moormann, 1995).</p>
<p>The Straight Front</p> 		<p>Straight store fronts parallel the walkway. Only entrance adds motion this type of store front (Mills et. al., 1995).</p>

Continous

<p>The Angled Front</p> 		<p>Angled store fronts have a lobby as the arcade front. In this type angles give movement façade (Mills et. al., 1995).</p>
<p>The Island Front</p> 	 <p>(Melikoğlu, 2007)</p>	<p>These types of store fronts are generally located in store fronts with lobby. This store front prevent some display problems such as can not be seen from all angles (Mills et. al., 1995).</p>
<p>The Corner Front</p> 	 <p>http://www.notempire.com/images/uploads/jenny-2.jpg</p>	<p>The corner front has an importance for stores because it is the best merchandising area and it can be seen from two directions by pedestrians (Arslan & Bayçu, 2009 p.74).</p>

2.2.3 Main components of the store front

2.2.3.1 Store entrance

According to Hasty and Reardon (1997), store entrance should not be assessed only as a unit where the customers enter, leave, or as an element that provides the security of the store. It is the element that shapes the first impression of the customer about the store (Hasty & Reardon, 1997, cited in Arslan & Bayçu 2009). However,

Lewison (1997) suggests that the entrances of the stores should be secure, comfortable, and should provide convenience. Moreover, according to Lewison, they should be designed to direct the shopper indoors (Lewison, 1997, cited in Arslan & Bayçu 2009). Hoffman and Bateson (1997) claim that the store entrances present a view for the shopper about the activities of the store (Hoffman & Bateson, 1997, cited in Arslan & Bayçu 2009).

Store entrance can be designed in order to have different characteristics such as well-designed and acceptable or unexciting and functional. However, the point that needs to be emphasized is that the store image should be designed conveniently, and there should not be any elements in contrast between the shopwindow and design. Furthermore, according to Arslan and Bayçu (2009), there shouldn't be stairs at the entrance, this means the inside and outside of the store should be at the same level. Thus, the entrance should be large enough in order not to cause any crowd. Another important element is that an entrance should be designed as suitable for the disabled (Arslan & Bayçu 2009). Another element existing in the entrance is the doors.

Fitch and Knobel (1990) claim that there are no door element at some stores, especially at the ones in the shopping centers, instead some components such as electronic controlling units are used. The entrance doors are generally automatic, turning, getting pulled-pushed, and seasonal controlled, and the materials like wood, metal and glass are used at these doors. One of the most important matters to be careful while designing door is that it should be convenient to the disabled ones, and the other one is that the customers carrying packages in their hands can enter in to and go out of the store easily (Fitch & Knobel, 1990).

2.2.3.2 Store frame

Melikoğlu (2008) emphasizes that store frames are the components limiting the store front. These components can be bearing columns and walls. These frame components are important in terms shaping up shopwindows (Melikoğlu, 2008). In addition,

Onarcan (1996) claims that these components determine the limits of store front and effect the total design, and they also become some of the front components by means of the important role that they have at the front appearance of the store and at the design of shopwindow. Sign, graphic components or lighting components are generally situated within the store fronts at these limiting elements (Onarcan, 1996).

2.2.3.3 Canopy border

According to Melikoğlu (2008) and Onarcan (1996), canopy border is a front component that determines the upper limit of store or shopwindow and hides the installation channels, cable and similar components that are placed in the ceiling of the store. Canopy border is also as important as the other components, because it constitutes a backdrop to the main plate of the store. Canopy border should be designed by the store identity and in coordination with the other front components (Melikoğlu, 2008; Onarcan, 1996).

In “A guide for shop front design” (2003) it is stated that canopy border is the most significant and obvious element for a store front. The name of the store is located on the canopy border and the canopy border has a vital effect on the street view because it is an integral part of the store front. Besides, a canopy border should be compatible with the character, style and proportion of the building. Even if the store has a long façade, the canopy border should be separated by pilasters, or some other vertical division. If the canopy border is oversized or deep, its appearance can be heavy. The depth of canopy border should be maximum 1/5th of the store front ([http://www.edocfind.com/download.html?dl=aHR0cDovL3d3dy5ub3J0aHdhcmtzLmdvdi51ay9kb3dubG9hZHMvc2hvcF9mcm9udF9ndWlkZS5fc3VwcGxlLnBkZg==&t=pdf&name=A Guide for Shop Front Design 21.12.2010](http://www.edocfind.com/download.html?dl=aHR0cDovL3d3dy5ub3J0aHdhcmtzLmdvdi51ay9kb3dubG9hZHMvc2hvcF9mcm9udF9ndWlkZS5fc3VwcGxlLnBkZg==&t=pdf&name=A+Guide+for+Shop+Front+Design+21.12.2010)).

In “Shopfront and Advertisement Design” (2006) it is claimed that a canopy border provides advertising place for the store and it hides the structural support beams (<http://www.eden.gov.uk/planning-and-development/eden-local-development->

framework/supplementary-planning-documents/shopfront-and-advertisement-design-sp/ 21.12.2010).

2.2.3.4 Awning / canopy and roller shutter

Melikoğlu (2008) and Onarcan (1996) state that awning/canopy is a stable store front component. The objective of its use can be identified as saving the shopwindow and the exposition components existing in the shopwindow from the negative effects of the sunlight, preventing glare and the reflection on the shopwindow's glass, and allowing the shoppers to view the shopwindow easily under the negative climate conditions. A Roller Shutter that is named as blind in some sources functions the same way with awning/canopy (see Shopfronts design guide for East Hampshire, 2003). The only difference between Roller Shutter and awning/canopy is that the Roller Shutter has a mechanism which can be collected in its box when not in use. Roller Shutters can be mounted on the upper or lower part of the canopy border. Awning/canopies are usually made of wood, glass, metal, stone, and plastic material, but roller shutters are produced from the waterproof cotton and synthetic fabric or the more flexible materials such as PVC themed plastic. Designs of the awning/canopies and roller shutters should not be in contrast with the general front atmosphere. In addition, the height of the awning/canopies and roller shutters should be very well adjusted to the walking level so that they do not disturb the pedestrians while walking through the store front or standing in front of the store (Melikoğlu, 2008; Onarcan, 1996).

“Shopfronts design guide for East Hampshire” (2003) mentions that a store's products are defended by blind and canopy. A blind should be withdrawable, when required. Therefore, canopy border also can be seen on north-facing elevation although these elements are optional. The Blind box is located in a different space. For example, it is placed either in the canopy border or in between the canopy border and the shopwindow. Canopies provide increased advertising space, but they block out the canopy border and cause an appearance that is contrary to street scene. Use of

some materials in these elements such as plastic stretch fabric because of ‘wet- look’ should not be preferred (<http://www.edocfind.com/download.html?dl=aHR0cDovL3d3dy5lYXN0aGFudHM uZ292LnVrL2VoZGMvZm9ybXNmb3Jkb3dubG9hZC5uc2YvMC80NTMwQzA2R kMzMzQ3NkU4ODAyNTcwMDUwMDM2MzYzNS8kRmlsZS9TaG9wZnJvbnRz K2RlcytndWlkZSswNTA1LnBkZg==&t=pdf&name=SHOPFRONTS%20DESIGN %20GUIDE>).

“A guide for shop front design” (2003) states that blinds and canopies conserve store’s goods from damages of the sunlight. Besides, shoppers are protected in bad weather under blinds and canopies. They have different colors and are attractive; however, the period of the building and the character of the street are very important for them. Thus, they should create a unity with shop front design. In addition, they should be installed showing all the architectural features (<http://www.edocfind.com/download.html?dl=aHR0cDovL3d3dy5ub3J0aHdhcmZL mvdvi51ay9kb3dubG9hZHMvc2hvcF9mcm9udF9ndWlkZS5fc3VwcGxlLnBkZg== &t=pdf&name=A Guide for Shop Front Design>).

2.2.3.5 Store signboard

Demirci (2000) claims that the first advertisement tool providing the store to get perceived by the potential shopper is the sign of the store. The name, logo or the symbol existing in the sign can attract the attention of the shopper, and the shopper can identify the store by this means.

The sign should attract the shopper’s attention and have the distinguishing characteristics with its size, shape, color, lighting and the material used in order to be able to attract the customers to the store. While designing the store sign, it should not be in a way that it will be lost amongst the signs of the other stores. In addition, block capitals and thick letters should be used (Demirci, 2000, cited in Arslan & Bayçu, 2009).

Berman and Evans (1992) specify the sign as an indication and mark where the name of the institution takes place. The sign can include the information painted, in neon light, printed or in manuscript and the other information with a single slogan. A sign should be effective, attractive, and interesting. The image of the store will be affected in case the sign is very spectacular and bright or very usual and quite subtle (Berman & Evans, 1992).

According to Onarcan (1996), signs can take place on the upper border of the shopwindow, on the side bearing columns, roller shutters, window glass, catwalk of shopwindow, store door or on a blind wall. The signs which are at a right angle to the front and in the way they are effused are easily perceived from the distant interval. However, this positioning has been determined with the norms such as the height of the sign from the pavement and how much it is effused from the store front the most. In the same manner, there are some rules about using the lighted boards; these boards should not dazzle and have very strong light. Design of the sign should be in harmony with the general store atmosphere (Onarcan, 1996).

2.2.3.6 Material

Another element of the store front is the material used on the façade. Arslan and Bayçu (2009) emphasize that the material used in storefronts is sometimes exaggerated, and that sometimes simple materials can be used. Material should be selected according to the store's product feature, store identity and store image. The storefront should attract people to the store. A wide variety of materials are used in store fronts. Some stores have storefronts that are all glass or partially mirrored and they are perceived as modern by the shopper, while some stores use brick, marble, concrete and metal. The store is perceived as both cheap and worthless by shoppers if only concrete is used without any aesthetic design concerns in the store front (Arslan & Bayçu, 2009).

According to Fitch and Knobel (1990) the material used for the store front should give information about the image of a store. The most significant task of the material is to be a clear sign of the design intentions. For a dense and continuous quality, materials such as stone, marble, or granite can be preferred. Otherwise, an image of contemporary, mechanistic, or transitory style can be reflected with stainless steel. Another material that is widely used and is traditional is wood. In terms of durability, wood should be preferred as massive. It has much diversity and flexibility in construction. For example, it can be molded to any design and it is very adaptable. Wood requires some maintenance such as painting and polishing. On the other hand, metal covered store fronts consist of less maintenance and especially aluminum is cost-effective. Other materials such as bronze, brass, or stainless steel have very high initial capital investment; however, they give an image of excellent quality. Another main material used for store fronts is glass. Transparent glass is usually used in storefronts to merchandising and store interior can be seen by shoppers. Nevertheless, other types of glass such as glass blocks or opaque or translucent glass are used in surprising design (Fitch & Knobel, 1990).

As Barr and Broudy (1990) mentioned, the store front should be considered as a communication tool between the store and shopper by designers. The store front acts as a “silent salesperson” that is the most dramatic and effective merchant whereby efficient and talented, traditional or contemporary materials (Barr & Broudy, 1990). Materials used in store fronts are shown below in Table 2.3.

Table 2.3 Materials Used in Façade of Freestanding and Shopping Center Store (Barr & Broudy, 1990, p.61)

Masonry	Limestone panels. Brick. Fieldstone, ledstone.	Has solid, quality appearance. Economical; available in many shapes and colors. Costly to ship long distance. For accent walls. Use regional materials
Marble	Thin veneers will not give long use in harsh weather climates.	A rich, quality product that requires careful specification. Interesting and varied color selection.

Continous

Granite	Costly but durable. Veneers are becoming thinner. Low maintenance.	Limited colors but effective for traditional, classic stores.
Precast concrete insulated sandwich panels with exposed aggregate	Moderately costly, but reduce construction time.	Efficient material for large wall surfaces. Because material is manufactured, not natural, it works best with contemporary designs.
Anodized aluminum	Available with preinstalled windows and insulation.	Available several price ranges and color ranges.
Stainless steel	Same as above	Long-lasting and virtually maintenance free, material has austere, hard-edge look.
Porcelain enamel	On aluminum or steel base; prefabricated for window walls; or made in large panels with sealant joints.	Suitable to cover large expanses. Many colors to select from.
Cement plaster	Produced with insulation, gypsum wall-board, and metal studs. Cost efficient.	Scoring and jointing can easily create interesting slopes and shapes. Material is popular for covering large building expanses.
Glass reflective surfaces	A moderate-to—expensive prefabricated material. Colors are limited.	Most successful when used on a contemporary structure, as a visual integrator to reflect natural or artificial surroundings.

As seen in Table 2.3, many materials are used in store fronts and these materials have some advantages and disadvantages. For example, granite is costly, but it is a durable material.

Onarcan (1996) stated that material has a significant effect on messages given by the store. Some points that should be considered when choosing the material are cost, aesthetic, assembly and supply. Besides, the climate of the region is very important when selecting the material because some materials are suitable for dry and hot

climate. In addition, it is necessary to know how to keep the maintenance of the chosen material (Onarcan, 1996).

As can be seen from research (See Onarcan, 1996; Barr & Broudy, 1990), material is a significant component of the store front. Feature of the material used in it affects image of the store front. Different materials can attribute different meanings to the store front.

2.2.3.7 Color

Color as an exhorter has an important role in the perception of shopper (Engel et.al., 1995, cited in İçli & Çopur, 2008). According to İçli and Çopur (2008), it has been proved by some scientific studies that 78% of the objects are perceived by seeing and the most important factor that affects the decision mechanism within 9 seconds is color. Considering these factors, and due to some psychological effects of colors on the shoppers such as fear, distress, boredom, fun and quietness, the use of colors should be carefully considered while constituting the store atmosphere (İçli & Çopur, 2008).

As Arslan and Bayçu mentioned, one of the foremost visual communication and presentation elements is color (Arslan & Bayçu, 2009). Using color in a creative way will affect the store image in a positive way and help create an atmosphere (Levy & Weitz, 1992).

Arslan and Bayçu (2009) claim that the colors used on the external front of store provide a competitive advantage for the store. These colors should be compatible with the store identity, and should attract the shopper. Nowadays, using glass and mirror on the store fronts is a common trend. Usage of mirror and glass on the store front constitutes a modern store image on the shopper (Arslan & Bayçu 2009).

According to Pegler (1994), the bright and pastel colors used on the store front are to give more information about the sale of the store according to the colors at the printing quality. Besides, it is claimed that the colors are used on the front either attract or repel the customer (Pegler, 1994).

Arslan and Bayçu (2009) emphasize the importance of the variables such as the climate of the place, where the store is located, the colors that are chosen to be used in the store, the orientation of the store (according to the Sun and the lighting position) and the harmony of the color in the institutional identity of store. Furthermore, the size of the store, the size of the building in which it takes place and the shape of the store (its geometric structure) is amongst the factors affecting the choice of color (Arslan & Bayçu, 2009).

2.2.3.8 Lighting

Another element in store front is lighting. Lighting is important for the store front because the store can be detected from a distance when a successful lighting design is employed. Barr and Broudy (1990) suggest that “exterior lighting is critical to a comprehensive, esthetically-pleasing master plan” (p. 47). Successful store front lighting involves six important criteria: safety, security, visual attraction, landscape enhancement and design unity (Barr & Broudy, 1990).

Şahin (2006) asserted that exterior lighting is a very important element used to make design become welcoming and guiding towards the store (Şahin, 2006). The effective lighting in the storefront creates a positive image on the shopper. It is emphasized in “Retail store image” (1996) that lighting of the store front provides an important contribution for security (Retail store image, 1996 cited in Şahin, 2006); the shopper approaches the shopwindow safely, while the dark part of the store’s exterior is illuminated.

According to Onarcan (1996) in the lighting of the store front, illuminated sign bearing the store name and logo should be considered firstly. Moreover, the other details that reflect store identity should be obvious (Onarcan, 1996).

All the research mentioned above emphasize the importance of lighting for store fronts. In these studies, it can be seen that lighting is one of the most significant elements in terms of the attractiveness of the store.

2.2.3.9 Shopwindow

Another important element in the scope of store front atmosphere is the shopwindows. In general, a large part of store fronts is composed of shopwindows. In other words, shopwindow has a large area in store fronts. Therefore, shopwindows are the best place that the store expresses itself.

Arslan and Bayçu (2009) propounded that one of the most important element to sustain the store atmosphere and affect the customer's decision to enter the store is the shopwindow. The shopwindow and façade construction should influence the shoppers to go into the store. Shoppers obtain information about the store during this influence process. Besides, the first thing a shopper looks at in the store is the shopwindow (Arslan & Bayçu, 2009). Shopwindow will be examined in detail in the following section.

To sum up, stores and shopwindows have been discussed in this chapter. Store image and atmosphere has been focused on in scope of shopwindow. The elements that constitute the store image and atmosphere have been explained. Previous studies (see Sen et al., 2002; "Handbook of Merchant series-VI") show that there is a significant relation between the store image and atmosphere and the shopwindow. In other words, the shopwindow communicates important information about the store image and atmosphere to the consumer. Another subject that has been focused in this chapter is store front atmosphere and elements. As mentioned before, the store front

atmosphere includes the architectural style of the building, the types of store fronts, and elements. It has been observed that the architectural style effects the store front significantly. In addition, research (Yıldırım et al. 2007) suggests that the differences in the types of store fronts directly affect the consumer's perception and shopping behavior. For instance, in terms of displaying the promotion, perceiving the fashion style and the shopping behavior that includes entering the store and purchasing an item, flat store fronts have a more positive effect on the consumer than the arcade type of store fronts.

Another important subject is store front elements: it is composed of store front elements that have different functions. The shopwindow is the most important element among these components. Therefore it will be thoroughly investigated in the following chapter.

CHAPTER 3

SHOPWINDOW DESIGN

This chapter includes three parts: shopwindow, shopwindow types, and components of the shopwindow composition. In Section 3.1, the definition of the shopwindow, its place in the store front, and the significance of the shopwindow in terms of stores are examined. In Section 3.2, the five shopwindow types which are 1. elevated, 2. box, 3. open-back, 4. semiclosed back, and 5. closed-back shopwindow are explained. The components of the shopwindow composition, spatial elements, display elements, theme/concept and design criteria are studied in Section 3.3.

3.1 SHOPWINDOW

Shopwindow is dealt with in terms of shopwindow design, store image or atmosphere and merchandising. Hence, it has a great significance on the store. According to the Oxford Dictionary, shopwindow is a place where goods are displayed for sales (The Oxford Dictionary cited in Cerver, n.d.). The shopwindow is a visible space enclosed with one or more glass windows (Cerver, n.d.).

Shopwindow is a large visual element in the store front. It has functions such as displaying goods and attracting shoppers (<http://www.edocfind.com/download.html>). Arslan and Bayçu (2009) suggest that stores use coherent designs for their brand, atmosphere, identity and image in their shopwindow (Arslan & Bayçu, 2009). Çivitçi (2004) emphasized that shopwindows do not give only information today. The shopwindow should attract the shopper and carry out the message so that the shopper can comprehend what store is selling. It should attract attention regardless of

products and services up to the point of sale. In addition, while shopwindow inspires a desire on the shopper in terms of buying, it should encourage entering the store in order to buy (Çivitçi, 2004 cited in Arslan & Bayçu, 2009).

Hattori (1988) claims that a shopwindow can be described as the face of a store. This definition emphasizes the importance of the display. That is, a shopwindow is as important to a store as important a face is to a person. The shopwindow produces the first impression for a prospective shopper. Thus, it should be conspicuous. When shopwindows are considered in detail, it can be seen that they have important missions. For example, shopwindows should have the ability to transfer information. This information can include the type of products, the style of the store, the period, the basic attractions and life-style. The shopwindow should draw the correct shopper according to the style of the store. Besides, it is an important factor used to sell the products. Store owners want to sell products as much as possible. Therefore, they always display their products in the shopwindow even when the store is closed. It is important that the shopper comes back. In this case, the significance of the window-shopping can be emphasized in terms of shopwindow and merchandising. To sum up, all these factors are required to be carefully examined for a successful shopwindow (Hattori, 1988 p.13).

According to “Handbook of Merchant series-VI”, the shoppers see products in shopwindow first and their desire to purchase initially occurs there. The carefully designed shopwindows have positive effects on sale. Also, these types of shopwindows provide information about company image and product features. In other words, the shopwindow is the first step of the sale. Although it is not a guarantee for the sale – due to the fact that the sale depends on other many significant factors – a shopwindow designed and displaying the products appropriately creates a motivation to purchase (<http://www.btso.org.tr/databank/publication/telkitabi06.pdf>, p.6-7).

Malçok, (1995) states that since shopwindows require a special arrangement, each shopwindow design should involve a confrontation between the designer’s creative power, space and the displayed products. The combination of the designer’s feelings

about the space, material and the physical properties of the store such as color harmony, coexistence of contrasting shapes, the visual effect of illumination on objects, the balance of the fields filled with empty spaces create shopwindow design. Due to the level of cultural variability, shopwindow decorations vary in arrangement and presentation in accordance to the location (Malçok, 1995 p.2).

Berman (1992) affirms that shopwindow is a transparent exhibition space targeting the store's audience of potential buyers. The shopwindow has two main aims: to reflect the identity of the store and to ensure that customers enter the store. The shopwindow gives a wide scope of information about the store. For example, the store reflects its contemporariness demonstrating the product of the season, its economy demonstrating cheap products. Furthermore, it demonstrates its relation with the community giving social message (Berman, 1992 cited in Arslan, 1995 p.51).

3.2 SHOPWINDOW TYPES

3.2.1 Elevated shopwindow

Arslan and Bayçu (2009) assert that elevated shopwindows have a height of 30-35 cm from the sidewalk level. There are two reasons for this: Firstly, the purpose is to prevent some problems such as glass damage caused by the steps of the pedestrians, cleaning, and vibration caused by vehicles. Secondly, it is upgraded to provide better vista (Arslan & Bayçu, 2009 p.74). Arslan (2004) emphasizes that the glass of the shopwindow has a height of approximately 30-90 cm than at the line of the sidewalk. The height of the shopwindow depends on the product being exhibited. The product on display is preferable at eye level. In general, a 90 cm height is preferable for small-sized products such as jewelry, book, footwear, and personal care products, for clothes on mannequins on display (see figure 3.1), and large-sized products is preferable a 30 cm height (Arslan, 2004 p. 79).



Figure 3.1 Elevated Shopwindow (taken by the author)

3.2.2 Box shopwindow

Arslan and Bayçu (2009) state that box shopwindows is small shoppwindow used alone or as part of a large shopwindow. Each side of this small box-shaped shopwindow is closed (see figure 3.2). Therefore, the product attracts the attention of the customers. This shopwindow is usually preferred by jewelry, cosmetics, book stores (Arslan & Bayçu, 2009 p. 74), toys, notions, handkerchiefs, and infant shoes (Mills et al., 1995 p. 38).



Figure 3.2 Box Shopwindow (taken by the author)

3.2.3 Open-back shopwindow

Arslan and Bayçu (2009) state that in open-back shopwindows, the customer is able to see the product in the store easily. These kinds of shopwindows motivate the passerby to enter the store. However, if the interior of the store appears to be crowded, this may affect the customer's decision to enter the store (Arslan & Bayçu, 2009 p. 74-75). Arslan (2004) asserts that in open-back shopwindows, consumers see the inside of the store back of products on shopwindow(see figure 3.3). Thus, the interior of the store serves as a shopwindow. As a result, interior space does not narrow down; rather, a large area is used for exposing and sales. These shopwindows have some problems such as not revealing the interior because of the glare in the glass, the sun rays can enter inside and create discomfort. Moreover, since the interior of the store is always seen from the outside, it should be kept neat at all times (Arslan, 2004 p. 80).



Figure 3.3 Elevated Shopwindow (taken by the author)

3.2.4 Semiclosed-back shopwindow

Meyer et al. (1988) affirm that in semiclosed-back shopwindow, a certain portion of the back of the shopwindow is closed (Meyer et al., 1988 cited in Arslan & Bayçu, 2009 p. 75). In this type of shopwindow, the interior of the store should always be kept regularly as open-back shopwindows (Mills et al., 1995 p. 38).



Figure 3.4 Semiclosed-Back Shopwindow (taken by the author)

3.2.5 Closed-back shopwindow

Arslan and Bayçu (2009) emphasize that in closed-back shopwindows, the shopwindow and store are completely separated from each other. These shopwindows allow the customer to focus on shopwindow. These kinds of shopwindows are used in stores downtown and in shopping malls. In these shopwindows, dramatic effects are provided easily with light control (Arslan & Bayçu, 2009 p.75).



Figure 3.5 Closed-Back Shopwindow
(http://designyoutrust.com/wp-content/uploads7/window_display_03.jpg)

3.3 COMPONENTS OF THE SHOPWINDOW COMPOSITION

3.3.1 Spatial elements- material, color, lighting

According to Arslan and Bayçu (2009) if some features are considered while the shopwindow is designed, a highly effective shopwindow scheme can be created. These features consist of color, lighting, and theme. The most important of these elements may be color due to the first striking element. When choosing a color scheme, it is aimed to create a strong and positive expression. For example, if there is a red clothing on display in the shopwindow, design in shades of red throughout the whole shopwindow emphasizes the importance of the color and is dramatized. In today's shopwindow, combinations are dominated by the same colors that are available. Another significant factor is lighting: Incandescent lamps are bright lamps and a wide variety of light power, spotlights and floodlights are used in the shopwindow. These effective lights increase the temperature and glare. However,

when they are placed in the proper place they constitute interesting bright dots. The important point is that lighting levels should be sufficient. Besides, contrasts should be well-established with the use of pinpoint spot lighting (Arslan & Bayçu, 2009 p. 75).

Pintel and Diamond (1953) state that the materials and props selected for the shopwindow design are very imperative, due to the fact that it enhances merchandising. Materials used on the shopwindow ground and platforms can include many types of materials such as fabric, carpets, paper, plastics, simulated grass, and sand; background involves papers, wood, or fabrics (Pintel & Diamond, 1953 p.298-299).

3.3.2 Display elements-product, props

Arslan (2004) claims that the selection of products used in shopwindows is very important. Pedestrians usually pass very quickly in front of the shopwindow, but if there is something that interests them in the shopwindow, they slow down and gaze at it. Hence, décor, colors, and products used in the shopwindow have great importance. Products displayed in the shopwindow should not be too small, because they can be ignored by the customer (Arslan, 2004 p. 82).





Props are the accessories used in shopwindow. These accessories are not sold. Mills et al. (1995) declare that props improve the selling messages. However, too much use of props can damage the message trying to be conveyed. This situation may cause confusion in the customer's mind. The viewer should understand easily which items are being sold and which ones are props. Another important point is the relationship between the props and theme. Props should be associated with the theme of shopwindow.

3.3.3 Theme and merchandising principles

Hamberger (1985) emphasizes that good and creative theme is memorable. Balance and symmetry should be considered when designing an image or shopwindow. The focus of a shopwindow should be the product. The other elements complete the composition and theme. According to Sen et al. (2002) customers acquire informational tips regarding the product category and store through the evaluation either together with or independent of the applications available to them. Hamberger (1985) asserts that there are some notions to be considered when creating a theme in shopwindow arrangements. These are line, scale, drama, humor, reality, repetition, shock, association, and movement (Hamberger, 1985; Sen and et al., 2002 cited in Arslan & Bayçu 2009 p.75).

Pintel and Diamond (1953) state that themes of shopwindows involve some types such as seasonal display, ensemble display, unit window display, theme display, general display, institutional display (Pintel & Diamond, 1953 p. 299-300) (see Table 3.1).

Table 3.1 Shopwindow Themes

<p>Seasonal display: This type of display includes seasons such as spring, summer, winter, and fall.</p>	 <p>rbstasarim.com/IMG/hizmetlerimiz/vitrin_tasarim_uygulama.jpg</p>
<p>Ensemble display: This type of display involves displaying a complete outfit with shoes and accessories.</p>	 <p>(taken by the author)</p>
<p>Theme display: In this display, there is a specific theme.</p>	 <p>http://2.bp.blogspot.com/_nN4N6is17Tg/SzM8Lcc3hLI/AAAAAAAAAIBY/cLoYYSuE428/s640/6a00d83451ccbc69e20115722ea7e9970b400wi.jpg</p>
<p>Institutional display: Store's image is displayed rather than specific product.</p>	 <p>http://www.mymodernmet.com/profiles/blogs/apifera-window-installation</p>

Cerver (n.d) claims that there are some requirements for successful shopwindow such as:

- Visibilty (the visual angle, lighting, color and texture)
- Coherence and unity (general balance with overall harmony)

- Organisation (store image and viewer motivation with an order)
- Plastic composition (a creativity in static or dynamic expression)
- Opportuneness (the right timing: seasons, specific days, etc.)
- Attractiveness
- Originality and surprise (attract attention)
- Clarity of the message (a single message with precision)

As a conclusion, the shopwindow has been discussed in detail and its importance for the store has been emphasized. Research (see sen et al., 2002; Arslan & Bayçu, 2009; Hottori, 1988) show that the shopwindow gives information about the store image, atmosphere, brand and identity. In addition, the shopwindow is an incentive on the customers decision to enter and make a purchase. Also in this chapter, shopwindow types and the differences between them have been investigated and their advantages and disadvantages have been discussed. Finally, the components of the shopwindow have been handled. The importance of material, color, lighting and size have been emphasized as the spatial elements of a shopwindow. Arslan and Bayçu's study (2009) emphasize that color can be used as an attractive element in the shopwindow. Display elements such as props and products have also been investigated in this chapter. Theme and merchandising principles that are extremely important for a shopwindow have been explained with examples.

CHAPTER 4

THE SHOPPER AND SHOPPING BEHAVIOR

This chapter includes four parts: The identity of the shopper, Formation of Shopper Memory, Shopper Behaviors-types-affecting factors, and Shopping Behavior. In The Identity of the Shopper, the shopper is defined; differences between the terms shopper, consumer, and customer are discussed. In Formation of Shopper Memory, the information processing process is described in detail. In Section 4.3 Shopper Behaviors-types-affecting factors, characterization of the shopping behaviors and shopper types are examined. Demographic, psychological, and socio-cultural factors are described in terms of the factors affecting shopper behaviors.

4.1 THE IDENTITY OF THE SHOPPER

Even though terms such as consumer, customer and shopper seem close to each other, they actually have different descriptions. According to Çevik Uraz (1976) the term “customer” describes consumers or companies that buy a specific product of a specific business or its services. However, “consumer” is a more comprehensive term. The term “consumer” covers all people and establishments whether s/he is a customer or not (Uraz, 1976 p. 29). While “customer” is a person who purchases any product or maybe will not make any further purchases, a “shopper” is the person who looks at the store, web site or catalog without performing the action of shopping (<http://www.slideshare.net/matamua/shopper-marketing-345902>).

AMA (2011) states that “consumer” is the person who consumes goods, ideas, and services or the eventual user. In the same time, it is used as a synonym for “buyer” or “decision maker”. The customer is the purchaser of the actual or potential of products or services (http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=C). AMA (2011) affirms that a “buyer” is an organizational member that conducts the buying process of a product. The buying decision may not be decided by a buyer. However, the buying process is directed by the buyer (http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=B).

4.2 FORMATION OF SHOPPER MEMORY

Irak (2004) asserts that the brain is the most sophisticated part of the human body. Cognitive activities are located in there and are managed from there. According to the model of information processing the behavioral nature, the interaction of organisms with their environment involve receiving stimuli by means of sense organs, the analyzing of this information that is conveyed in human memory and occurring a reaction (Cooper, 1981; Karakaş, 1997 cited in Irak, 2004 p. 1-2). Information processing model for determining the cognitive processes contains stimulus detection and encoding, classification and comparison, decision-making for behavior and implement of the behavior (Karakaş, 1997; Stenberg, 1971; Theios et al., 1973; Theios and Walter, 1974 cited in Irak, 2004 p. 2). As it is seen in these two models, the information processing comprises some stages and these stages are almost identical in both models.

Irak (2004) mentions that in the information processing, how environmental and internal information is processed and used as well as the mechanism are explained. The person is considered as an information processing system. In general an information processing system includes perception of information through the senses, election, encoding, internalizing, storage, retrieval and the creation of the behavior. During this process, a stimulating external environment becomes a sensory trace in the sensory storage, as a result of the interaction of the sensory storage and

long-term memory occur a perception, it is meaningful information in short-term memory, it is encoded and stored in the long-term memory and it becomes memory trace in there (See figure 4.1) (Ingram, 1986; Ingram & Kendall, 1986; Karakaş, 1997; Karakaş & Başar-Eroğlu, 1998 cited in Irak, 2004 p.3).

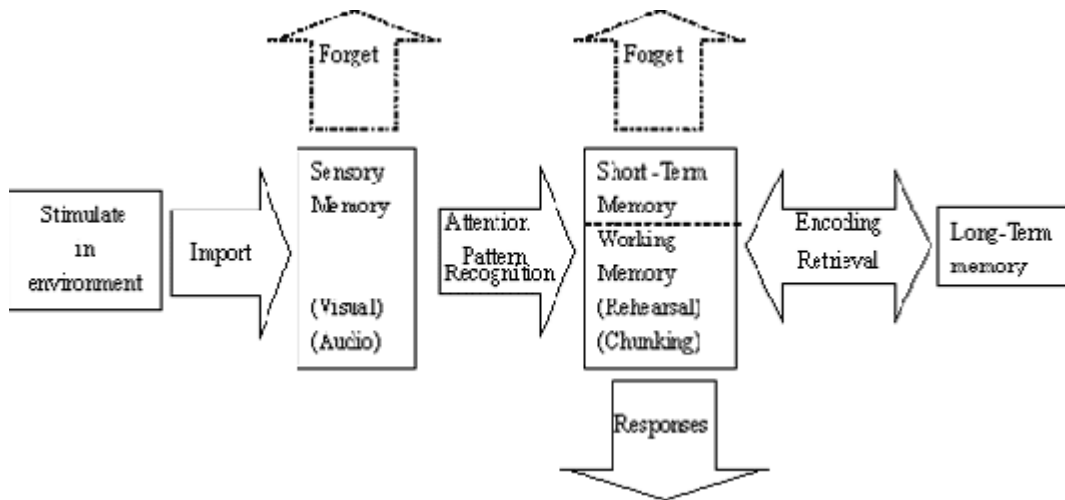


Figure 4.1 Information Processing (<http://simonlin.info/learningtheory/images/ip.gif>)

According to David A. Statt (1997) information regarding the environment is transferred to the brain from the eyes, ears and other sensorial organs. These five senses are: visual, auditory, tactile, olfactory, and taste. These senses involve different senses in themselves. For example, the sense of tactile or touch includes pressure, pain, cold, and warmth. “The sense of taste involves salt, sweet, sour, and bitter. The sense of vision has two type- color vision and black-and-white vision” (Statt, 1997 p.42).

Some phases such as perception, cognition, attention, memory, and recognition have an importance during this information processing process. The descriptions of these significant phases will be made in the following section.

4.2.1 Perception in the Terms of Psychology

Perception is an utmost significant word because any living being perceives everything through the sense organs. Downs and Stea (1973) claim that perception is a process that includes the encoding, storing, remembering and resolving of the information received from the space encoding process. After that, perception is transmitted to the brain; perception of the brain means that an object is interpreted and filtered through the former experiences (Downs & Stea, 1973 cited in Özak & Gökmen, 2009 p.148). Aydınli (1984) affirms that physical stimuli outside of the sensory organs influence an activity on human. This activity is extracted in selective operation depending on individual differences and it creates an icon in memory. The transformation of the perceptual experience to become consciously aware creates the formation of a visual impression (Aydınli, 1986 cited in Özak & Gökmen, 2009 p.148).

Odabaşı (1996) suggests that the person takes inputs and stores them in a similar manner to the information processing of a computer. Although computers have a passive position, human beings have an active position because they integrate all input and personal influences such as expectations and experiences. Input from the senses are called “stimulant”. These inputs are attained through the sensual organs that are eyes, ears, nose, mouth, and skin. Sensation can be described as a quick and direct reaction that the sense organs give to stimuli. There are two types of Stimuli: Physical and Individual stimuli. Physical stimuli come from the environment and Individual stimuli are internal stimulants such as expectations, incentives, and experiences. Perception varies from person to person by means of coexistence of these two types of inputs. The perception process involves three important parts: “Selective Perception”, “Perceptual Organization”, and “Perceptual Interpretation” (Odabaşı, 1996 p.63-65). These parts will be discussed in detail in the following part.

Müge Arslan (2004) asserts that the perception process consists of three stages: exposure, attention, and sense-making. Human beings are always exposed to stimuli and they receive signals through their sense organs. These signals are sent to the

subconscious via five sense organs. If the person pays attention to these stimuli, sense-making process begins. At this stage, the former experiences of the person, demographic factors, and education level becomes important. Therefore, different persons can assign different meanings to received information. The person gives a reaction at the end of this process and thus the perception process is completed (Arslan, 2004 p.67).

According to Young’s model perception is identified by way of sense organs.

Perception is to	hear	any	event
	touch		
	see		object
	feel		
	smell		relationship
	taste		

Figure 4.2 Definition of the Perception (Peter M. Chisnall, 1975 cited in Nur Özer, 2009 p.2).

These five senses will be examined in the following section.

4.2.2 Cognition

“Environmental Cognition concerns the way we acquire, store, organize, and recall information about locations, distances, and arrangements in buildings, streets, and the great outdoors” (Gifford, 1997, p.29). Although the process of cognition may involve spatial cognition, not all environmental cognition concerns the spatial relations among environments (Gifford, 1997). It can be said that remembering a place or site with no reference to locations or distances is the non-spatial dimension of cognition. What a shopper experiences when gazing at shopwindows may include information about the items displayed, their colors, the type of light used, etc. but nothing about distances.

4.2.3 Attention

Attention is the cognitive process of selectively concentrating on one aspect of the environment while ignoring other things. Attention has also been referred to as the allocation of processing resources (Anderson, 2004).

4.2.4 Memory

Özak and Gökmen (2009) claim that the concept of memory is located in the areas of work of neuroscience, psychology, philosophy and sociology. In neuroscience, the neurological basis of memory is examined. In psychology, cognitive and emotional processes of remembering of individuals in certain situations are studied. In philosophy, the phenomenon of memory is researched. In sociology, the formation of community memories is examined. The reliability of human memory in the face of history is investigated by historians (Özak & Gökmen, 2009 p. 148).

Cambridge Dictionary (1995) asserts that memory is currently composed. However, memory is required for a situation or event in the past. Thus, memory includes both the situation where the inner and causal relationships occur. According to Güçlü (2002), memory continues to keep storing to revive again, experiences, sensations, impressions, perceptions, conceptions. Hançerlioğlu (2001) asserts that memory is not only a feature of the individual but is also determined by the society. Therefore, the concept of social memory has emerged as a result of these definitions (Cambridge Dictionary, 1995; Güçlü, 2002; Hançerlioğlu, 2002 cited in Özak & Gökmen, 2009 p. 148).

4.2.5 Recognition

Recognition involves being able to determine the position of a shape of the objects or faces close to us. The process of visually recognizing an object may be included the basic steps. First, an internal depiction as a ‘description’ of the object derived from the information in the retinal image is erected. Second, this description is stored because it can be recognized if it is seen again. Third, the comparison is made between the description of the object seen currently and the descriptions of objects stored. “Lastly, it is very likely that we have seen objects from many different angles, yet are able to recognize them regardless of the current angle of view. As we shall see, the nature of the mechanism that allows us to do this is an important and much debated point” (Braisby & Gellatly, 2005 p. 113).

Humphreys and Bruce (1986) emphasize that object recognition fit into play a part wider context of cognition. These include steps in the Figure 4.3 (Humphreys & Bruce, 1986 cited in Braisby & Gellatly, 2005 p. 114).

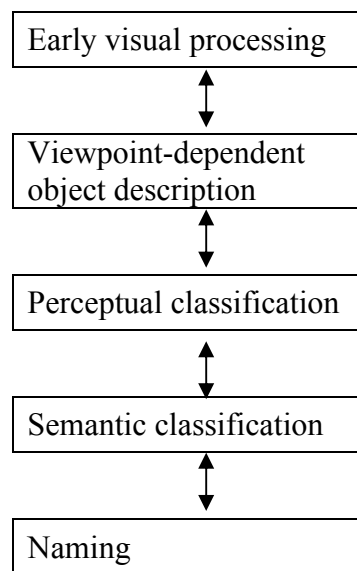


Figure 4.3 Model of Object Recognition Suggested by Humphreys and Bruce (1986) (cited in Braisby & Gellatly, 2005 p. 114).

As shown in the Figure 4.3, people are able to determine the location and shape of an object, or the location and pitch of a sound. Moreover, they are able to recognize what they are. There is a description from sensory input produced and compared with descriptions stored in memory in a basic model of recognition. Furthermore, recognition places after some stages that is the initial processes of perception and before some stages such as classifying and naming an object first semantically (Braisby & Gellatly, 2005 p. 115).

4.3 SHOPPER BEHAVIORS- TYPES- AFFECTING FACTORS

In order to understand and develop the relationship between shoppers and shopwindow, shoppers and their features should be considered primarily. Odabaşı (1996) emphasizes shopper behavior as the lower part of human behavior. Therefore, while human behaviors are examined in a wider range, shopper behaviors include the behavior of the shopper about shopping within the scope of human behavior. In shopper behavior, how the shoppers use their limited resources such as time, energy, and money during the mental, emotional, and physical activities are examined (Odabaşı, 1996 p.8).

4.3.1 Shopper behavior

Walters (1978) and Wilkie (1986) suggest that the shopper behavior involves purchasing economical products and services, operating decisions, and activities about these decisions. The shopper behavior has some attributes: it is motivated, it consists of various activities and a process, it varies in terms of complexity and timing, it deals with different roles such as initiator, impressive, decision maker, buyer, and user, it is affected by environmental factors and it is changeable from person to person (Walters, 1978; Wilkie, 1986 cited in Odabaşı, 1996 p.8-9).

According to Solomon (1994) the shopper behavior is an interdisciplinary field. Many disciplines are interested in the shopper behavior. These comprise experimental psychology, clinical psychology, development psychology, human-environmental science, micro-economics, social psychology, sociology, macro-economics, semiotics, demography, history, and cultural anthropology. All of these disciplines approach the shopper behavior from its own perspective (Solomon, 1994 cited in Odabaşı, 1996 p.13-14).

Some models are created in order to understand the shopper behavior. Odabaşı (1996) affirms that the pre eminently accepted model is “black box model” that was developed by Kurt Lewin who is a psychology expert. In this model, the shopper is exposed to some stimulants (See figure 4.4), then this impulse transforms into a reaction with personal influences and environmental factors.

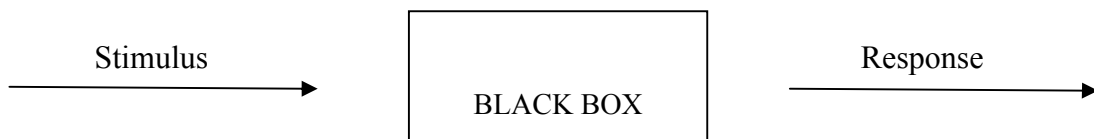


Figure 4.4 Black Box Model

As a result of this reaction, a response is generated by the shopper. This model is more detailed in Dr. Shuo-Fang Liu, Wen-Cheng Wang and Ying-Hsiu Chen’s investigation (see Table 4.1).

Table 4.1 Pattern of Consumer’s Behavior (Liu, et al., 2009 p.72).

Outer Stimulation	⇒	Black box	⇒	Purchase Decision
Marketing	Environment	Consumer’s characteristics	Consumer’s decision process	Product selection
Product Price Path Promotion	Economy Science& technology Polites Culture	Culture Social Individual Psychology	Identifying question Search for information Evaluate standard Purchase behavior	Brand selection Object selection Purchase opportunity Purchase quantity

As shown in the Table 4.1, it is suggested that the consumer behavior process involves three basic phases: outer stimulation, black box and purchase decision (Liu, Wang and Chen, 2009 p.).

Icek Ajzen (2007) defines the consumer as a person who is likely to purchase products or services. Consumer behavior is a process of buying products or services and it includes buying decision, choice of store or service, and before other actions such as gathering of information about the product from Web, consumer magazines, and friends or coworkers (Ajzen, 2007 [consumer attitudes and behavior] cited in Haugtvedt, et al., 2007 p.525).

Ahmet Hamdi İslamoğlu (2000) states that the consumer behavior can be handled in two different ways. First one involves motive-based consumer behavior and exploratory behavior models explaining consumer behaviors. These models are named as classical models. They explain the causes of the consumer behaviors through motives (İslamoğlu, 2000 p.101). Consumer behavior models have an eclectic structure due to the fact that the consumer behavior is an interdisciplinary field. Thus, the explanatory behavior models including four models are named with researchers names in related sciences. More specifically, Marshall's economical model contains economic incentives. Freudian's model includes psychological factors. Pavlovian's model comprises learning. Veblen's model consists of socio-psychological factors. (İslamoğlu, 2000). Second one is descriptive or modern consumer behavior models. They try to explain how consumer behaviors and their buying decision occur and how and which way these decisions are influenced which factors. These models consider consumer buying behavior as a problem-solving process and consumer as a problem solver. Namely, this revives the purchase decision process concomitantly. The consumer is affected by personal and environmental factors in the decision process. The modern consumer behavior models include different models such as Engel-Kollat-Blackwell Model, Howard-Sheth Model, and Researching Natural Phenomena Model. Engel-Kollat-Blackwell Model consists of five stages: the emergence of the problem, describing the problem, researching, the development of alternatives, chosen, and the evaluation of results. Howard-Sheth Model has three types of buying behaviors: auto buying, limited

problem-solving and unlimited problem-solving behaviors. In researching Natural Phenomena Model, buy process of product or services are analyzed step by step (İslamoğlu, 2000 p.104-121).

According to AMA (2011) consumer behavior is the explicit act of consumer. In other words, it is the behavior of the consumer or decision maker in which the products or services is offered. It is necessary to describe and understand the interdisciplinary theme of this scientific study (http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=C).

İsmet Mucuk (2001) asserts that consumers consist of two groups according to the purpose of purchasing products or services. These are final consumers and industrial or organizational consumers. The final consumers are persons who buy in accordance to their personal or family needs. The industrial or organizational consumers make economical organizations such as contribution in their own production, encouraging it and reselling or own normal organizations (Mucuk, 2001 cited in Nuhoglu, 2006 p.42).

According to Gürsoy (1994) customer types are articulated in relation to their behaviors. These behavior types include gentle, combative, ambitious, confused, argumentative, secretive, distrustful, fussy, timid, mentally ill, drunk, fraudulent and dishonest, corrupt and overtop types (Odabaşı & Bayçu, 2009 p. 226-227).

Stone (1954) divides shopper types into four: the economic shopper, the personalizing shopper, the ethical shopper, and the apathetic shopper. Following this definition, Williams, Painter and Nicholas (1978) declare that shopper categories can be refined to convenience, price-oriented, apathetic, and involved. Bellenger, Robertson, and Greenberg (1977) argue that there should be a different type of shopper named as the recreational shopper who obtains delight from shopping action. Bloch, Ridgway, and Dawson (1994) state that there are four types of shoppers such as mall enthusiasts, traditionalists, grazers, and minimalists due to differences in shoppers' orientation and behavioral structures. The shoppers' orientation is affected by individual characteristics: demographics, personality traits and situational factors

such as time pressure, location, companion, and product (Stone, 1954; Williams et al., 1978; Bellenger et al., 1977; Bloch et al., 1994 cited in Ng, 2003 p. 440-441).

4.3.2 Demographic factors

This section discusses demographic factors that affect the shopping behavior such as age, gender, income, education, occupancy, marital status, residential area, and geographical situation.

4.3.2.1 Age

Küçükikiz (2007) states that age have an imperative effect on the shopping habits of consumers. Besides, because young people do more shopping than older people, shopwindows are designed considering the young population (Küçükikiz, 2007 p.50).

Solomon (1995) affirms that the needs and preferences of people vary depending on their age. Therefore, a consumer's age affects his/her identity significantly. In the marketing industry, products, services, and messages are produced according to different age groups. At this point, a concept called "an age cohort" emerges. The age cohort includes people of similar ages having similar experiences and splits several widespread memories regarding cultural heroes such as Frank Sinatra. Age cohorts are examined in five groups: kids, teens, busters, boomers, and mature consumers. Busters are between 46 to 64 years. Boomers are between 47 to 65 years. Mature consumers are 65 years and over (Solomon, 1995 p.501-502).

Lake (2009) suggests that different age groups have an extreme significance in marketing to draw attention of consumers with message and advertisement. There are four main age groups in the U.S. These are baby boomers, generation X, generation

Y, and the elderly. Baby boomers are 47 to 65 years. Generation X is 34 to 46 years. Generation Y is children of the baby boomer generation. The elderly represents over age 55 (Lake, 2009 p.139-140).

4.3.2.2 Gender

Beverly Gordon (1986) emphasizes that many products from perfumes to shoes are specifically intended for either men or women. In marketing, gender differentiation begins at a very early age. For example, the pink version of diapers is produced for girls and blue version for boys. Thus, these differences are considered severely by consumers. A market research has showed that using pink diapers for male infants is declined by most parents (Gordon, 1986 cited in Solomon, 1995 p.13-14). Belk, Wallendorf, and Sherry, Jr. (1989) state that gender categorization is very interesting because the behaviors and tastes of men and women continually change. For instance, although in the past the primary decision was made by men when buying a car, nowadays women under the age of 50 constitute more than six out of ten new car buyers (Belk and et al., 1989 cited in Solomon, 1995 p.14-15).

Lake (2009) asserts that today the number of female consumers is more than male consumers, since women outlive men. In addition, women's buying abilities are developed; women are becoming superior in the workplace. Hence, marketing, advertising aiming at female consumers gains importance. Advertisements are adept at attaining women and grasping their attention. For instance, special services such as individual shoppers or extended shopping hours regarding woman's work schedule are promoted by retail shops. In the meantime, the role of men alters today, as well. Since men more are interested in family activities, social roles, and household responsibilities, they buy more products for the family. Moreover, as men overcome gender role transcendence and start to use what was formerly seen as woman's product and this has led to the emersion of some terms such as "retro", "uber", and "metro" are generated (Lake, 2009 p.162-163).

4.3.2.3 Other Factors

Other demographic factors include income, education, occupancy, marital status, residential area, and geographical situation.

4.3.3 Psychological factors

The psychological factors that affect the shopping behavior dealt with under this section are mainly learning, motivation, and perception.

4.3.3.1 Learning

Odabaşı (1996) emphasizes that learning has a significant role in human life. Human beings are capable of learning from birth. In the case of consumption, since human beings are capable of learning everything in life a person can be taught to make a decision about which brand is to be selected, how products purchased to be ready for consumption. Learning is very essential in terms of making a purchase and consumption because if each purchase or consumption had to be re-learned, people would have to spend more energy and more time (Odabaşı, 1996 p.32).

Morgan and King (1971) suggest that learning permanently changes human behaviors as a result of experience or practice. Learning involves three main stages. First, it is a behavior change. Second, it is derived from experiences or practices. Lastly, behavior changes that occur at the end of learning are permanent (Cited in İslamoğlu, 1999/2000 p.115).

İslamoğlu (2000) asserts that interests, needs, and goals have great importance on the formation of learning. On the other hand, some factors such as repetition, motivation,

conditioning, relating, and environment provide learning. The aim of marketing provides the learning of consumers due to the fact that consumer's environment compliance and satisfaction are presented in terms of learning. Purchase occurs at the end of the learning process (İslamoğlu, 2000, p. 115-116).

Odabaşı (1996) states that learning consists of two main groups: behavioral (evocative) learning and cognitive (mental) learning. Behavioral learning involves reactive and operant conditioning. Stimulants that do not cause a reaction come to give reaction through the reactive conditioning. Many stimulants provide emerging reaction that is specified as unwilling here. In marketing, product or brand with positive stimulants lead to association with the reactive conditioning (Odabaşı, 1996 p. 33). Schiffman and Kanuk (1991) affirm that in reactive learning, repetition, generalization, and distinguishing terms are of a great importance (Schiffman & Kanuk 1991 cited in Odabaşı 1996 p. 34).

According to Odabaşı (1996) in the operant conditioning, behavior is learned depending on the result that it caused. In addition, it is defined as learning through trial and error. Both reactive and operant conditioning involves a relationship or connection between stimulus and response. In cognitive learning, learning that depends on the relationship between impact-response can be insufficient. In this approach, attitudes, beliefs, experiences, insights on how to achieve goal affect learning. Learning theory includes some items such as impulse, cue, response, and retention (Odabaşı, 1996 p. 36-41).

4.3.3.2 Motivation

Mithat Enç (1974) defines that motive is a power that determines the direction of people actions; the strength and the order of priority and mobilizing people (Enç, 1974 cited in İslamoğlu, 2000 p.102). According to İslamoğlu (2000) the motives have two sub-groups such as physiological and psychological. Physiological motives comprise basic needs such as hunger, thirst, etc. Psychological motives include

mental emotions such as pity, love and hate. The motives have some basic characteristics that emerge depending on the needs, guiding actions, reducing consumer's tensions and being in a certain environment (İslamoğlu, 2000 p.102-104).

Odabaşı (1996) suggests that motive is a stimulated need. Motives have an extreme impact on consumer choices because they direct the response to a specific request. Motivates can be grouped into two (Odabaşı, 1996 p.53); according to Hawkins, Coney and Best (1980) the two types of motivates are internal and external motivates. The first motivates are individual. These internal motivates describe non-social motives such as consistency and independence. The external motivates are described as social motivates such as being together and self protection. These motivates arise from relationship needs among people (Hawkins, Coney & Best, 1980 cited in Odabaşı, 1996). Yet Walters (1980) proposes another grouping. He introduces five types of motivates: general motivates such as hunger, thirst, fear, self-protection; physiological such as hunger, thirst and psychological such as love, security, and happiness motives; mandatory motives such as hunger; primary motives that are necessary for the continuation of life and secondary ones that originate from socio- psychological motivates; conscious or unconscious motivates (Walters, 1980 cited in Odabaşı, 1996 p.53-54).

According to Michael R. Solomon (1995) motivation is a process leading to behavior. A need is awakened in the customer; as a result of her/his desire to satisfy and simultaneously, motivation arises. There are four types of needs: biogenic, psychogenic, utilitarian, and hedonic. Biogenic needs include food, water, air, and shelter. Psychogenic needs involve status, power, and affiliation. Utilitarian needs contain more objective, tangible attributes of products such as the toughness of a pair of blue jeans. Hedonic needs include subjective and experiential (Solomon, 1995 p.126-129).

All consumer behaviors begin with motivation. The first step of the motivation is an intense desire to eliminate the unmet necessity. The requirements and objectives are

motives that allow an individual to take action (<http://notoku.com/gudulenmenin-anlami-ve-isleyisi/>).

Other strong motivation is fashion that it has complex nature and is created by human psychology. It is affected by the desire for new trials, impose itself in the desire, the desire to earn respect, mimic the matter, idea and movement contagious (www.tml.web.tr/download/TUKETICI-DAVRANISLARI.pdf p.12).

4.3.3.3 Perception in terms of consumer behavior

Odabaşı (1996) propounds that perception within human psychology plays an imperative role on the shopper behavior since it is created by personal and environmental factors that affect shopper behaviors. In fact, perception is not only a psychological term because it also includes personal factors such as different backgrounds, experiences, and properties. Thus, perception is a subjective process. As a result, every shopper that is exposed to same stimulants realizes awareness in stimulators, selecting, organizing, and interpreting it according to his/her personal conditions (Odabaşı, 1996 p.63).

Within the scope of personal factors, sense organs of a person gain importance. Arslan (2004) asserts that humans perceive their environment and the world through the information gained from the sensory organs. This information influences the trust of the shopper. Sensation felt by the person depends on the quality of his/her own sensory organs and intention of the stimulant. For example, a person who cannot see very well will not be able to see an advertisement. In the same way, if the stimulant is weak, the person cannot recognize it at all (Arslan, 2004 p.68). Hence, a good perception is created by both healthy sense organs and adequate stimulus.

According to Underhill (date) senses of the shopper are very significant within marketing owing to the fact that consumers do not feel that they have the product when they get money for product. However, if they establish an emotional bond with

the product, they feel that they have the product. In this point, five sense organs become enormously notable. The first connection with product is established with the eyes and it continues with touch. Considering the process starts with to handle the product, wear or taste. Visual sense constitutes an important part of the five senses. The product is introduced mainly with its visual elements such as shape, color, texture, size, and material (Underhill cited in Arslan, 2004 p.68).

Seeing

Rudolf Arnheim (1974) asserts that seeing is the well-known optical process as stated by the physicists' description (Aarnheim, 1974). According to him," Light is emitted or reflected by objects in environment. The lenses of the eye project images of these objects onto the retinas, which transmit the message to the brain "(p.43).

Hearing

The other sense is hearing within the five senses. Statt (1997) propounds that people have information about their environment by way of the hearing. In the simplest definition, energy waves from the environment are collected by ears. These waves are detected as sound waves by ears and they are sold to brain. Therefore, hearing is carried out. In stores, many applications are done for sense of hearing. The most familiar example of this is background music in stores. If the music is loud, shoppers spend less time for shopping, but they spend much money (Statt, 1997 p.43). Chebat, Vaillant, Gelinat-Chebat (2001) declare that in cognitive process and information processing, background music in store includes strong cognitive effects. This music may have a stimulating effect on the cognitive processes (Chebat et al., 2001 cited in Chebat & Michon, 2003 p.538).

Arslan (2004) states that marketers use music and sounds to impress shoppers. The music in store influences the store and shopping perception of the shopper. Tempo of the music in the store is significant because while shoppers move slowly with a slow-paced music, they move series with a fast-paced music (Arslan, 2004 p.71). Joann Peck and Terry L. Childers (2007) affirms that the music has effects on some things

such as shoppers' feeling, product valuation and preference, fit with an ad or store, time awareness, and store atmosphere (Peck & Childers cited in Haugtvedt, Herr & Kardes, 2007 p. 201).

Touch

Another important sense is tactile or touch sensation. Arslan (2004) asserts that touch within marketing and shopper behaviors can be considered in two ways such as product perception and environmental comfort conditions of shopper. In product perception, the shopper want to touch products especially textile and cosmetics before buying them. The shopper has information about the product and he/she associates this information with quality of the product. For example, as a soft and silky fabric is perceived as quality and expensive, tick is considered as durable, practical, and affordable. In addition, whereas light, delicate, and soft fabrics are detected feminine, hard and heavy textured fabrics are perceived masculine. The environmental comfort conditions of the shopper relate temperature and humidity of store. If the store atmosphere becomes airless, too hot and cold, too moist and dry, the shopper spends less time in the store (Arslan, 2004 p.71-73).

Mooy and Robben (2002) emphasize that shoppers always touch product when making an assessment about the product. Therefore, store owners should play on shoppers' sense of touch affections (Mooy & Robben, 2002 cited in Arslan & Bayçu, 2009 p.207). Peck and Childers (2007) state that product differences, individual differences and situational differences have effect on the shopper's sense of touch. For example, textile products such as clothing, towel or carpet can create more sense of touch, but harder products such as book or CD may not (Peck & Childers cited in Haugtvedt, et al., 2007 p. 206).

Peck and Childers (2003a) mentions that need to touch of every people is different each other. While some peoples do not buy the product without touching, some just buy seeing a picture of the product. If shopper whose need for touch is high is deprived of touching the product, they can leave the store (Peck & Childers, 2003a cited in Arslan & Bayçu, 2009 p.208).

Smell

According to Levy and Weitz (2001) sense of smell has the greatest impact on people's senses (Levy & Weitz, 2001 cited in Arslan & Bayçu, 2009 p. 195). Ward, Davies, Kooijman (2003) point out that there is a crucial difference that sense of smell divides the other senses. Provided that person does not pay attention to stimuli from other sensory organs, these are not perceived cognitive level. However, even if person does not pay attention to smell, the smell is perceived automatically and people gives physiological or psychological reactions (Ward et al., 2003 cited in Arslan & Bayçu, 2009 p.196). According to Solomon (2002) sense of smell is the best stimulus for memory. Thus, it reveals the hidden and forgotten memories (Solomon, 2002 cited in Arslan & Bayçu, 2009 p.196). Kirk-Smith (1994) states that smells are connected with things, events, and person. Hence, happy and miserable memories are remembered by them (Kirk-Smith, 1994 cited in Chebat & Michon, 2003 p.531).

Wilkie (1995) suggest that sense of smell is affected by culture. Culture has a decisive effect on the smell as good or bad (Wilkie, 1995 cited in Arslan & Bayçu, 2009 p.196). Milotic (2003) emphasizes that the smell is different perceived between sexes. Women are very sensitive to smell than men. Moreover, the preferences of sexes are different. For instance, as women like floral aromas, men like pine, lavender, and musk aromas. Besides, same smell creates different effect on different sexes. For example, the smell of lavender has a sedative effect on women, but it has anxiety and arousal effects on men (Milotic, 2003 cited in Arslan & Bayçu, 2009 p.197).

Arslan (2004) points out that smells attract shoppers to store. They provide spending much more time in the store and encourage them to purchase (Arslan, 2004 p.70). Chebat and Michon (2003) assert that smell has effect on shoppers' perception such as product quality and shopping environment (Chebat & Michon, 2003 p.537).

Spangenberg, Grohmann and Sprott (2005) emphasize that smells cause some emotions such as good, bad, happy, sad, lively, and calm on shoppers. Besides,

shoppers spend longer or shorter time in store through smells (Spangenberg et al., 2005 cited in Arslan & Bayçu, 2009). Spangenberg, Crowley, Henderson (1996) call attention to three points. Firstly, original, distinctive, and different odor should be used in the store. If the odor peculiar to the store, shoppers always remember the store when feel this odor. In the second, the odor used in the store should be compatible with products of the store. Lastly, the cost of odor used in store and to implement with which method should be considered (Spangenberg et al., 1996 cited in Arslan & Bayçu, 2009).

Taste

Another one of the other five senses is sense of taste. Peoples taste food or drinks, so they have a comment about them. These comments of people are vastly imperative for some segments such as food industry: food companies, restaurants, supermarkets. If shopper does not like the taste of the product, he/she does not buy it. Schiffman and Kanuk (2004) investigate that there is an imperative relation between taste and color. Shopper evaluates the taste of product according to its color. For example, if the coffee has dark brown, it is perceived as too harsh, blue is medium hard, yellow is light and red is rich (Schiffman & Kanuk, 2004 cited in Arslan & Bayçu, 2009 p.206). Garber, Jr., Hyatt and Starr, Jr. (2000) make a similar study. Subjects are tasted the same taste of orange juice but three different colors. Purple-colored orange juice is perceived by subjects as grape juice, orange-colored as orange juice and transparent as water or lemonade (Garber, et al., 2004 cited in Arslan & Bayçu, 2009 p. 206-207). These examples show importance of the relationship between color and taste.

The other element that affects taste perception is brand image. Peck and Childers (2007) affirms that product preferences vary according to brand name. For instance, shoppers whose eyes are closed prefer different products with only taste perception, but they prefer different products their eyes open for influenced by the brand name (Peck and Childers, 2007 cited in Haugtvedt, et al., 2007 p.197).

Arslan and Bayçu (2009) state that manufacturers use sensory panelists or real customers for development the taste of their product. In addition, the sense of taste is significant for stores not sell food, because these stores can serve food and drink to shoppers. The shopper likes as it approaches, so he/she spend more time in store and want to come again (Arslan & Bayçu, 2009 p. 204-205).

Environmental Factors / Stimulants

Edip Örucü and Savaş Tavşancı (2001) state that perception includes two-way process. Thus, both motives and attitudes affect the perception and the perception affects motives and attitudes. The perception comprises sensory, the symbolic, and emotional processes without physiological factors as well. The sensory processes are the perception of stimuli with five sense organs. The symbolic processes are the creation of an image on the consumer's memory by stimulants. The emotional processes are the determination of the level of satisfaction by stimulants (Örucü & Tavşancı, 2001 cited in Özer, 2009 p. 3).

In the symbolic process, the structure and relationship with the environment of stimulants become an imperative issue. Özden (1978) suggests that as mentioned in the previous section there are three vital parts such as selective perception, perceptual organization, and perceptual interpretation in the perception process. In selective perception, there are several stimulants around the person, but person detects only what he/she wants to perceive (Özden, 1978 cited in Odabaşı, 1996).

Odabaşı (1996) mentions that if personal factors are dominant, they are selected as a stimulant; however, provided that stimulus structure is descended, it is selected. For instance, if person has an expectation such as hunger at the moment, personal factors are stimulating. On the other hand, in case person has not anticipation, stimulus structure gains importance. In this period, the stimulus structure includes expressions such as contrast, size, intensity, time, and frequency. The contrast is the most significant stimulant property in spite of the fact that contrasts allow the separation of stimuli from each other. For example, a colorful ad in newspaper attracts more attention according to in a magazine multi-color printed. Availability of object's

difference is increased by its diversity around them. Size is the other element. Larger objects draw more attention than smaller ones. Another stimulant property is intensity. Suppose that the intensity of stimuli increases, it will stand out more than. For instance, the intensity of an object may be its bright colors or high volume. For example, Kodak company releases different colors of film boxes for trial and they see that orange-colored boxes are sold many more. Thus, they adopt orange-colored film boxes. Time and frequency can be shown among other factors affecting the perception. Other main period of perception is the perceptual organization. The person can perceive a stimulant according to one or more of the organizational elements. These organizational elements involve figure and ground relation, grouping, and closure. Figure and ground relate to separation of figure and ground from each other. For instance, if figure and ground are separated weakly in a shopwindow, a shopper may not notice looking for a product, although there. Other is the grouping. The objects that are close to each other are perceived as grouped. For example, products that have similar ads are understood as products with similar features. Another element is the closure. In the closure, parts of a whole are given to a person and the whole detection is expected by the person. Another vital process of perception is the perceptual interpretation. The interpretation is the meaning that is given to a particular stimulus by the person. The interpretation is personal and it varies from person to person. Interests, motives, and former experiences when the perception process cause differences in interpretation. The accuracy of perceptual interpretation of the person depends on stimulus clarity, past experience, needs, and motives of the person (Odabaşı, 1996 p. 64-67).

According to Statt (1997) the selective perception includes two main parts: internal factors and external factors. While the external factors comprise contrast, movement, repetition, size, and intensity, what a person expects to see or hear in each state is essential in internal factors (Statt, 1997 p.48-49).

The environmental factors are treated as atmospheric stimuli within retail atmospherics by L. W. Turley and R. E. Milliman (2000). They (2000) assert that the atmospheric stimuli include five parts: exterior, general interior, store layout, interior displays, and human variables (See Figure 4.4). Exterior part comprises store front,

marquee, entrances, display windows, building architecture, parking, and surrounding area. General interior part involves flooring/carpeting lighting, scent, sounds, temperature, cleanliness, fixtures, wall coverings, cash register placement. Store layout part includes floor space allocation, product groupings, traffic flow, department location, allocations within, and departments. Interior displays part contains product displays, racks and cases, posters, signs, cards, and wall decorations. Human variables part involves crowding, customer characteristics, employee characteristic, and employee uniforms. All these factors influence organisms such as employees that have career objectives, training, personal situation, social class, and stage in HLC and customers that have lifestyle, shopping orientation, stage in HLC, and situation. At the end of this interaction, a response is generated to employees and customer. While for the employees it means that mood, effort, commitment, attitude, knowledge, and skill, for the customers it means that enjoyment, time in store, items examined, information acquired, purchases, and satisfaction (see figure 4.5)(Turley & Milliman, 2000 p.176).

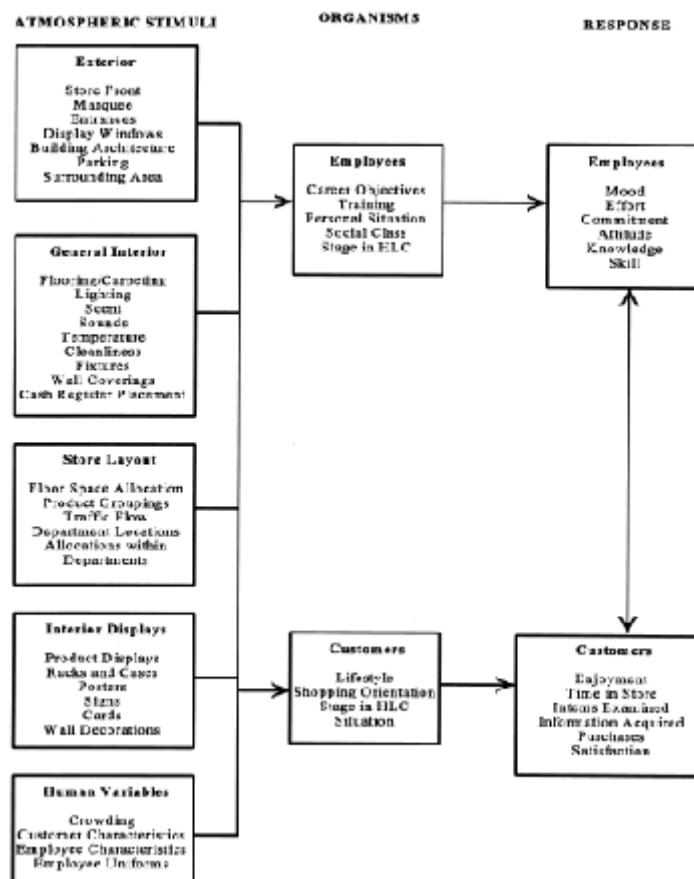


Figure 4.5 The Influence of Retail Atmospherics (Turley & Milliman, 2000 p.176)

Baker (1986) divided the environmental factors into three categories: ambient, design, and social factors. The ambient factors include scent, music, cleanliness, temperature, air quality, and humidity. The design factors involve aesthetic elements such as color, material, patterns and functional elements such as layout, comfort, and signage. The social factors comprise salesperson and other customer (Baker, 1986 cited in Roger, 2006 p.6).

4.3.3.4 Attitudes

Attitude influences directly perception and behavior of the consumer. The attitude refers to person's positive or negative feelings or tendencies belonging to an object or a symbol. Attitudes are affected by people's past experiences, family, relationship with the close environment, and personality. Besides, attitudes have an effect on beliefs. The belief involves information based on personal experimentation or external resources, ideas, opinions (www.tml.web.tr/download/TUKETICI-DAVRANISLARI.pdf p.14).

Odabaşı (1996) states that attitudes include thoughts, feelings, and action oriented some objects in the environment, people and events. Namely, attitude is a tendency to react positively or negatively intended more the object, notion, and environments. Although it is defined as including beliefs and values, this definition is insufficient in explaining the term. Hence, attitude comprises three components such as cognitive, sensual, and behavioral components. The cognitive component constitutes a person's object-oriented thinking, knowledge, and conviction. The information is based on reality rate, their permanency increases. The sensual component has a more simple structure than the cognitive component and it relates with person's values system. The person evaluates an object as positive or negative and then she/he has a feeling about it. The behavioral component is a behavioral propensity the subject of attitude-oriented. In addition, it acts compatible with the sensual and the cognitive components (Odabaşı, 1996 p.74-75).

According to Schiffman and Kanuk (1991) there are some basic factors such as personality, experience, personal influence, and mass media affecting the formation of consumers' attitudes (Schiffman & Kanuk, 1991 cited in Odabaşı, 1996 p.77).

Odabaşı (1996) affirms that attitudes have some features. For example, they are learned. They are not only a personal attitude; they form a set of attitudes. Besides, attitudes can be changed. There are some function of attitudes such as be useful, expression value, ego protection, and information (Odabaşı, 1996 P.79-80).

İslamoğlu (2000) emphasizes attitude is a reaction shown by human organism as a result of perception, learning, satisfaction or dissatisfaction. These reactions can emerge direct or indirect. Additionally, shared values such as cultural norms and the new social trends have an effect on directed behavior (İslamoğlu, 2000 p.116).

Laura A. Lake (2009) maintains that attitude includes feelings, beliefs, and behavioral tendencies that are related to a specific product, person, idea, object, or group. Therefore, beliefs can be associated with a question such as what a consumer thinks about a product? ; feelings-how a consumer senses about a product; intentions- how a consumer probably doing as a result of those beliefs and feelings. Beliefs are the cognitive component; the feeling is the emotive component; intentions are the behavior component of consumer attitudes (Lake, 2009 p.100-101).

4.3.3.5 Personality

Personality contains association of individual attributes and behavior patterns. The personality is created by genetic and environmental factors. The genetic factors involve physical appearance or attributes. The environmental factors include cultural, social class, family, mass media, and group membership. As a result of mutual interactions of these factors, three main points appear in the personality factor. First, personal differences arise in the personality. Second, it is balanced and continuous. Last, it may change (www.tml.web.tr/download/TUKETICI-DAVRANISLARI.pdf p.13).

Cüceloğlu (1991) asserts that the personality is a relationship form establishing of person's with internal and external environment, distinct from other person, consistent, and built. Pierre Martineau in his book named Motivation in Advertising suggests that the personality factor is the most important element for marketer. He defends that the personality plays an active role in product, brand, and store choice. For example, he believes that consumer of passenger cars should be evaluated within the framework of the three major personality such as holders, social, and attention tow (Cüceloğlu, 1991 cited in Odabaşı, 1996 p. 88, 93).

Solomon (1995) affirms that there are different opinions about personality such as constant or variable. According to some researches, the personality has a consistent structure across different situations. However, other researches claim that people personalities are nonstable. Namely, people do not exhibit same attitude or psychology every time. This shows that situational factors have a significant effect on the personality (Solomon, 1995 p.231).

Küçükikiz (2007) emphasizes that personality is a feature that distinguishes a person from other person. In addition, it is a unique system that contains all the properties inside and outside of the person. People who grew up the same economic, cultural, social, ethical conditions, and lived in the same house for many years may give different reactions to same external stimulus. Hence, the personality can be defined as set up consistent features completely unique to the individual (Küçükikiz, 2007 p.49).

4.3.4 Socio-cultural factors (Social groups, family, personal effects, social class, culture)

Onarcan (1996) asserts that socio-cultural factors that affect consumer behaviors are a combination of culture, customary, attitudes, beliefs, morality, art, and symbols. Social class has a significance effect on consumer behavior, as well. It includes adopting the same values, interests, life style, and behavior pattern in the society. Social class is determined by occupation, income level, the value provisions,

occupational success, type and place of residence. Every social class has difference in terms of pleasure, behavior pattern, and buying decision process. Another imperative element that affects attitudes, ideas, and values of the consumer is family. As a result, the motivation of a person derives from his or her socio-cultural environment. Besides, the value-judgment and norms of this environment impress needs and requests of the consumers on a large scale (Onarcan, 1996 p.55-56).

Every society can be divided into social groups consisting of uniform individuals and families due to its opinions and social life. Every social group is ranked as top, middle, and down in accordance with the social reputation in the community. Therefore, these social groups are named as social classes. Among the members of a certain class, there is the great similarity from the point of style of dress, property status, values, and life vision. All this shows that the needs of the members of a social class will be the same. These people try to satisfy with similar to the type and quality of products their needs. These products are ensured from stores in the same cost. Besides, these people give similar respond to the company's sale, display and tools.

(www.tml.web.tr/download/TUKETICI-DAVRANISLARI.pdf p.14).

4.3.5 Decision-making process

William Zikmund and Michael D'amica (1984) suggest that decision-making process of the consumer involves five stages that are problem determination, search information and options, evaluation of options, giving the decision to purchase. The giving the decision to purchase include purchasing or not. At the end of the purchasing post-purchase evaluation stage is starting. This stage comprises satisfaction or dissatisfaction (Zikmund & D'amica, 1989 cited in Odabaşı, 1996 p.154).

Rom J. Markin (1974) asserts that various proposals and models have been developed as regards consumer decision process. Four of them have gained an

importance. These are Problem-Solving Model, AIDA Model, The Hierarchy of Effects Model, and Innovation-Accepted Model (see Table 4.2).

Table 4.2 Consumer Decision Process Approach (Markin, 1974 cited in Odabaşı, 1996 p.155)

Psychological Operations	Problem-Solving Model	AIDA Model	The Hierarchy Of Effects Model	Innovation-Accepted Model
Cognitive Operation	Problem determination	Attention	Awareness Knowledge	Awareness
Emotional Operation	Search-evaluation	Interest Desire	Adoption Preference	Interest Valuation
Behavioral Operation	Decision Post-purchase behavior	Action	Persuasion Purchase	Testing Acceptance

As can be seen in Table 4.2, these processes have some common features. For example, all models depend on persuasion process. Besides, all processes have cognitive, emotional, and behavioral dimensions (Markin, 1974 cited in Odabaşı, 1996 p.155). Odabaşı (1996) states that decision-making or problem-solving model of the consumer is an effective approach. However, this process can be shortened or skipped one or more stages by the consumer. The actual process depends on heavily behavioral effects, the decision-making approaches, be interested level (Odabaşı, 1996 p.155).

AMA (2011) emphasizes that decision process is defined as the process of deciding on a number of choices, products, brands, or ideas. Complex cognitive and mental activity may be involved in the decision process. For instance, it can be a simple learned answer or an uninvolved and uninformed selection (http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=D).

Arslan and Bayçu (2009) assert that shopwindows are the display space that they reflect store image, products, addressing the consumer's profile. Consumers can not

decide to enter the store to shop according to just brand of dependencies or just looking at the outside architecture of the store. Shopwindow design has a significant role on this decision owing to the fact that consumers acquire knowledge in many aspects from shopwindow. The knowledge given from shopwindow arrangements is often descriptive on store entry decision. Consumers can enter the store looking at shopwindow for various reasons. The consumer can enter the store to obtain more detailed information about the product they see in the shopwindow, whether or not he or she intent to purchase. In addition, to find out in detail the advantages of a promotion announced shopwindow. Rather, entering the store takes place as a result of the customer loves begins a product on shopwindow. Shopwindow display elements may be encouraging directly in terms of entry the store (Arslan & Bayçu, 2009 p.70-72).

Sen, Block, and Chandran's (2002) study illustrates that the store entry decision is interacted with store- related information from shopwindows. The store-related information includes merchandise and store image. The product purchase decision is more powerfully related with product category-related information rather than store-related information. The product category-related information involves fashion and product-self fit. Store-related information that comprise giving information from the shopwindow by the consumer involved has a vital example such as store image. This information can be accepted a cue based on the window's aesthetic, ambient elements, and displayed merchandise (Sen et al., 2002 p.279). Klokis (1986) and Heath (1995) declare that within product category-related information, consumers acquire current information concerning product category as they are looking at shopwindows. Moreover, they may see shopwindows with the aim of making the informational tips. These tips may include appropriateness of displayed products with their physical or symbolic selves (Klokis, 1986; Heath, 1995 cited in Sen et al., 2002 p.279).

4.4 SHOPPING BEHAVIOR

Jansen-Verbeke (1987) emphasize that shopping concludes buying the goods needed as the primary activity in it. However, shopping can involves eating and drinking in cafes, sightseeing, visiting markets, being with a friend, and just walking around. According to Tauber (1972) personal and social motives that shopping is occurred by them can be identified as diversion from the routine daily life, self-gratification, learning about new trends and ideas, physical activity, sensory stimulation, social experiences with friends, enjoying status and authority, and the pleasure of haggling. Westbrook and Black (1985) add more two motivates such as choice optimization and the anticipated use of a product to these. Bloch et al. (1994) state that there are six motives of shopper: taking pleasure in the aesthetics, breakout from routine and boredom, looking at new products or stores, taking on in a state of absorption, collecting new information about stores and products, and social interaction and affiliation (Jansen-Verbeke, 1987; Tauber, 1972; Westbrook & Black, 1985; Bloch et al., 1994 cited in Ng, 2003 p. 440).

4.4.1 Impulse buying

Dittmar, Long, and Bond (2007) state that impulse buying is a kind of attempt to improve self-image. Impulse buyer remains under the influence of irrational decisions which emphasizes appeal of emotional rather than rational decisions, such as price. Rook (1987) affirms that in impulse buying person buy a sudden and unplanned without the need for an emergency and considering on the re-evaluation. Zhang, Prybutok, and Strutton (2007) assert that some consumers are less resistant than others for these stimulants. Besides, feelings such as pleasure and satisfaction of the customer have a significant impulse on behaviors (Dittmar et al., 2007; Rook, 1987; Zhang et al., 2007 cited in Erkmen & Yüksel, 2008 p. 686).

Sorkin (1992) states that the Gruen Transfer names the movement that is destination buyer with a particular purchase in mind. After that this definition is changed to an impulse shopper. Shifting from a determined step to an erratic and roundabout walk can visible as a crucial point. These effects are not perceived as negative by shoppers yet. Therefore, mall's increasing desirability is testified with the present from 1960, the expansion of the typical mall visit to three hours from twenty minutes (Sorkin, 1992 p.14).

4.4.2 Compulsive buying

According to Lake (2009) compulsive buying is a chronic and repetitive purchasing activity. It materializes the result of negative events or feelings. Consumers buy something in order to get rid of feelings about negative events. In general, compulsive buyers have low self-esteem and feelings of inadequacy. They are abused obsessive-compulsive tendencies, fantasy-seeking motivations, and materialism. At the end of compulsive buying, some essential situations such as high levels of debt, domestic problems, and feelings of frustration occur. It includes a vicious circle (Lake, 2009 p. 188).

4.4.3 Hedonic approach

Carpenter, Moore, and Fairhurst (2005) emphasize that hedonic behavior emotional and psychological experience gained as a result of purchasing. Hedonic behavior includes pleasure, excitement offered by shopping adventure and escaping uniformity of life. Thus, it more personal, subjective and the result of a fun adventure according to utilitarian behavior. Although utilitarian behavior represents the concept of economic, hedonic behavior symbolizes the concept of a behavioral connection with personal experience. Shaugnessy and Shaugnessy (2002) declare that hedonic behavior is used as popular in modern consumer societies due to the fact that

expressed in an idea seeking pleasure and consumer-oriented. Even if hedonism is below the dependence, it is a behavior that consumers who self-sacrifice (Carpenter et al., 2005; Shaugnessy & Shaugnessy, 2002 cited in Erkmen & Yüksel, 2008 p. 689- 690).

4.4.4 Utilitarian buying

Carpenter et al. (2005) state that utilitarian buying is a behavior evaluating whether there is a successful shopping experience in terms of the need that cause consumer to make shopping to satisfy. Consumer is in search of value task-oriented, rational and pragmatic attitude during and after shopping. Ariely and Carmon (1997) affirm that function of utilitarianism reflects targets decision-maker planned, adopted and wanted to achieve and his or her own point of view (Carpenter et al., 2005; Ariely & Carmon, 1997 cited in Erkmen & Yüksel, 2008 p. 689).

In summary, this chapter has investigated the shopper and shopping behavior. The concept of shopping has been defined through the terms “shopper”, “consumer”, “customer” and their differences have been discussed. The formation of the shoppers’ memory has been explained along with the concepts of perception, cognition, attention, memory, and recall. During this process, some of the internal processes such as expectation, incentives, and experiences and the external (environmental) processes that affect the process have been discovered (Odabaşı, 1996). Therefore, shopwindow elements can be characterized as environmental factors. In other words, colors, lighting, props, theme, display methods used in the shopwindow directly affect the information the shopper will have about the store, image atmosphere and brand. Due to this, a case study has been conducted in the next chapter in order to obtain a thorough investigation of the subject.

CHAPTER 5

CASE STUDY: A COMPARISON OF SHOPWINDOWS OF TWO STORES

This chapter includes four parts: description and aim of the case study, methodology of the case study, analysis and result, and discussion. In Section 5.1, description and aim of the study are examined. In Section 5.2, methodology of the case study is explained. The analysis of the case study is done; results are founded in Section 5.3. In section 5.4, the results founded are evaluated.

5.1 DESCRIPTION AND AIM OF THE CASE STUDY

The aim of this comparative study is to do an empirical research about shopwindows of two different stores in Gordion and the Kentpark shopping malls in terms of effects of shopwindow elements on memory. Today the textile industry grew; the competition between each other in stores is quite increasing. This situation in reflected in the design of their shopwindow. Therefore, it is important to draw the shopper's attention and keep in the shopper's mind.

The researches carried out previously (Yıldırım et al., 2007; Sen et al., 2002; Küçükikiz, 2007; etc.) indicated that different shopwindow types and shopwindow elements such as color, lighting, theme, props, material have different effects on shoppers. The researches (Arslan & Bayçu, 2009; Pintel & Diamond, 1953; Mills et al., 1995) demonstrated that shopwindow elements such as color, lighting, theme, materials, and props enhance merchandising and improve the selling messages. Moreover, use of too much props can damage the selling image and confuse

customer's mind. Hamberger's study (1985) illustrated that shopwindow that has a creative and well-designed theme remain on the customer's memory (Hamberger, 1985 cited in Arslan & Bayçu, 2009).

Sen's and et al. research showed that customer can give informational tips about the product category and store image (Sen et al., 2002). According to Arslan (2004), if too small products are used in the shopwindow, they can escape the eye of the customer. Thus, shopwindows are designed very carefully by experts, because shopwindows designed with the considering of shopwindow elements affect more the shopper and encourage the shopper to buy the product.

In this study, the relationship between the memorability of shopwindow elements and a successful shopwindow are examined. Within this framework how much the shopper remembers the "theme" of the shopwindow as an important element can be considered as a criterion for the determination of the success of the shopwindow; the image of the store may be considered as another criterion. It may be said that the communication of the store image to the shopper and the ability of the shopper to memorize this information in the correct manner may be considered as another criterion. In addition, due to the contribution of the merchandise, materials, colors, lighting, props and many other components used in the shopwindow, these elements may have a direct or indirect effect in the assessment of its success. Thus, the memorized components that determine the success of the shopwindow are going to be defined.

In the scope of this study, research questions are as follows:

1. Does the theme of the shopwindow affect the success of the shopwindow?
2. Is the reflectance of the store image in the shopwindow a determinant of shopwindow success?

Hypotheses are as follows:

1. Subjects will recall the theme of the colorful and complex shopwindow more than the other.
2. Subjects will recall the merchandise sold in the simple shopwindow better than the complex one.

5.2 METHODOLOGY OF THE CASE STUDY

5.2.1 Subjects

The main group of the study is constituted by fifty students in Department of Interior Architecture of Çankaya University. Subjects consist of 21 female, and 29 male. Subjects were selected students in the class 1 and 2, because they may not have a very professional eye. In the case study, age and gender factors were taken into account, due to the fact that perception is influenced by age and gender.

5.2.2 Site description

In the study, shopwindows of two different stores were determined to find the effects of shopwindow elements on memory. One of the shopwindows is selected from the Gordion shopping mall. The other is selected from Kentpark shopping mall. The shopwindows to conduct survey have been chosen according to similar product categories, shopper base, type of shopwindow, shopwindow of balance (the number of mannequin and sex), and shopwindow of size (the frame size and depth).

5.2.2.1 Shopwindow B

Shopwindow B is the shopwindow of Bershka store in the Gordion shopping mall. The store appeals to middle-income. The shopwindow has the straight shopwindow type and theme display. In the shopwindow, street and summer theme is dominated (see Figure 5.1.).



Figure 5.1 Shopwindow B (taken by the author)

As it seen Figure 5.1, the background color of the shopwindow is beige, light brown, and green. The ceiling color of the shopwindow is black. The ground color of the shopwindow is brown and grey. The background material of the shopwindow is printed wallpaper. The ceiling material of the shopwindow is paint. The ground material of the shopwindow is printed wallpaper. In the shopwindow, 14 piece track lightings were used.

In the shopwindow, there are women clothing such as pink jacket, blue jean short, yellow and white striped blouse, orange and pink striped strablez blouse, red skirt,

navy blue and white striped blouse, white- green-blue-black striped blouse, green pants, red shoes, and brown shoes. In addition there are men clothing such as blue jean short, navy blue and white striped t-shirt, yellow t-shirt, white short and black shoes.

Clothing accessories involve women beige hats, green bag, orange bag, red belt, and blue belt; men beige hat, beige belt, navy blue and red striped belt, and beige bag. Props that are shopwindow accessories include buffet, bench, basket, posters, awning, price list, tree image, newspaper, and pictures. Besides, there are six mannequins that have four female and two male.

5.2.2.2 Shopwindow L

Shopwindow L is the shopwindow of LC Waikiki store in the Kentpark shopping mall. The store appeals to middle-income. The shopwindow has the straight shopwindow type and theme display. In the shopwindow, garden and summer theme is dominated (see Figure 5.2).



Figure 5.2 Shopwindow L (taken by the author)

As it seen Figure 5.2, the background color of the shopwindow is beige or light brown. The ceiling color of the shopwindow is beige or light brown. The ground color of the shopwindow is beige or light brown. The background material of the shopwindow is paint. The ceiling material of the shopwindow is paint. The ground material of the shopwindow is paint. In the shopwindow, 5 piece spot lightings were used.

In the shopwindow, there are women clothing such as red-white-black plaid blouse, white pants, red shoes, white-grey flower-patterned blouse, blue jean skirt, white shoes, blue jean jacket, black-white blouse, black shoes, and socks. In addition there are men clothing such as navy blue shirt, white t-shirt, navy blue jean pants, blue shoes, pink shirt, white- black patterned t-shirt, black capri, black shoes, white-orange striped t-shirt, navy blue jean pants, and socks.

Clothing accessories involve women green belt, beige bag, and white bag; men black belt. Props include flower pot, water pot, shelves, garden equipment, display units, and price list. Besides, there are six mannequins that have three female and three male.

5.2.3 Research Method

Case study is envisaged to conduct questionnaire with the shopwindow subjects face to face as the method to collect data. Furthermore, two shopwindows defined formerly were taken photography. These photos were reflected in the screen with projection device in a dark room. The subjects were taken to room one by one or in groups of two or three.

The subsequent process contained five steps. In the first step, to read only purpose of the questionnaire was wanted from the subjects (see Appendix A). Second step involved looking at the first shown shopwindow image of the subject for 1 minute. In third step, the subjects answered questions as fill in the blanks about the shown

image of shopwindow. Fourth step included looking at the second shown shopwindow image of the subject for 1 minute. In the fifth step, the subjects answered questions as fill in the blanks that belongs to the shown image of shopwindow. Shopwindow B was shown firstly to one half of the subjects. Shopwindow L was shown firstly to the other half of the subjects. Hence, the problem of answering of knowing the questions previously was eliminated.

The questionnaire has been prepared by the author. The questionnaire consists of three phases: the aim of the questionnaire and requirements for subjects, demographic characteristics of subjects and questions about shopwindow B and shopwindow L. The questionnaire includes 14 questions. 13 of these questions are open-ended questions; one of these is multiple choices. These questions related shopwindows measured the first thing about shopwindows, colors, materials, lighting, products, accessories (props and clothing accessories), mannequins, theme, and the store image on subjects' memory.

5.3 ANALYSIS AND RESULT

In this section, as a result of the questionnaire data were transferred to the tables; percentage equivalents were calculated. Each question asked in the questionnaire was prepared in separate tables. The results of shopwindow B were examined in section 5.3.1. The results of shopwindow L were investigated in section 5.3.2.

5.3.1 Shopwindow B

One-quarter of subjects reported to remember the theme firstly for the shopwindow B. Approximately half of the subjects recalled in total tree in the background image, clothing, buffet, background, mannequin, and color. (see Table 5.1).

Table 5.1 First-Remembered

Shopwindow B (What is the first thing you remember about the shopwindow?)				
First-remembered	The number of subjects			%
	Male	Female	Total	
Theme	10	6	16	25
Tree	3	5	8	12,5
Clothing	3	4	7	10,9
Buffet	4	1	5	7,8
Background	3	2	5	7,8
Mannequin	2	3	5	7,8
Colors	3	1	4	6,2
Others: Sitting mannequin (2), Awning (2), Basket (2), Lighting (2), Picture (1), Hat (1), Season (1), Remarkable (1), Mobility (1), Confusion (1)	8	6	14	21,8
Total	36	28	64	100

About half of the subjects reported to remember brown color in the background of the shopwindow B. Almost 17 % of the subjects memorized yellow color. Beige color was remembered with about rate of 17 % (see Table 5.2).

Table 5.2 Background Color

Shopwindow B (What is the color of the background?)				
Color	The number of subjects			%
	Male	Female	Total	
Brown	14	12	26	48,1
Yellow	5	4	9	16,6
Beige	5	4	9	16,6
White	3	0	3	5,5
Others: Black (2), Red and orange (1), Red (1), Green(1), Pink (1), No answer (1)	2	5	7	12,9
Total	29	25	54	100
True color: Light brown- Beige-Green				

In recalling of the ceiling color, three answer to close each other. These are black color with rate of 30 %, brown color with rate of 28 %, and no answer with rate of 22 % (see table 5.3).

Table 5.3 Ceiling Color

Shopwindow B (What is the color of the ceiling?)				
Color	The number of subjects			%
	Male	Female	Total	
Black	8	7	15	30
Brown	9	5	14	28
No answer	8	3	11	22
Beige	3	1	4	8
Grey	1	3	4	8
Others: Red (1), Orange (1)	0	2	2	4
Total	29	21	50	100
True color: Black				

Approximately half of the subjects stated that the ground of the shopwindow B was brown color. On the other hand, around 20 % of the subjects did not answer the questions (see Table 5.4).

Table 5.4 Ground Color

Shopwindow B (What is the color of the ground?)				
Color	The number of subjects			%
	Male	Female	Total	
Brown	13	11	24	48
No answer	7	4	11	22
Beige	2	2	4	8
Black	2	1	3	6
Others: Yellow (2), Grey (2), Red (1), Colorful (1), complex color (1), Dark (1)	2	6	8	16
Total	26	24	50	100
True color: Brown-Light grey				

Around 30 % of the subjects reported to recollect red color in the color of the clothing of the shopwindow B. The others colors remembered for the high of rate were described white and green colors with rates of about 15 % (see Table 5.5).

Table 5.5 Clothing Color

Shopwindow B (What is the color of the clothing?)				
Color	The number of subjects			%
	Male	Female	Total	
Red	24	21	45	28,4
White	16	9	25	15,8
Green	15	9	24	15,1
Blue	10	6	16	10,1
Yellow	9	6	15	9,4
Black	6	5	11	6,9
Navy-white striped	3	2	5	3,1
Pink	2	2	4	2,5
Brown	2	1	3	1,8
Beige	2	1	3	1,8
Orange	1	2	3	1,8
Others: Purple (1), Grey (1), Vivid color (1), No answer (1)	4	0	4	2,5
Total	94	64	158	100
True color: Red, White, Green, Yellow, Navy-white striped, Blue, Pink, Orange				

Over 50 % of the subjects maintained that the material of the background was recalled as wallpaper or sticker by them. As it is seen Table 5.6., the second highest rate has wood with approximately 20 %.

Table 5.6 Background Material

Shopwindow B (What is the material of the background?)				
Material	The number of subjects			%
	Male	Female	Total	
Wallpaper or sticker	13	14	27	52,9
Wood	7	3	10	19,6
No answer	2	5	7	13,7
Gypsum board	2	2	4	7,8
Others: Fabric (1), Painting (1), Fiber cement board (1)	2	1	3	5,8
Total	26	25	51	100
True material: Printed-wallpaper				

Interestingly, almost half of the subjects reported not to remember the material of the ceiling. Conversely, nearly 20 % of the subjects affirmed that the material used in the ceiling was wood. Besides, about 15 % of the subjects responded the question as gypsum board (see Table 5.7).

Table 5.7 Ceiling Material

Shopwindow B (What is the material of the ceiling?)				
Material	The number of subjects			%
	Male	Female	Total	
No answer	10	13	23	42,5
Wood	8	3	11	20,3
Gypsum board	6	2	8	14,8
Painting	1	3	4	7,4
Plated	2	1	3	5,5
Others: Metal (2)	2	0	2	3,9
Total	29	22	51	100
True material: Paint				

Approximately one-third of the subjects declared that the material of the ground is remembered as wood. Above 20 % of the subjects reported that they recalled as stone; they did not give answer concerning the material of the ground (see Table 5.8).

Table 5.8 Ground Material

Shopwindow B (What is the material of the ground?)				
Material	The number of subjects			%
	Male	Female	Total	
Wood	10	6	16	31,3
No answer	7	6	13	25,4
Stone	7	5	12	23,5
Carpet	1	2	3	5,8
Others: Epoxy (2), Gypsum board (2), Wallpaper (1), Fiber cement board (1)	4	2	6	12
Total	29	21	50	100
True Material: Printed-wallpaper				

Over 70 % of subjects stated that lighting elements used in the shopwindow B were attracted the attention of them. Around 22 % of the subjects reported that lighting elements used in the shopwindow B was not attracted the attention of them (see Table 5.9).

Table 5.9 Lighting Elements (Draw Attention)

Shopwindow B (Do you draw attention lighting elements?)				
Lighting (Draw attention)	The number of subjects			%
	Male	Female	Total	
Yes	23	13	36	72
No	5	6	11	22
Others: No glair (1), positive effect (1), Little (1)	2	1	3	6
Total	30	20	50	100

As it is seen Table 5.10, most of the responses given ranged from approximately 10 % to 15 %. Range of this ratio included answers such as skirt, t-shirt, pants, short, and shirt about what clothes were exhibited in the shopwindow B.

Table 5.10 Clothing

Shopwindow B (What are clothes exhibited in the shopwindow?)				
Clothing types	The number of subjects			%
	Male	Female	Total	
Skirt	10	15	25	16,6
T-shirt	16	7	23	15,3
Pants	9	10	19	12,6
Short	11	4	15	10
Shirt	8	5	12	8
Summer clothes	6	4	10	6,6
Jean	6	3	9	6
Footwear	5	3	8	5,3
Hat	3	3	6	4
Dress	3	3	6	4
Blouse	1	5	6	4
Others: Jacket (1), Overalls (2), Male-female clothing (2), Capri (2), Bags (2), Belts (1), Glasses (1)	8	3	11	7,3
Total	85	65	150	100
True Clothing: Women: jacket, jean short, blouse, skirt, pants, and shoes. Men: jean short, t-shirt, short, and shoes.				

The answers of the subjects shown that there was not obvious difference between the accessories remembered for the shopwindow B (see Table 5.11).

Table 5.11 Accessories

Shopwindow B (What are the accessories used in the shopwindow?)				
Accessories	The number of subjects			%
	Male	Female	Total	
Tree	7	3	10	11,6
Basket	6	4	10	11,6
Bench	4	5	9	10,4
Buffet	5	3	8	9,3
No answer	4	4	8	9,3
Picture/Poster	4	3	7	8,1
Awning	3	3	6	6,9
Newspaper	3	2	5	5,8
Hat	2	2	4	4,6
Bags	2	2	4	4,6
Mannequin	1	2	3	3,4
Counter	2	1	3	3,4
Others: Wallpaper (2), Vintage materials (2), Glass (1), Necklace (1), Belts (1), Glasses (1), Ligthing element (1)	6	3	9	10,4
Total	49	37	86	100
True accessories: women: hats, bag, and belt; men: hat, belt, and bag. Props: buffet, bench, basket, posters, awning, price list, tree image, newspaper, and pictures.				

Around 30 % of the subjects stated that there were 6 mannequins (4 female and 2 male). Namely, about 30 % of the subjects recalled correctly the number and sex of mannequins. Above 20 % of the subjects affirmed that there were 6 mannequins, as well. However, their responds involved 3 female and 3 male mannequins (see Table 5.12).

Table 5.12 Mannequin

Shopwindow B (How many are there mannequin in the shopwindow? How many men, how many are women?)				
The number of and sex of the mannequins	The number of subjects			%
	Male	Female	Total	
6, 4 female, 2 male	6	8	14	28
6, 3 female, 3 male	8	4	12	24
5, 3 female, 2 male	4	2	6	12
Only 4	2	2	4	8
4, 2 female, 2 male	1	2	3	6
5, 2 female, 3 male	2	1	3	6
Others: 7 (2); 5 (2); 6 (1); 5, 4 female, 1 male (1); 3, 1 female, 2 male (1); No answer (1)	5	3	8	16
Total	28	22	50	100
True mannequin: 6, 4 female, 2 male				

Almost all of the subjects reported that the shopwindow had a theme. Only 4 % of the subjects stated that the shopwindow had not a theme (see Table 5.13).

Table 5.13 Theme

Shopwindow B (Is there a theme of the shopwindow, you think?)				
Theme	The number of subjects			%
	Male	Female	Total	
Yes	26	21	47	94
No	2	0	2	4
Others: No answer (1)	1	0	1	2
Total	29	21	50	100
True answer: Yes				

Approximately 60 % of the subjects reported that the shopwindow gave an idea as moderate about the store image. Around 30 % of subjects stated that the store had image as expensive (see Table 5.14).

Table 5.14 Image

Shopwindow B (How gives the shopwindow you an idea about the store image?)				
Image	The number of subjects			%
	Male	Female	Total	
Moderate	15	15	30	58,8
Expensive	11	6	17	33,3
Others: Cheap (2), Very expensive (1), No answer (1)	3	1	4	7,8
Total	29	22	51	100
True Answer: Moderate				

5.3.2 Shopwindow L

Almost one-quarter of subjects reported to remember pots firstly for the shopwindow L. Nearly 20 % of total was constituted by the others. Besides, the subject who answer to the theme was comprised around 20 % of the subjects (see Table 5.15).

Table 5.15 First-Remembered

Shopwindow L (What is the first thing you remember about the shopwindow?)				
First-remembered	The number of subjects			%
	Male	Female	Total	
Pots	8	8	16	22,5
Theme	7	5	12	16,9
Clothing	3	3	6	8,4
Shelving	4	2	6	8,4
Background design	3	3	6	8,4
Mannequins	2	3	5	7,0
Colors	1	3	4	5,6
Flowers	2	2	4	5,6
Others: Watering pot (2), Style (2), Accessories (1), Image (1), Season (1), Materials (1), Lighting (1), Ground (1), Remarkable (1), No answer (1)	6	6	12	16,9
Total	36	35	71	100

About half of the subjects reported to remember beige color in the background of the shopwindow L. Almost 30 % of the subjects' memorized light brown color (see Table 5.16).

Table 5.16 Background Color

Shopwindow L (What is the color of the background?)				
Background	The number of subjects			%
	Male	Female	Total	
Beige	14	13	27	52,9
Light brown	9	7	16	31,3
White	2	2	4	7,8
Others: Yellow (2), Light salmon (1), No answer (1)	3	1	4	7,8
Total	28	23	51	100
True color: Beige or Light brown				

Almost half of the subjects reported to remember beige color in the shopwindow L of the ceiling. Around 30 % of the subjects were responded as white color for this question. About 15 % of the subjects stated that the color of the ceiling was light brown color (see Table 5.17).

Table 5.17 Ceiling Color

Shopwindow L (What is the color of the ceiling?)				
Ceiling	The number of subjects			%
	Male	Female	Total	
Beige	11	12	23	43,3
White	9	6	15	28,3
Light brown	5	2	7	13,2
Grey	2	1	3	5,6
Others: No answer (3), Yellow (1), Light salmon (1)	3	2	5	9,4
Total	30	23	53	100
True color: Beige or Light brown				

Approximately half of the subjects stated that the ground of the shopwindow L was beige color. About 20 % of the subjects remembered as light brown. The other around 20 % of the subjects remembered as white color (see Table 5.18).

Table 5.18 Ground Color

Shopwindow L (What is the color of the ground?)				
Ground	The number of subjects			%
	Male	Female	Total	
Beige	10	11	21	42
Light brown	5	6	11	22
White	5	4	9	18
No answer	4	1	5	10
Others: Grey (2), Yellow (1), Light green (1)	2	2	4	8
Total	26	24	50	100
True color: Beige or Light brown				

Around one-quarter of the subjects reported to recollect white color in the color of the clothing of the shopwindow L. The other about one-quarter of the subjects affirmed that the color of the clothing were blue color (see Table 5.19).

Table 5.19 Clothing Color

Shopwindow L (What is the color of the clothing?)				
Clothing	The number of subjects			%
	Male	Female	Total	
White	19	16	35	24,1
Blue	18	16	34	23,4
Red	11	7	18	12,4
Pink	12	5	17	11,7
Navy	5	6	11	7,5
Black	7	3	10	6,8
Yellow	3	1	4	2,7
Light colors	3	1	4	2,7
Colorful	2	2	4	2,7
Green	2	1	3	2,0
Others: Orange (2), Striped (2), Grey (1)	3	2	5	3,4
Total	85	60	145	100
True colors: White, Navy, Blue, Pink, Red, Colorful				

30 % of the subjects maintained that the material of the background was recalled as wooden plate by them. As it is seen Table 5.20, almost 15 % to 20 % of the subjects responded as gypsum board, paint, and wallpaper.

Table 5.20 Background Material

Shopwindow L (What is the material of the background?)				
Background	The number of subjects			%
	Male	Female	Total	
Wooden plate	13	5	18	30
Gypsum board	9	3	12	20
Paint	4	6	10	16,6
Wallpaper	4	5	9	15
Wall	2	1	3	5
Others: Fabric (2), No answer (2), Cardboard (2), Plastic (1), Metal (1)	4	4	8	1,3
Total	36	24	60	100
True material: Paint				

About 30 % of the subjects affirmed that the material used in the ceiling was gypsum board. 25 % of the subjects responded the question as wood plate. Nearly 20 % of the subjects reported to did not remember the material of the ceiling. (see Table 5.21).

Table 5.21 Ceiling Material

Shopwindow L (What is the material of the ceiling?)				
Ceiling	The number of subjects			%
	Male	Female	Total	
Gypsum board	11	6	17	31,4
Wood plate	9	4	13	24,0
No answer	3	7	10	18,5
Paint	2	4	6	11,1
Wallpaper	1	3	4	7,4
Others: Cardboard (1), Plastic (1), Metal (1), Wallpaper (1), Wall (1)	2	2	4	7,4
Total	28	26	54	100
True material: Paint				

Approximately one-third of the subjects declared that the material of the ground is remembered as stone. Almost 30 % of the subjects reported that they recalled as wood. Around 20 % of the subjects that did not give answer concerning the material of the ground (see Table 5.22).

Table 5.22 Ground Material

Shopwindow L (What is the material of the ground?)				
Ground	The number of subjects			%
	Male	Female	Total	
Stone	8	8	16	32
Wood	11	3	14	28
No answer	5	6	11	22
Epoxy	2	1	3	6
Others: Gypsum board (2), Fabric (1), Carpet (1), Wallpaper (1), Plastic (1)	5	1	6	12
Total	31	19	50	100
True material: Paint				

Over 80 % of subjects stated that lighting elements used in the shopwindow L were attracted the attention of them. About 10 % of the subjects reported that lighting elements used in the shopwindow L was not attracted the attention of them (see Table 5.23).

Table 5.23 Lighting (Draw Attention)

Shopwindow L (Do you draw attention lighting elements?)				
Lighting (Draws attention)	The number of subjects			%
	Male	Female	Total	
Yes	27	16	43	86
No	3	3	6	12
Others: No answer (1)	0	1	1	2
Total	30	20	50	100

As it is seen Table 5.24, around 20 % of the subjects stated that shirt exhibited in the shopwindow L. Almost 20 % of the subjects affirmed that t-shirt displayed. Approximately 15 % of the subjects answered as pants.

Table 5.24 Clothing

Shopwindow L (What are clothes exhibited in the shopwindow?)				
Clothing types	The number of subjects			%
	Male	Female	Total	
Shirt	15	15	30	20,4
T-shirt	18	7	25	17,0
Pants	11	9	20	13,6
Skirt	8	9	17	11,5
Jean	5	9	14	9,5
Footwear	8	2	10	6,8
Summer(seasonal) clothes	4	2	6	4,0
Sport (style) clothes	2	2	4	2,7
Jackets	2	2	4	2,7
Capri	1	3	4	2,7
Blouses	2	2	4	2,7
Dress	3	0	3	2,0
Female-male clothing	3	0	3	2,0
Short	2	1	3	2,0
Total	84	63	147	100
True clothing: Women: blouse, pants, shoes, jean skirt, jean jacket, and socks. Men: shirt, t-shirt, jean pants, shoes, capri, and socks.				

Over one-third of the subjects declared that the accessories used in the shopwindow L is remembered as flower pot. Almost 20 % of the subjects reported that they recalled as shelves. Approximately 10 % of the subjects answered as water pot and flowers (see Table 5.25).

Table 5.25 Accessories

Shopwindow L (What are the accessories used in the shopwindow?)				
Accessories	The number of subjects			%
	Male	Female	Total	
Flower pot	20	16	36	37,8
Shelves	8	10	18	18,9
Water pot	7	4	11	11,5
Flowers	5	4	9	9,4
No answer	2	2	4	4,2
Towels	0	3	3	3,1
Bags	1	2	3	3,1
Garden supplies	2	1	3	3,1
Others: Mannequin (1), Price list (1), Display unit (1), Jewelry (1), Trowel (1), Belt (1), Fire equipment (1), Geometric shapes (1)	4	4	8	8,4
Total	49	46	95	100
True accessories: Women: belt and bag; men: belt. Props: flower pot, water pot, shelves, garden equipment, display units, and price list.				

Above 60 % of the subjects stated that there were 6 mannequins (3 female and 3 male). Namely, over 60 % of the subjects recalled correctly the number and sex of mannequins. About 20 % of the subjects were constituted by other answers (see Table 5.26).

Table 5.26 Mannequin

Shopwindow L (How many are there mannequin in the shopwindow? How many men, how many are women?)				
The number of and sex of the mannequins	The number of subjects			%
	Male	Female	Total	
6, 3 female, 3 male	19	13	32	62,7
5, 2 female, 3 male	1	3	4	7,8
Only 6	3	1	4	7,8
Others: 4, 2 female, 2 male (2); Only 4 (2); 6, 4 female, 2 male (1); Only 5 (1); 8, 4 female 4 male (1); Only 8 (1); 5, 3 female, 2 male (1); 6, 5 female, 1 male (1); No answer (1)	6	5	11	21,5
Total	29	22	51	100
True answer: 6, 3 female, 3 male				

Over 70 % of the subjects reported that the shopwindow had a theme. Almost 20 % of the subjects stated that the shopwindow had not a theme. 10 % of the subjects did not answer the question (see Table 5.27).

Table 5.27 Theme

Shopwindow L (Is there a theme of the shopwindow, you think?)				
Theme	The number of subjects			%
	Male	Female	Total	
Yes	22	14	36	72
No	5	4	9	18
No answer	1	4	5	10
Total	28	22	50	100
True answer: Yes				

Approximately 60 % of the subjects reported that the shopwindow gave an idea as moderate about the store image. 20 % of subjects stated that the store had image as expensive. Almost 15 % of the subjects responded as cheap. (see Table 5.28).

Table 5.28 Image

Shopwindow L (How gives the shopwindow you an idea about the store image?)				
Image	The number of subjects			%
	Male	Female	Total	
Moderate	19	12	31	62
Expensive	6	4	10	20
Cheap	3	4	7	14
Others: Very cheap (1), Very expensive (1)	1	1	2	4
Total	29	21	50	100
True answer: Moderate				

5.4 DISCUSSION

The findings of this research Hamberger's study (1985) that well-designed and creative themes of shopwindow remain on the shopper's memory. The data of Sen and et al.'s research (2002) that information about store and the product category are given though shopwindow is proposed by the data of this study. On the contrary, Mills and et al.'s study states that too much props damage the selling messages is not suggested by the current results of the research.

The gender factor had not an effect on the results of the research. The percentage of answers both men and women were close each other. Although the first theme was recalled in the shopwindow B, prop was recalled in the shopwindow L. This shows that shopwindows that is realistic and have a powerful theme remain on the shopper's memory. Furthermore, the result of the shopwindow L shows that props used by repeating in the shopwindow keep on the shopper' memory.

The color of the background in both shopwindows was remembered correctly by around half of the subjects. This demonstrates that shoppers pay attention to the background. The colors of ceiling and ground were recalled in the shopwindow L more accurately than in the shopwindow B, because the shopwindow B had mixed and dark colors. This situation shows that one color dominated the shopwindows are remembered more than. In the shopwindow B, the color of the clothing were remembered as red due to excess of red clothes; second was white owing to the creates a contrast with the total shopwindow; third was green, because green clothed mannequin had a sitting position in front of the others. In the shopwindow L, the color of the clothing were remembered as white due to excess of white clothes; second was blue, because there is a blue skirt in the center of the shopwindow ; third was red.

The material of the background was recalled correctly by around half of the subjects in the shopwindow B. it may be due to image in the background. In the shopwindow L, correct material was remembered by fewer subjects.

About half of the subject did not give answer the question about the material of the ceiling in the shopwindow B. however, in the shopwindow L, subjects gave more correct answers. The reason for this may be the shopwindow B having a dark color ceiling. The material of the ground was not remembered accurately in both shopwindows. This reveals that shoppers do not pay attention to the ground of the shopwindow.

Lighting elements attracted attention of the subjects' high rates in both shopwindows. This ratio was higher in the shopwindow L, since it has light-colored ceiling. As a result, very dark colors used in shopwindows have an absorbing feature in terms of visual.

In the both shopwindows, similar clothes were remembered, but the ratio of the answers was higher in the shopwindow L. This shows that if the background of the shopwindow has a simple design, shoppers will focus on the product. In addition, too small products such as socks did not attract attention in the shopwindow L (Arslan, 2004).

In the shopwindow B, although there are many props, the unity was created. Mannequins were recalled correctly in both shopwindows; however, the ratio of the answers was higher in the shopwindow L, for the reason that mannequins of the shopwindow L were positioned regularly.

Theme attracted attention of the subjects' in both shopwindows. This ratio was higher in the shopwindow B, because it was designed very realistic. Store image was estimated correctly in both shopwindows. This result suggested that shopwindows reflect their store image (Sen et al., 2002).

At the end of this research, the following results were obtained:

- Shopwindow gives information about the image of the store.
- The strong theme of shopwindow and repetitive elements remain on memory.
- Shopper focus on the product in the shopwindow leaner.

- Ceiling and ground of the shopwindow do not attract attention.
- Lighting elements attracts the attention of the shopper's.
- if the frequency of the colors used in clothing is increase, recall rate is rising
- Gender factor did not affect on the results.

CHAPTER 6

CONCLUSION

In the rapidly developing world, the stores in the textile industry and their shopwindows have found a place in this environment. It is well known that between these stores there is a strong competition. Therefore, the stores have chosen the path of differentiation. At this point, they have recognized the potential of their shopwindow. The shopwindow is one of the most significant units of a store. Thus, shopwindow design is gaining importance as the interior design of the store. In other words, the relationship between the shopper and the shopwindow has become an imperative state. Furthermore, it has a position needed research and development.

In this study, effects of shopwindow elements on memory were analyzed. These shopwindow elements were taken as color, material, lighting, size, product, props, and theme. The importance of these elements was propounded with the literature review and research study.

As it is seen in the previous research, there is a strong relationship between shopwindow and shopper memory. It is important to study this subject in detail, because it was examined in a small scale in the studies mentioned above. With this research, important contributions may be provided for the store image that is reflected in the shopwindow design which is an important element that attracts the shopper to the store.

REFERENCES

1. *A Guide for Shop Front Design.*(2003). Retrieved December 12, 2010, from <http://www.edocfind.com/download.html?dl=aHR0cDovL3d3dy5ub3J0aHdhcmtzLmdvdi51ay9kb3dubG9hZHMvc2hvcF9mcm9udF9ndWlkZS5fc3VwcGxlLnBkZg=&t=pdf&name=A Guide for Shop Front Design>
2. **Arnheim, R.** (1974). *Art and Visual Perception: A Psychology of the Creative Eye.* USA: University of California Press.
3. **Arslan, D.** (1995). *Mağaza Zincirlerinde Markaların Taşıdığı Ticari İmajın İç Mekana Yansıtılması ve İmaj Devamlılığının Sağlanması Üzerine Bir İnceleme.* Published master's thesis, Hacettepe University.
4. **Arslan, F.M.** (2004). *Mağazacılıkta Atmosfer.* İstanbul: Derin Yayınları.
5. **Arslan, M., & Bayçu S.** (2009). *Mağaza Atmosferi.* Eskişehir:Anadolu Üniversitesi Yayınları.
6. **Cerver, F.A.** (n.d.). *Commercial Space: Shop windows.* Roto Vision SA.
7. **Cohen, M.** (n.d.). *Satış Yerinde Reklam.*(S. Gürbaşkan, Trans.). İstanbul: Reklam Yayınları. (Orjnal work published 1971.)
8. **Barr, V., & Broudy, C.H.** (1990). *Designing to Sell: A Complete Guide to Retail Store Planning and Designing.* New York: McGraw-Hill, Inc.
9. **Barr, V., & Broudy, C.H.** (1995). *Time-Saver Details for Store Planning and Design.* USA: McGraw-Hill.
10. **Beddington, N.** (1991). *Shopping Centers: Retail Development, Design and Management.* Cambridge: Great Britain at the University Press.

11. **Birren, F.** (1986). *Light, Color, and Environmen*. New York: Van Nostrand Reinhold Company.
12. **Bolen, W.H.** (1988). *Contemporary Retailing*. New Jersey: Prentice Hall.
13. **Braisby, N., & Gellatly, A.** (Eds.). (2005). *Cognitive Psychology*. NY: Oxford University Press Inc.
14. **Cömert, Y., & Durmaz, Y.** (2006). Tüketicinin Tatmini ile Satın Alma Davranışlarını Etkileyen Faktörlere Bütünleşik Yaklaşım ve Adıyaman İlinde Bir Alan Çalışması. *Journal of Yaşar University*, 1(4), 351-375. Retrieved November 20, 2011, from http://joy.yasar.edu.tr/makale/no4_vol1/04_comert_durmaz.pdf
15. **Dunne, M.P., & Lusch, R.F.** (2002). *Retailing*. USA: R.R. Donnelly & Sons.
16. **Erdem, S.** (1995). *İç Mekânlarda Renk Kullanımı*. Published master's thesis Hacettepe University.
17. **Erkmen, T., & Yüksel, C. A.** (2008). Tüketicilerin Alışveriş Davranış Biçimleri ile Demografik ve Sosyo Kültürel Özelliklerinin İncelenmesine Yönelik Bir Araştırma. *Ege Akademik Bakış*, 8, 683-727. Retrieved April 2, 2011, from ab.ege.edu.tr
18. **Fitch, R., & Knobel, L.** (1990). *Fitch on Retail Desig*. Oxford: Phaidon.
19. **Gifford, R.** (1997). *Environmental Psychology: Principles and practice* (2nd ed.). Boston: Allyn & Bacon.
20. **Green, W.R.** (1986). *The Retail Store: Design and Construction*. New York: Van Nostrand Reinhold Company.
21. **Günsan, B.P.** (1997). *Amaç ve Zaman Değişkenlerine Bağlı Sergileme Sistemlerine Bir Yaklaşım*. Published master's thesis, Hacettepe University.
22. **Haugtvedt, C.P., Herr, P.M., & Kardes, F.R.** (Eds.). (2007). *Handbook of Consumer Psychology*. USA: Psychology Press Taylor & Francis Group.

23. **Hoşgör, M.R.** (1994). *Mağazacılık*. İstanbul: İmaj Tanıtım Hizmetleri Ticaret A.Ş.
24. **Hottori, H.** (1988). *How to Understand and Use Display*. Japan: Graphic-sha.
25. **Irak, M.** (2004). *İnsanda Dikkatlilik, Üst-Biliş Performansı ve Bellek Türlerinin Oluşturduğu İlişkiler Örüntüsünün İncelenmesi*. Published doctoral thesis, Hacettepe University.
26. **İçli, G., & Çopur, M.** (2008). Pazarlama İletişiminde Renklerin Rolü. *Trakya Üniversitesi Sosyal Bilimler Dergisi*, 1, 22-33.
27. **İslamoğlu, A.H.** (2000). *Pazarlama Yönetimi (Stratejik ve Global Yaklaşım)*. İstanbul: Beta Basım A.Ş.
28. **Küçükikiz, E.** (2007). *Hazır Giyim Ürünlerini Satın Almada Müşterilerin Mağaza Vitrinlerinden Etkilenme Durumları*. Published master's thesis, Gazi University.
29. **Lake, L.A.** *Consumer Behavior for Mannequins*. Retrieved May 19, 2011, from <http://library.nu/docs/JONBEZCMI3/Consumer%20Behavior%20For%20Mannequins%20%28For%20Mannequins%20%28Business%20%26amp%3B%20Personal%20Finance%29%29>
30. **Levy, M., & Weitz, B.A.** (1992). *Retailing Management*. Boston: Irwin.
31. **Liu, S.F.** (2009). Applying Store Image and Consumer Behavior to Window Display Analysis. *The Journal of American Academy of Business*, 14, 70-74. Retrieved November 10, 2010, from <http://proquest.umi.com/pqdweb?index=0&did=1614428601&SrchMode=1&sid=1&Fmt=6&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1287742472&clientId=44718>
32. **Lungstrum, J.W.** (1999). The Display Window: Designs and Desires of Weimar Consumerism. *New German Critique*, 76, 115-160. Retrieved November 10, 2010, from <http://www.jstor.org/stable/pdfplus/488660.pdf?acceptTC=true>
33. **Malçok, C.** (1995). *Vitrin*. Published master's thesis, Hacettepe University.

34. *Marketing Power*. (2011). Retrieved June 4, 2011, from http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=B
35. *Marketing Power*. (2010). Retrieved December 13, 2010, from http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=C
36. *Marketing Power*. (2011). Retrieved June 4, 2011, from http://www.marketingpower.com/_layouts/Dictionary.aspx?dLetter=D
37. **Melikoğlu, A. S.** (2008). *Marka Mekânı Olarak Vitrin Tasarımının Önemi: Tüketici Davranışları Üzerinden Deneysel Bir Araştırma*. Published master's thesis, Karadeniz Technical University.
38. **Mills, K.N., Paul, J.E., & Moormann, K.B.** (1995). *Applied Visual merchandising*. USA: Prentice Hall.
39. **NG, C.F.** (2003). Satisfying Shoppers' Psychological needs: From public market to cyber-mall. *Journal of Environmental Psychology*, 23, 439-455. Retrieved November 10, 2010, from www.elsevier.com/locate/jep
40. **Nuhoğlu, R.** (2006). *Rengin Tüketici Satınalma Davranışlarına Etkisi*. Published master's thesis, Marmara University.
41. **Odabaşı, Y.** (1986). *Tüketici Davranışları*. Eskişehir: Anadolu Üniversitesi Yayınları.
42. **Özak, N., & Gökmen, G.** (2009). Bellek ve Mekan İlişkisi Üzerine Bir Model Önerisi. *İTÜ Dergisi/a: Mimarlık, Planlama, Tasarım*, 8, 145-155.
43. **Özarpınar, Y.** (1987). *Hatırlama ve Tanıma Prosesleri ve Hafıza Yanılmalarının Doğuşu*. Konya: Selçuk Üniversitesi Yayını.
44. **Özdemir, T.** (2005), Tasarımda Renk Seçimini Etkileyen Kriterler, *Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 2, 391- 402.
45. **Özer, N.** (2009). Algılama ve Pazarlama Uygulamaları. *Paradoks, Ekonomi, Sosyoloji ve Politika Dergisi*,1, 1-12. Retrieved January 5, 2011, from <http://www.paradoks.org>, ISSN 1305-7979

46. **Pegler, M.M.** (Eds.). (1988). *Storefronts and Facades: Book 2*. New York: Retail Reporting Corporation.
47. **Pegler, M.M.** (1996). *Storefronts & Facades / 6*. New York: Retail Reporting Corporation.
48. **Pegler, M.M.** (1994). *Storefronts & Facades / 5*. New York: Retail Reporting Corporation.
49. **Pegler, M.M.** (Eds.). (1988). *Store Windows That Sell: Book 4*. New York: Retail Reporting Corporation.
50. **Pegler, M.M.** (Eds.). (1990). *Store Windows That Sell: Number 5*. New York: Retail Reporting Corporation.
51. **Pegler, M.M.** (Eds.). (1994). *Store Windows That Sell: Volume 7*. New York: Retail Reporting Corporation.
52. **Pintel, G., & Diamond, J.** (1953). *Retailing*. Englewood Cliffs: Prentice Hall, Inc.
53. **Powers, A.** (1989). *Shop Fronts*. London: Chatto & Windus.
54. **Roger, E.** (2006). *The Impact of Emotions and Cognition on Approach Behaviors, Shopping Value and Store Personality*. Published master's thesis, Concordia University.
<http://proquest.umi.com/pqdlink?vinst=PROD&attempt=1&fmt=6&startpage=1&ver=1&vname=PQD&RQT=309&did=1163239211&exp=10012015&scaling=FULL&vtype=PQD&rqt=309&TS=1286030270&clientId=41533>
55. **Russell, E.W., & D'hollosy, M.E.** (1992). Memory and Attention. *Journal of Clinical Psychology*, 48, 530-538. Retrieved November 23, 2010, from [http://onlinelibrary.wiley.com/doi/10.1002/1097-4679\(199207\)48:4<530:AID-JCLP 2270480415>3.0.CO;2-B/abstract](http://onlinelibrary.wiley.com/doi/10.1002/1097-4679(199207)48:4<530:AID-JCLP 2270480415>3.0.CO;2-B/abstract)
56. **Sen, S., Block, L.G., & Chadran, S.** (2002). Window Displays and Consumer Shopping Decisions. *Journal of Retailing and Consumer Services*, 9, 277-290. Retrieved November 1, 2010, from <http://www.sciencedirect.com/science?ob=ArticleListURL&method=list&Articl>

[eListID=1509174578&sort=r&st=13&view=c&acct=C000038678&version=1&urlVersion=0&userid=691275&md5=622ff91bf85418725a4f73e026797440&searchtype=a](http://www.tml.web.tr/download/TUKETICIDAVRANISLARI.pdf)

57. *Shopper Marketing*. (2011). Retrieved April 5, 2011, from <http://www.slideshare.net/matamua/shopper-marketing-345902>
58. **Smith, A.** (n.d.). *İnsan Beyni ve Yaşamı*. (N. Ebcioğlu, Trans.). İstanbul: Anka Ofset. (Orjinal work published 1986.)
59. **Solomon, R.M.** (1996). *Consumer Behavior: Buying, Having, and Being*. New Jersey: Prentice Hall.60. **Sorkin, M.** (Eds.). (1992). *Variations on a Theme Park: The New American City and the End of Public Space*. New York: Noontday.
60. **Sorkin, M.** (Eds.). (1992). *Variations on a Theme Park: The New American City and the End of Public Space*. New York: Noontday.
61. **Statt, D.A.** (1997). *Understanding the Consumer: A Psychological Approach*. London: Macmillan Business.
62. **Şahin, P.** (2006). *Aydınlatma Tasarımı ve Mağaza Kimliğine Katkısı*. Published doctoral thesis, Mimar Sinan Fina Art University.
63. *Tasarım*. (n.d.). Retrieved November 11, 2010, from http://www.turkcebilgi.com/tasar%C4%B1m_nedir/ansiklopedi
64. **Turley, L.W., & Milliman, R.E.** (2000). Atmospheric Effects on Shopping Behavior: A Review of the Experimental Evidence. *Journal of Business Research*, 49, 193-211. Retrieved April 11, 2011, from hs.iastate.edu
65. **Turner, J.** (1998). *Designing With Light: Retail Spaces: Lighting Solutions for Shops, Malls and Markets*. Switzerland: Roto Vision.
66. *Tüketici davranışlarına giriş*. (n.d.) Retrieved April 5, 2011, from www.tml.web.tr/download/TUKETICIDAVRANISLARI.pdftüketicidavranışları na giriş

67. **Uraz, Ç.** (1976). *Temel Pazarlama Bilgileri*. Ankara: Ankara Basım ve Ciltevi.
68. *Vitrin*. (2007). Retrieved October 15, 2010, from <http://www.btso.org.tr/databank/publication/telkitabi06.pdf>
69. **Wang, W.C., Chen, Y.H., & Kao, C.H.** (2009). The Analysis of Store Image Concerning the Visual Point Tacking of the Consumers on Viewing the Window Display. *Wseas Transactions on Business and Economics*, 6, 87-97. Retrieved December 13, 2010, from <http://www.wseas.us/e-library/transactions/economics/2009/31-831.pdf>
70. **Yıldırım, K., Akalın-Başkaya, A., Hidayetoğlu, M.L.** (2007). The Effects of the Store Window Type on Consumers' Perception and Shopping Attitudes Through the Use of Digital Pictures, *G. U. Journal of Science*, 2, 33-40 Retrieved November 17, 2010, from [http://www.fbe.gazi.edu.tr/dergi/tr/dergi/tam/20\(2\)/2.pdf](http://www.fbe.gazi.edu.tr/dergi/tr/dergi/tam/20(2)/2.pdf)