AN ASSESMENT ON THE EFFECTS OF DIFFERENT
DESIGN CRITERIA ON STOREFRONTS

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ÖZLEM NUR ASLANTAMER

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Prof. Dr. Yurdahan GÜLER
Director

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

Prof. Dr. Faruk Yalçın UĞURLU
Head of Department

This is to 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

Prof. Dr. Faruk Yalçın UĞURLU
Supervisor

Examining Committee Members

Prof. Dr. Faruk Yalçın UĞURLU

Assoc. Prof. Dr. Nur ÇAĞLAR

Assoc. Prof. Dr. H. Cüneyt ELKER

ABSTRACT

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ASLANTAMER, Özlem Nur

M. S, Department of Interior Architecture
Supervisor: Prof. Dr. Faruk Yalçın UĞURLU

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The aim of this thesis is to examine the effects of different design criteria on storefront architecture. The study defines a space and calls it "the threshold". This space, "the threshold", comes into being with filters. These filters; if listed from the beginning; are the front of the store, store façade, display window, and interior space of the store. This study focuses on this defined space in three phases: first, an investigation of the theoretical knowledge about the subject; second, a case study to choose a specific brand; and third, the case study of the brand KOTON. The thesis concludes that the space created by the filters is a threshold that helps consumers decide whether to enter a store or not. The case study results can be accepted as the proof of the thesis.

Keywords: Stores, Chain Stores, Corporate Identity, Storefronts, Façades, Display Windows, Threshold, Filter, Shopping Center.

ÖZ

MAĞAZA CEPHELERİNE ETKİ EDEN FARKLI TASARIM KRİTERLERİ ÜZERİNE BİR DEĞERLENDİRME

ASLANTAMER, Özlem Nur

Yüksek Lisans, İç Mimarlık Bölümü
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Bu çalışmanın amacı farklı tasarım kriterlerinin mağaza cepheleri üzerindeki etkilerinin incelenmesidir. Çalışma bir mekan tanımlar ve bu mekana „eşik" adını verir. Bu mekan „eşik" filtreler aracılığı ile oluşmaktadır. Bu filtreler sırasıyla mağaza önü, mağaza cephesi, mağaza vitrini, ve mağaza içidir. Çalışma üç aşamadan oluşmaktadır: birinci aşama, konu hakkındaki teorik inceleme, ikinci aşama, örnek marka seçme çalışması, ve üçüncü aşama, KOTON markası üzerinde araştırmadır. Filtrelerin oluşturduğu mekan olan eşiğin, tüketicilerin mağazaya girip girmeme karalarına katkısı ile tez sonuca ulaşmaktadır. Örnek çalışma sonuçları tezin ispatı olarak kabul edilebilir.

Anahtar Kelimeler: Mağazalar, Zincir Mağazalar, Kurum Kimliği, Mağaza Önleri, Mağaza Cepheleri, Vitrinler, Eşik, Filtre, Alışveriş Merkezleri.

For Mommy . . .

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GLOSSARY OF TERMS

The following is a short glossary of terms that, unless otherwise noted, are from Beddington (1990). The definitions given are those that have developed through common usage.

Shopping Center: A planned shopping complex under one central management, leasing units to individual retailers, with a degree of control by management with overall responsibility of the center.

Catchment Area: An area expressed in terms of distance related to time and population served by the center.

Mall or Plaza: A traffic-free pedestrian precinct serving retail units, linked to transport discharge points.

Court: A focal point linking malls.

Department Store: The most complex shop type, offering full service throughout a full range of specialist merchandise and services, including restaurants, food hall and franchise operators. Minimum sales area 20,000 m^2 (though there can be 'Junior' Department Stores of 10,000 m^2 sales area or less).

Variety Store: A store that sells a wide range of food and non-food goods in open sales areas, mainly by self-selection. Sales areas range from 200 m^2 to 15,000 m^2 with total gross area of larger stores in excess of 20,000 m^2. A catchment area of 80 000 to 100 000 population is needed to support the larger units.

Hypermarket: A store operated by a single retailer handling a wide variety of convenience and comparison goods, food and non-food. This type of store is mainly self-service with minimum capital and running costs and, consequently, competitive pricing. The basis is a single-level single-volume-building envelope. It may be a 'one-stop' out-of-town enterprise with extensive car parking, often with restaurant, tire, battery and car accessories and gas station. Sales area is 5,000 m^2, but more usually 10,000 m^2 with gross area 7,000 to 15,000 m^2 requiring a large site (2 to 4 hectares) in a prominent position and easily accessible by car.

Retail Park: A center at least 4,500 m^2 sited outside a town, consisting of at least three single-storey units of 900 m^2 or more. (Hiller Parker Research)

Supermarket: Mainly a self-service food and convenience store, trading with a limited range of non-food items, varying in size between 1500 m^2 and 4500 m^2 gross. Sales areas are usually between 1000 m^2 and 2500 m^2 with minimum sales area 400 m^2.

Superstore: A single-level self-service store offering an extensive range of comparison and convenience goods, with a sales area of minimum 2,500 m^2 and gross area 5,000 to 7,000 m^2.

Multiple: A retail organization having ten or more branches. A retailer having fewer than ten branches is considered as 'independent'. (Board of Trade, 1971.)

Specialty Center: A shopping center without major retail magnets, selling specialized or up-market goods. Eating facilities are often a major magnet.

Small Shop: A shop with a sales floor area not exceeding 280 m^2 per floor or not more than three floors, one of which may be basement.

Food Court: A communal seating area around which are grouped a number of kiosks selling different types of economically priced food. (Michael Haskoll).

Retail Areas: Varying methods are used in describing retail areas. Two generally used definitions are:

Gross Leasable Area (GLA): The total enclosed floor area (for exclusive use) occupied by retailers, measured up to the outside of the external perimeter walls (and center line of the 'gross floor space').

Net Sales Area (NSA) (also known as Net Floor Space or Net Rental Area): The internal floor space of a retail unit, used for selling and displaying goods and services (including floor area to which the public have access), counter space, checkout space, window and display space. This figure is normally used by retailers to calculate density of their trading turnover. It excludes lobbies, staircases, toilets, storage, food preparation, warehousing, staff accommodation and other support areas, which are regarded as non-selling areas.

(BS Code of Practice CP3).

Agora: The traditional bazaar, gathering and assembly place of Ancient Greece.

Suk: A kind of traditional market place or bazaar of North Africa.

Mercado: A kind of traditional market place or bazaar of Latin America.

CHAPTER I

INTRODUCTION

> *The retail store has one of the shortest lives of any type of construction. Stores are like flowers that bloom rapidly and die as quickly. (Green, 1986, p. vii)*

Retailers must constantly inspect their success.

Shopping as an activity was born in bazaars and it grew up to become shopping centers and malls (see Chapter II). In every city in the world, shopping centers were first located on the roads and streets of city centers. Because of an increase in city population, local shopping centers outside the city center were formed.

In this study, greater emphasis is placed on "chain stores" in shopping malls, than on freestanding or in-line, street-location stores. Shopping trends in recent years have made shopping malls the location of choice for stores. This study focuses on the influence of storefront design and merchandise presentation on consumer behaviour.

"The storefront design is like the front page of a newspaper; some readers will be attracted to the clean, restrained, uncluttered appearance of the *New York Times,* others will prefer a more sensational look. Each is designed to reach a certain segment of the buying population" (Green, 1986, p. 14). So as to design an appropriate atmosphere for a store, designers should conduct research for the creation of the store concept. This concept can only be created by the help of the design process (see Chapter III). This process contains all the information needed for designing for a store's target market. The thesis has a conceptual approach for making the consumer enter the store. It calls the front of the store "storefront" and calls the front view of the store either "storefront" or "façade" (see Chapter IV). To create a store for the target market of a brand, design criteria are needed (see Chapter V). In conclusion, the effects of these design criteria are examined with a case study.

However, in order to understand more about what the thesis concerns, the following quotation must be introduced:

> From the point of view of shopper, the consumer, shopping may be either a chore, a social pleasure, a relaxation, or a stimulus. An appropriate atmosphere is needed to create interest. In any shopping area there must be not only a feeling of bustle, excitement, sparkle, competition and variety, but also a sense of familiarity and of confidence in where to go and what to look for. Monotony of design, repetition and regularity are the enemies of trade. An attractive storefront, shop sign, window display, lighting and correct planning of entrances to entice customers are integral to the design.
> (Beddington, 1991, p. 1)

Shopping centers are now turned into living spaces rather than just shopping spaces. This can be because of the increase in the number of young and adult people going to cinemas and tending towards eating fast food. This can be perceived as an advantage or a disadvantage for merchants. If the storefronts or the display windows are well-designed and eye-catching, people who do not normally go to a shopping center will be attracted. The design of a storefront, façade and display window has an important function for selling. As I have already mentioned, the storefront, façade and display window are filters and they create the space that I call "threshold".

To attract customers, to display goods, to exhibit the character of the shop, to promote and to excite and finally to sell are all the expectations from a threshold design. As Barr mentions, industry leaders agree that the design of a store and its merchandise presentation is more important than ever before. Merchants are keenly aware of image; they pay more attention nowadays to shaping their store's presentation in the media and also creating a unique shopping environment as part of their overall differentiation strategy.

1.1. Goals and Objectives

While the aim of the thesis is the analysis of the effects of different design criteria for storefronts, its goals can be stated as:

Creating a model for designers for designing a store (Chapter III).

Defining a set of design criteria for storefronts and explaining the effects of storefronts on finding an appropriate solution while designing a store (Chapter IV).

Explaining how these criteria effect the consumer while choosing an appropriate store (the Case Study).

Explaining how the storefront acts like a threshold and a filter to the consumer.

To go over the main points, the aim of the thesis is to define the intentions and the application statements of a designer working on storefronts. To achieve this goal the study focuses on the design types and systems of storefronts. The problem is handled from the viewpoint of the designer considering application materials: the feeling he wants to create for the perception of the consumer. This intention of the designer determines his/her aim in terms of matching the type of customer with the type of goods sold. The study analyses what the designer considers and what he/she defines for the specific purpose of defining the relevant consumer for the retailing activity that is pre-decided.

1.2. Scope of the Study

The scope of the thesis is defined by the analysis of the effects of different design criteria for storefronts. The concentration is on the analysis of selected shopping centers and malls in Ankara. The shop windows of the brand KOTON at various shopping centers have been purposefully selected to be examined.

1.3. Method of the Study

A wide discussion of related books, journals, articles and reports, in addition to direct experience, purposeful observation, analysis of images, and analysis of specific examples direct the study.

The thesis is structured in seven chapters forming three major parts as shown in Figure1.3.1. The first part is an introduction, which aims to define the specific concepts of the thesis.

The second part, consisting of the second, third, fourth and fifth chapters, aims to present a key for the case study. The second chapter gives some background of the philosophy of shopping. The third chapter formulates the needs of a designer before designing a store. The fourth chapter defines a conceptual approach. The fifth chapter states a set of design criteria for the specific subject of the thesis "the storefronts".

The third part of the thesis, which consists of the sixth chapter, is where all the statements in the case study are examined. This case study consists of two stages. The first stage of the case study selects an appropriate brand for examining "the threshold" effects. The second stage of the case study examines the design process and the design criteria of the brand KOTON for the purpose of the concept of "threshold effects".

The second stage of the case study also has phases within it: interviews with merchants, interviews with designers and finally questionnaires for consumers. The aim of this stage is to find out the effects of different design criteria on storefronts by asking all subjects of the process. The interview with merchants examined what they asked for. The interview with designers examined how they translate this into their design with the design criteria stated in Chapter IV. Finally, the questionnaires to the customer examined how they perceived this result.

This sixth chapter is for understanding the effects of storefront design on Turkish people living in Ankara. Finally, the seventh chapter concludes the thesis.

Figure 1.3.1
Structure of the Thesis

CHAPTER II

A GENERAL REVIEW OF SHOPPING AND SHOPPING SPACES

Before investigating the thesis main proposal, a brief survey of shopping scene is needed. The philosophy of shopping, a historical background of shopping spaces and the state of contemporary shopping spaces is stated in this chapter.

2.1. The Philosophy of Shopping

> Shopping is a primary human activity in which almost every individual in civilized society takes part, inevitably almost daily. Buildings and services for shopping are as closely related to housing as those for education, health, administration and entertainment. (Beddington, 1991, p. 1)

As Beddington states in her 1991 book entitled Shopping Centres, with the development of sophisticated technology in actual building and in the distributive trades, needs, wishes and tendencies of today's human beings have quickly increased and show variety. With an increased population, higher living standards and an entire group of social and technical advances, designing for shopping has become complex and specialized. As a result, the potential of consumption has increased. "Thus, following the 1939-45 war, a new building type appeared: the planned shopping center. This is not a static form but is still developing in a number of directions." (Beddington, 1991, p. vii)

This historical development is summarized in the following sections of this chapter. Nowadays there is a tendency towards modern "shopping centers", originating from the USA, especially since the 1950's, expanding to many countries all over the world. The subject of this study is storefronts, façades and shop windows. In order to understand the space which will be defined in the coming chapters, a brief historical development is needed for the shopping spaces.

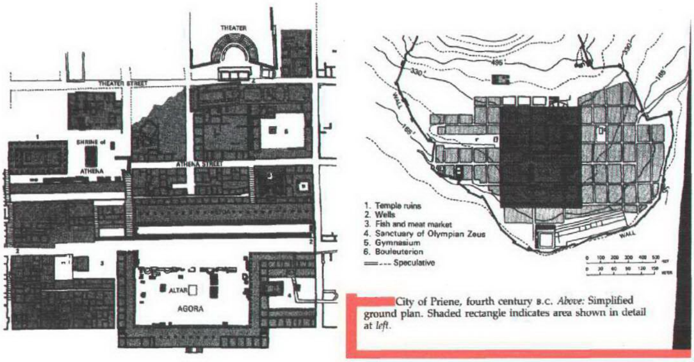
2.2. A Historical Background of Shopping Spaces

The historical background of shopping activity summarized by Uçkan is as follows. Shopping is a very old and basic form of communication that has directly affected social living and unavoidably created its own public sphere since it came into being. This sphere has formed shopping spaces differentiated according to the exchange of objects, services, and products - any kind of goods, alive or lifeless - to the position of the communicating parties and has combined these spaces within the framework of certain arrangements.

As Baudrillard (1968) states, the past of shopping is a kind of the history of community, communication and human settlements. This is because consumption "is not only a form of relation with objects, but it is also a form of an 'active' relation with the collectivity and the world. Consumption is also a systematic activity on which the whole of our cultural system is based, and a global living style".

Shopping needs a public sphere. This sphere has long been one of the basic components of a wider sphere where public life goes on. The Greek "agora" is a prototype of the urban public sphere. In an ancient Greek city, the agora was the centre, an open space where public life became active. The agora was necessary not only to be a settlement, but also to be a city. In this sphere, which might physically be small but huge in living, many social activities with different contexts and kinds interactively continued their existence and gave to the city. The agora was where the problems of the city were discussed, decisions were taken, actions were done, intellectual and theatrical shows were viewed, feasts were given, human relations were arranged and, undoubtedly, where residents exchanged their wares. It is in the agora where Socrates staged mental competitions, where women taking their daughters to shopping were also looking for a bridegroom, where matters discussed in the Senate were unofficially decided, where showmen found spectators to display their skills. All kinds of exchange dominated the agora. Public administrative institutions - such as the courthouse, the municipality, the senate - encircled the agora and separated it from the other parts of the city.

Another significant aspect of agora was its location at a crossroads. Crossroads connected the ancient Greek city to the rest of the world. The number of intersecting roads was increasing in proportion to the size of the city; but it was usually four. One of the widespread names of the exchanging sphere in Eastern languages is "çarşı". This word comes from the Persian word "Cihar-Suk" meaning "four ways". There were many deities of the agora in accordance with activity held in it. Hermes, "the God of Crossroads and Trade", was the most predominant one.



City of Priene, fourth century B.C. *Above:* Simplified ground plan. Shaded rectangle indicates area shown in detail at *left*.

Figure 2.2.1
The Ancient Greek City of Priene, Athens
(4th Century BC)

Despite the differences between marketplace, agora, "çarşı" and Roman "feria" (fair), they have always had the same function, and have been located at the junction of four roads. They are the centers of the old city order. Because of this, the arrangement of exchange has a direct part on city planning. The stage, on which this role was played in the East and West, had different decors in accordance with different living styles and cultural identities. However, both plays had always affected each other. This could be because shopping is a form of living that directly affects culture. In addition, trade is a form of communication that always travels and carries products, objects and humans through geographies and cultures.

The East has played a privileged role in the development of shopping sphere. It is not mere a coincidence that trade travelled from East to West until Renaissance. But this also means that a certain commercial mind had travelled from West to East. In the arrangement of shopping areas, the similarity between different geographies is also another indication of cultural communication. The divine penalty of the Tower of Babel and the separation of languages have not affected the common language of shopping much. Undoubtedly, mathematics too, had contributed to this common language. It is not just historical gossip that the Phoenicians made a considerable contribution to the development of a mathematical language because of the problems of commercial communication.

This characteristic of trade, being beyond the above borders, led markets, "çarşı"s, and specific shopping centres to be established almost at every crossroads, which connected trade roads with each another. Even the legendary *caravansary* (kervansaray) of the East was sometimes the first spark of a settlement, which soon turned into a city. A caravansary, being in the close vicinity of a city, and turning into *bedestens* and *arastas*, headed the founding of multi-centered cities via roads opened for them, just as local shopping centres in today's suburbs. The word bedesten comes from "bezistan" (or bezezistan) in Persian. It means a covered place where textiles, that is, the chief product of the East, are sold. It was covered because it had evolved to be a place where other goods as valuable as textile products, antiques and even looted goods were sold, and thus it became a prototype of the covered bazaars having specific spatial and social arrangements in line with its own rules. Arasta comes from "arastak", also Persian, "a cover". They are market places covered completely or partly by eaves of the shops. It is an important stage in the development of shopping centres in East (Özdeş, 1998). Eastern Rome, Byzantium, was a threshold at which covered bazaars opened to the roads extending to Western territories. One of its most important elements, giving Istanbul its cosmopolitan spirit, is its threshold character. One of the most magnificent examples of this spirit is undoubtedly the Covered Bazaar (Kapalı Çarşı in Turkish). (Figure 2.2.2). Giving the name "çarşı" to the old "bedesten" left from Byzantine, which opened off four ways with its four gates, in the time of Mehmet the Conqueror, is perhaps one of the most meaningful expressions of this cosmopolitan spirit.

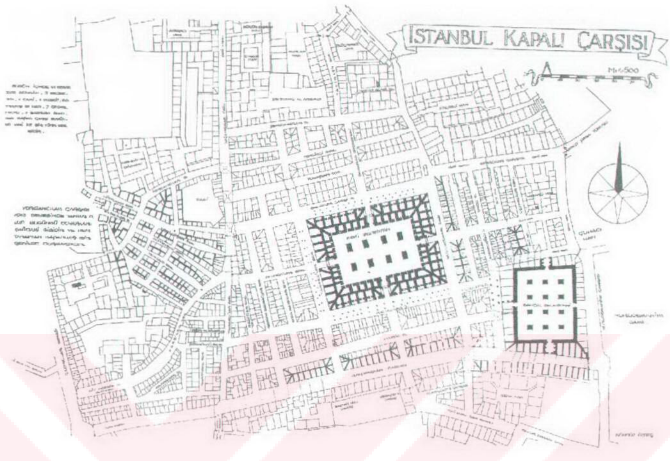


Figure 2.2.2
Covered Bazaar (Kapalı Çarşı), Istanbul

Figure 2.2.3
Covered Bazaar (Kapalı Çarşı), Istanbul - Old & New

As Çağatay (1989) mentions, "çarşı" in the East and "marketplace" in the West somehow also witnessed the relation between what is public and what is sacred. Mesopotamian temple courtyards, where people exchanged goods; Islamic arastas located around mosques or bedestens, in the centre of which, there was "a praying room"; marketplaces in the shade of churches or in the square of "bourgs" of the Medieval Europe all indicate the existence of rules and orders between the trading parties. Various artisan sects in the East and artisan guilds in the West have found the pillar of the body of the rules specific to trading, in an ethic also taking a share from holy power. The social roles of Turkish *ahis*, who organized "the relations and connections among both professional groups and between producer and consumer", were significant examples of bringing order which shopping activity always needed. (Çağatay, 1989)

A powerful communication had existed between these "professional institutions", just as among traders. In the 13th and 14th centuries, the relations between producers and consumers in Western settlements were organized in accordance with the strict rules enforced by the guilds and approved by clergy. When the dwelling order, which was one of the most permanent heritages of Romans other than roads, formed the Anglo-Saxon markets, the verb, "chepping" or "chipping" of Old English had started to be heard in Roman "feria"s. The word "chipping" was prefixed to the "bourg"s, which were famous with their market places.

It should not be difficult to guess the origin of the English word "shopping" which is now a global word. In the West, market places started to express themselves in more covered architectural spaces and in expert distribution, in line with the development in the East, but under the effects of specific social changes. Temporary benches tended to turn into "retailing" shops opened opposite workshops of artisans who worked to meet orders and stocked their artifacts. The retailing market in the West developed in expert arrangements like the Eastern horse market, textile market, etc. Until the18th century, the most basic expertise areas were wholesale, dry goods, iron works and second-hand products. Other products could find a place for themselves among these classes.


A


B

Figure 2.2.4
(A) Lowther Arcade, The Strand, London, England
(B) Burlington Arcade, Westminster, London, England

The most basic rupture in the history of shopping started in the mid-18th century. A new kind of exchange, or "consumption" market, in the sense of the word people used today, began. Silk trade gave way to "fashion" work, carpeting and wood work to "inner decoration", importation of exotic objects and perfumes from the East changed to "luxury consumer goods". Also, the "department store" of the future developed.

As Markham (1999) states, the newly rich bourgeoisie of the French Revolution found a new identity for themselves within their newly defined "private life" and "social identity" roles - luxuries consumption and fashion. Their imitations influenced another social class, which actually consisted of producers, to take their share from this fetishist relationship. While the lifestyle of the 1700s, which always had to be "glamorous", had evolved into the Paris Opera Boulevard of the 1820s, "the rise of the business of luxury goods was permanently affecting the development of retailing trade". The fact that the highest percentage of virtual shopping today is fashion products, inner decoration and luxury consumer goods, is perhaps evidence similar transformation people are experiencing.

A bifurcating development of luxury has occurred - shows held in the exclusive atmosphere bourgeois halls at one side, the journey of perfume and similar goods from special boutiques to "bon marche"s at the other side. Pierre Cardin's inconsistency between organizing shows for its exclusive customers and signing an agreement with Carrefour for perfume selling can also be an example. All of these are all quite informative, regarding the development of the department stores.

The geographical and cultural path, from the *bedestens* of the East to the *passages* of the West and to the first department stores, has been bridged by the industrial revolution. The arrangement of guilds gave way to re-arrangements resulting from the effects of industrialization on trade. The ethics of holy power lost its importance with the advent of materialization and was converted into commercial laws. Mass production resulted in the aggregation of producers and consumers, mass production products, application of a fixed price, demand on greater capital, faster circulation, stock management and, no doubt, to consumers getting less and less personal services.

In the history of shopping, fixed price is an important turning point. One of the steps that carried Karl Marx's notion of consumption to modern definition is fixed price application. Marx mentioned that each object is a "social hieroglyph" carrying some other meaning than itself and calls the notion of consumption as "fetishism of goods". What lies behind this transformation is the flexibility of the laws organizing market conditions from the late 1700s to the beginning of the 19th century, and the new arrangement of retailing of mass production. The main fact that disappeared after the fixed price is the bargaining that gave the vivacity to the markets of East and West.

With the opening of Bon Marche in Paris in 1852, a new shopping era was born. Profit rate was low in piece basis, but sale volume was high. Prices were fixed and openly stated and people were welcomed inside even if they did not buy anything. Here, the saying "potential consumer" found its meaning. The famous *passages* of Paris, first shop windows of one piece glass, the conversion of the retailing space from an open box to the boutique giving exhibition opportunities, found a new identity with Boucicault's department store (the Bon Marche). It was also a transformation of city life.

Bargaining has always been a strategic ritual between the buyer and seller. But, it is a social ritual that requires active roles such as "active participation to the game" and "taking risk of losing money". Sennett (1996) mentions that "Boucicault's system of fixed price has quite decreased the risk of not taking part. His free entrance notion converted passivity into norm". Nowadays, "fast selling in volume" targets a mass pouplation. This newly created mass population has unavoidably incorporated the producer and consumer. This historical transformation, in which a "market" determined by "customer tendencies", has begun to form its own architectural spaces.

The seller has started to meet the mass buyer, with the advent of new city plans and spatial arrangements, after the correspondence of stores to factories. The opening of large boulevards in Paris in the 1860s first led to a rush of people to the capitals and then to the regionalization of these masses within the new housing economy of enlarging cities. "Regional shopping centres" of the 1920s have evolved to the plant and "shop-mixed" shopping centres of 1930s. New terminology of shopping such as "promotion", "advertisement", and "effectivity management" and later "total quality management" and "customer satisfaction" has evolved.

The shopping center sector of today is international in dimension. It is subjected to several classifications, and integrates day by day with entertainment, food and service sectors. If the shopping centre is re-defined as a "social agora", it is obvious that people are in another transformation process. The shopping area's seeking for its spatial organization as a new agora is an unavoidable transformation while the "market place" is directed to "virtual shopping", and trade is continuously opening new paths to itself.

Shopping is so universal that it cannot totally depend on time. If the North and South can still communicate, let alone the East and West, and if some people are still bargaining in the swimming markets of Asia or village markets of Africa, it is natural that shopping centres develop new "interactive" community relations. It is as easy to anticipate that shopping will not wander around the "information highways".

2.3. Contemporary Shopping Spaces

Huge shopping centers were considered to be a very profitable investment in the 1970s and were designed as "retailing plants". They have faced serious problems during a series of economic crises that developed into a global tendency in the last decade. Professionals of the international shopping center sector have re-discovered that what attracts people to a shopping area is not only "shopping". The recognition of the sector's dynamics is what leads this sector to be incorporated with others –mainly with the entertainment sector. This episode has been giving shopping areas a public dimension throughout history, originating not only from material and immediate needs, but also from social communication. "Target group tendencies" had once more determined the new "retailing trends". Consumer masses that increasingly become anonymous in a global way parallel to mass production and mass consumption, wanted to see new "agoras", where they would rediscover the meaning of their own social existence, in modern shopping centers, just as in traditional market places. The 1990s have witnessed the development of the concept of "shopping" to meet the fast growing needs for social interaction in international "markets".

Consumers' desiring for an "agora" where they could find different in compact form, together resulted in the birth of "retailing resorts", where several service sectors – mainly entertainment and food – were gathered around retailing concepts. Designers started to re-create shopping centers as micro-cosmoses having a number of functions, instead of the ideal mixture of shops of the past. They recreated the centers in order to give different identities to shopping centers that seem to resemble each other. That has lead designers to re-think the "market place" where energy lines are intersected in the cultural geography of shopping.

If traditional shopping spaces varying from the swimming markets of Far East to the "suk"s of Northern Africa, from Latin American "mercado"s to the covered bazaars of Istanbul, still keep their interest, shopping centers that became a part of our daily lives also need to create similar spatial and cultural dynamics within their configurations. A few "shopping scenes" that are collected from various parts of the world aim at giving an idea on similar statements made by different languages spoken in the cultural geography of shopping.

Figure 2.3.1
Market Scenes

2.4. Chapter II Conclusion

To conclude, I would like to discuss the history of storefronts, facades and display windows, which are the main subject of this thesis.

> The serious of attitude towards shop design began in the eighteenth century. Up to the beginning of that century unglazed shops were still closely related to those of Middle Ages but by reign of George III, glazing with heavy sash bars was common, thus allowing goods to be protected and permanently displayed. And projecting hanging signs replaced the need to stand and shout the content of the shop to the passersby. (MacKeith, 1986)

The history of shopping spaces shows that contemporary shopping spaces are the interpretations of ancient Greek agoras. In 19th century Europe, crafts and trades people used the symbols shown in Figure 2.3.1 to identify themselves, their merchandise, or services offered. Today these symbols are not enough to give an idea about the store, because the content of stores is very large. Yet, the new approach is the storefront design, which should communicate with the consumer an exact copy of what the symbols did in the history.

Carpenter Tailor Horseshoer

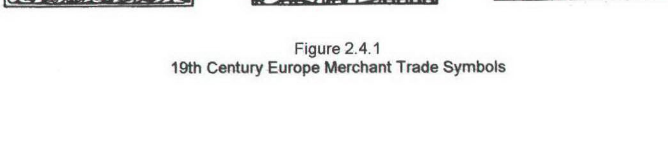


Figure 2.4.1
19th Century Europe Merchant Trade Symbols

CHAPTER III

THE DESIGN PROCESS

The design of retail stores must satisfy more factors that do not effect other commercial installations. The design-quality diagram that is shown in Figure 3.1 reflects the scheme of a general commercial space design process. It seems that for perceived excellence to be upheld, all parties must agree that they have a quality project. At the outset, designers gather information, and then transform it into knowledge. The bridge from information to knowledge is where the designer begins to test and subsequently create the forms that become a building [space]. "As space is crafted with reference to a program, questions and ambiguities emerge." (Miller, 1995, p. 150)

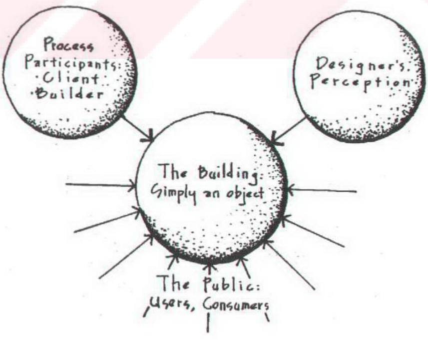


Figure 3. 1
Design Quality Diagram
(Miller, 1995, p. 151)

As Miller states, during the course of any project there will be a dynamic change between a designer's interpretation and a client's (merchant) goals for a project. It is reasonably possible to work with a client who has no business providing aesthetic direction to an interior designer. As mentioned before, the designer's responsibility is to translate the information gathered from the merchant and by research to the design of the store. So, the design relationship between the designer and the client is very important. Figure 3.2 shows a variety of client-designer relationships, with the best being the client and designer in harmony.

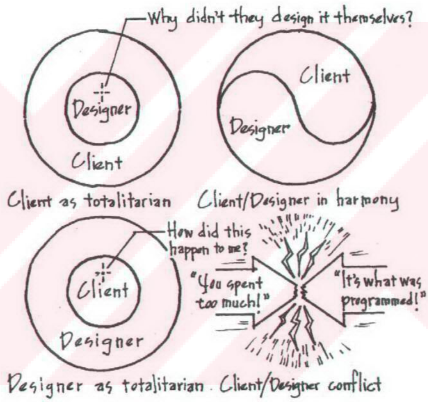


Figure 3.2
Varietal Client-Designer Relationship
(Miller, 1995, p. 129)

If Figure 3.1 formulates a model for all kinds of commercial spaces, the design process in the case of a store design would follow the same logic. Figure 3.3 shows the design process in another way. As Barr (1990) mentions, the designer of the store should develop a program. The program is used to define the needs of the client, and constraints around which the design will be developed, and the budget to make the design probable.

The program becomes a reference for the designer and the client throughout the design process.

The outline of this design process in words is as follows. The first step is the basic information about the store (information gathered from the merchant). The second step is the research information about the store (information gathered by the designer), which should also have a survey on the target consumer. The final step is creating a design for the store that should be achieved with all these steps in combination with a very appropriate way to reach to the target market. Figure 3.3 shows the design process of retail stores.

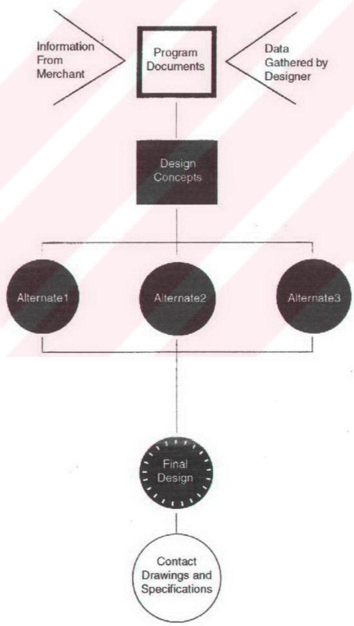


Figure 3 3
Design Process Diagram
(Barr, 1990, p. 1)

It is the designer's job is to ask questions that provide the database for the design development phase.

> Gather the client's merchandising thoughts, for these translate into the program's backbone. The program is the basis for verbal communication throughout the project. (Barr, 1990, p. 1)

3.1. Basic Information about Stores

Before starting to design a store, a designer needs a program, as the title of this section identifies, and also as it was proposed in the previous section. If we consider this program as the words of a sentence, the final design of the store is the sentence itself, which tells what the client (merchant) would like to achieve and how the designer writes the sentence to be understandable. That is to say, the words of this sentence are: the types of the merchandise, the types of the services, the target market, and the corporate identity of the brand. The contents of these words can be explained briefly in the next section.

3.1.1. Types Of Merchandise

The whole range of goods for sale in shops is too wide-ranging to set out in detail here, but can be assumed to fall within one of two broad categories which are convenience goods and durable and comparison goods.

Convenience goods are those for daily needs in chemists, supermarkets, newsagents and so on.

Durable or comparison goods are those that consumers compare for quality, variety and price – e.g. shoes, clothing, furniture etc.

Types of merchandise include the type of goods, range of styles, and the range of price that are very important for decision-making when designing a store. As shop types according to the goods classification is stated in Table 3.1.1.1 and 3.1.1.2, the range of styles can be classified as follows: basic, classic, trendy, promotional, seasonal, impulse, or big ticket, full mark-up or discount. This thesis studies on category B - clothing and footwear.

CATEGORY	SHOP TYPE
A-FOOD	1-Baker 2-Butcher 3-Confectioners 4-Delicatessen 5-Fishmonger 6-Frozen foods 7-Greengrocer 8-Health foods 9-Off-licence [Alcohol] 10-Patisseries
B-CLOTHING & FOOTWEAR	1-Bridal and evening wear 2-Fabric and haberdashery 3-Maternity, baby and child 4-Men's wear 5-Women's wear 6-Footwear 7-Sportswear 8-Woollen goods
C-HOUSEHOLD GOODS	1-General store 2-Toys 3-China and glassware 4-Second-hand furniture 5-DIY [do-it-yourself]
D-OTHER GOODS	

Table 3.1.1.1
Main Types of Independent Specialist Shops
(Mun, 1981, p. 8-9)

CATEGORY	SHOP TYPE
E-SERVİCE	1-Dry Cleaner / Laundrette 2-Hairdresser 3-Hire [Rental] Service 4-Optician 5-Shoe Repairs / Key Cutting 6-Travel and other agencies
F-OFFICES	1-Doctor's Surgery [Office] 2-Dentist's Surgery [Office] 3-Accountant's Office 4-Architect's Office 5-Interior Designer's Office 6-Surveyor's Office
G-MISCELLANEOUS USES	1-Bank / Bureau de Change 2-Betting shop 3-Employment Agency 4-[Real] Estate Agent 5-Funeral director 6-Gas / Electricity showroom 7-Post Office 8-Printer 9-Public House [Pub / Bar] 10-Restaurant, Café, Snackbar

Table 3.1.1.2
Other Categories of Use for Shop Places
(Mun, 1981, p. 9-10)

3.1.2. Type Of Services

As Barr mentions, the most important characteristic which influences the design of a store is the type of service that the store is going to give. The type of service can be full-service, self-service or the combination of these two.

Full-service: Goods are sold from behind a counter and are displayed on the counter or on shelves behind it and also to a limited extent on the customers' side. (Barr, 1981, p. 12)

Self-service: Provides for maximum stock display per square meter of floor area using the minimum number of trained staff. If possible, entrances and exits should be located separately. The shopper should be encouraged to pass through a way filled with as many types of goods as possible. These are collected in shopping baskets or trolleys and taken for paying and collection to checkout units near the exit. (Barr, 1981, p. 12)

The other important characteristic which influences the design of store is the plan of the space, which can be linear, open, enclosed, random, U-shaped or other.

3.1.3. Target Market

Target market: "Those customers on whom the store will place primary emphasis in developing a marketing program." (Bolen, 1988, p. 25) Figure 3.1.3.1, illustrated below, can determine the target market of a brand.

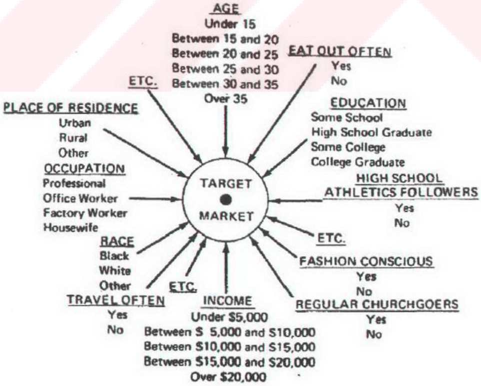


Figure 3.1.3.1
Variables That Help to Determine the Target Market
(Bolen, 1998, p. 29)

> The design of the store - both exterior and interior - should be appropriate to the store's target market and store's personality. Layout, colors, fixtures, atmosphere, and all other design components must be coordinated for optimum enhancement of this guideline. (Bolen, 1998, p. 35)

3.1.4. Corporate Identity

There have been great changes in the idea of "corporate identity" during the 1950s and 1960s. The growth of multi-national corporations and the increase of corporate mergers contributed to the re-designing of trademarks that had risen from one product or service. In time, producers have wanted control over the channels of distribution to the customer, and are opening chain units in suburban malls as well as downtown areas. So, the need of corporate identity design comes in to consideration.

> Nowadays merchants are keenly aware of image; they pay more attention to shaping their store's presentation in the media and creating a unique shopping environment as part of the overall differentiation strategy. (Barr, 1996, p. IV)

Some of these growing or big companies replaced their old trademarks for new ones, believing that a new one would better state the size and scope of their business. Napoles (1988) has stated what corporate identity is and why is it a need:

> Corporations are like people. They have individual characteristics, cultural impressions, and philosophies. Yet, to the public they often seem "cold" and "characterless" - listless, with no visible signs of life. A trademark, a visible part of the corporate identity program, helps to "humanize" a company by presenting a face, a personality, if the form of a symbol. The symbol reflects the company's identity and helps to mold its image in a positive way. (Napoles, 1988, p. 19)

The first step in understanding the difference between the concepts of corporate image and corporate identity that will be used in the foregoing chapters, definitions are needed:

Corporate image: The way in which a company is perceived by the general public, consumers, competitors, suppliers, and the government.

Corporate identity: A symbol that reflects the way in which the company wants to be perceived.

Other selected definitions for "Corporate Identity" are (quotation: Balmer and Reil, 1995, p. 30)

> 1-...Identity is all of the ways that a firm selects to introduce itself to people. (Margulies, 1977) (translated by Aslantamer)
>
> 2-Corporate identity, on the basis of a corporate identity, is the sum of the tools, visual and non-visual, that are applied by the firm itself to introduce the appropriate target to the groups. (Blauw, 1994) (translated by Aslantamer)
>
> 3-Corporate identity, by the side of all visual expressions, gathers all of the visual expressions and the behavior on the social, economic and political fields. (Henroin, 1980) (translated by Aslantamer)

Most academics attract attention to the importance of the strategic importance and needs of inter-disciplinary approaches to corporate identity direction. Nevertheless, Ak's definition that is stated below is the most fitting one for understanding the relation of the term "Corporate Identity" for this thesis.

> The "dress" of a corporate. is the image, from the exterior appearance of a firm's buildings and shops to the interior design of them; from the amblem to the entire printed documents; from the clothes of the selling or service staff to the design of the vehicles, which is designed for the job by the use of appropriate colors. (translated by Aslantamer)

While we are on the subject of developing a "Corporate Identity" for a retailer, the designer needs answers to these questions:

What is going to be sold? (quality, size, price range, type of service)

Who is the retailer?

What does the retailer want to achieve?

Who is the customer?

Is the defined customer correct?

Who is the retailer's competition?

What is the position of the target retailer against competition?

Which other companies do the target retailer like?

What does the retailer not like?

The answers to these questions will direct the designer for creating the stores concept, image. In the following chapters, the design elements that have meanings for the perception of the consumers are directly connected to corporate identity.

3.2. Research Information about Stores

The store cannot be designed without gathering all the information related to the store. All kinds of information changes the direction of the conceptual design of the store. Although the location of the store is always selected purposefully, the target location also has to be checked by the designer. Next are the limits and the codes, which are related to the shopping environment. Size is another factor that affects the design. And functional requirements are very important when related with the size also. In order to design an appropriate conceptual design all this information has an important role.

3.2.1. Characteristics of the Store in terms of Location

> The location of the store will give the customer a specific idea of the level of expected quality. Whether the store is in [a] city center, in [a] regional mall, or a freestanding pad store (a store that is not attached to another store or a mall) the geographic location sets an image. (Weishar, 1992 p. 10)

The storeowner, retailer, merchant, or tenant (if the storeowner is renting the space), usually begins by deciding on a store location when a new store is required. The storeowner will research to find the geographic location that offers the best market for the product and then selects a specific location for the store.

The particular considerations will be briefly summarized as follows. The location of the stores influences the design of the store and its storefront in various ways. Types of stores for "in-line street located stores" are as follows

Straight Street Location Stores, shown in Figure 3.2.1.1 (A) are generally adjacent to another shop and their storefronts are one-sided. The visual impression of its storefront is directly connected to the street width.

Curved Street Location Stores, shown in Figure 3.2.1.1 (B) are those stores located on the outer curve. These have more advantages than the ones located on the inner part of the curve.

Intersecting Street "T" Location Stores, shown in Figure 3.2.1.1 (C), are those stores located at T-intersections. Although such stores have one-sided storefronts, this type of location is the best location for a retailer to be perceived.

Corner Location Stores, shown in Figure 3.2.1.1 (D), are located on corners. This is the best type of location because these stores have two-sided storefronts, which also has disadvantages like heat loss.

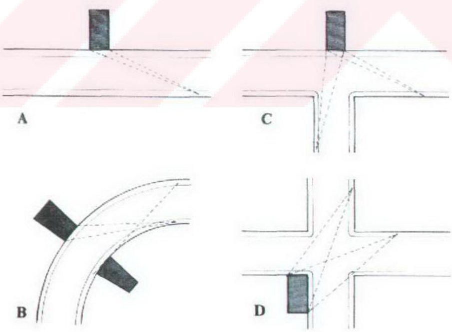


Figure 3.2.1.1
Store Location Types
(Mun, 1981)

In Figure 3.2.1.2, layouts 1, 2, 3, 4, 5, 6 and 10 are examples of one-sided storefronts and layouts 8 and 9 are examples of two-sided (corner) storefronts.

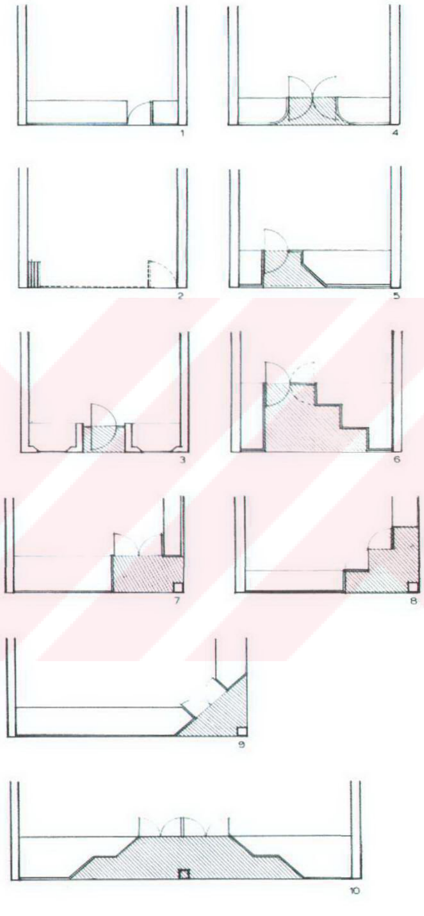


Figure 3.2.1.2
Storefront Types according to Location, Entrance and Transparency Factor
(Mun, 1981 p. 92)

Enclosed shopping centers (malls) are the interpretation of street-located shopping centers. Streets are corridors in the enclosed shopping centers. So, these location classifications may be examined with a similar method for the stores that are in an enclosed shopping center (mall).

Types of store for enclosed shopping centers are as follows

Two-sided shop	(Figure 3.2.1.3, store #20)
One-sided shop	(Figure 3.2.1.3, stores #10,12,13,14,17)
Corner shop	(Figure 3.2.1.3, stores #21, 25, 26)
Hall end shop	(Figure 3.2.1- 3, stores #1, 9, 16)

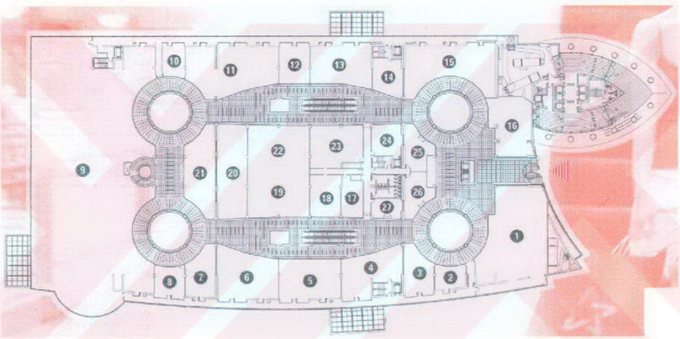


Figure 3.2.1.3
Ground Floor Plan of Armada Shopping Center,
Söğütözü - Ankara

3.2.2 Limits and Codes (Legislation) of the Shopping Environment

There are always limits and codes to be considered when designing a store. The store can either be line-street located or located in an enclosed shopping center. Limits are either the budget or the limits that the codes provide for the designer.

The regulations or codes change from shopping center to shopping center or mall, city-to-city and also country-to-country. So as to understand what may a regulation contain, the following titles below in Table 3.2.2.1 are listed as an example for an enclosed shopping center.

DEFINITION OF THE BUILDING
Materials Used For The Common Spaces
Corridors & Wet Areas
Mechanical Installations
Electrical Installations
DESIGN PRINCIPLES AND CONDITIONS FOR STORES
Approved Materials For Floor Coverings, For Façades
Non-Approved Materials
DESIGN CRITERIA FOR FACADES OF THE STORES
DESİGN CRITERIA FOR STORE INTERIORS
General Interior Space Criteria
Floor Covering Material Criteria
Ceiling Design Criteria
SIGNAGE CRITERIA
Illuminated Sign Criteria
General Sign Criteria
Mechanical Installations for Stores
Electrical Installations for Stores
Conditions during fitting-out of stores

Table 3.2.2.1
Contents of the Regulations for an Enclosed Shopping Center
(5M Migros Shopping Mall, Akköprü -Ankara)

3.2.3. Characteristics of Stores in terms of Size

The size of a store is a limitation for the design. Enclosed shopping centers (malls) are divided into units as seen in Figure 3.2.1.3. So the tenants choose their store dimensions in this way.

Dimensions and examples are as follows:

One-Unit (Figure 3.2.1.3, store #25)

Two-Unit (Figure 3.2.1.3, store #21)

Multi-Unit* (Figure 3.2.1.3, store #9)

*These location types come into being by renting two or more units.

3.2.4. Functional Requirements

Every characteristic of the brand influences the functional requirements. These characteristics can be about the corporate identity, about the type of service, etc. This section explains the functional requirements for a women's wear store type because the thesis studies this type of stores in the case study. Since there are many factors influencing the functional requirements, a general view may be as follows:

1- Circulation Areas

2- Service Areas

Fitting Rooms (number, location, size, equipment)

Cash Counters / Check-out

Wrapping Counters

Offices

Storage Areas

(concealed in floor displays, stored in drawers, stockroom and backup areas, remote storage, etc.)

Tailor or Repair Areas

Shipping and Receiving Areas

Washrooms, Kitchens

Resting Space

Children Play Space

3- Display Areas

Wall Displays

Island Displays

Secure Displays Etc

3.3. Creating a Design for a Store

In this section of this chapter, the store image and its spatial organization are going to be accepted as the concretization of the information gathered by the designer in all ways.

> The design of a shop should convey a variety of messages about style, quality, and attitudes toward its products and services at the same time that provides a practical setting for the display, storage, and actual sale of goods. The shop designer is expected to grasp the special character of a particular store-sometimes even to help invent that character-and then project it visually in a concrete way that the customer and potential customer can feel, remember and enjoy. (Pile, 1995 p. 501)

Retail design experts list the major design elements of a retail store as display areas, service areas and the circulation areas. The spatial organization of these areas is determined by the same factors that control the layout of any commercial space. The efficient places of the space need equipment, merchandise, and people. The design of retail spaces must satisfy two factors. First, casual passers-by must be attracted into the store. Second, they must be encouraged to buy merchandise. After all, the sole purpose of retail is to sell.

As with the given images it will be seen that any designed store makes a statement to the shopping public. When a shopper sees the store for the first time, without thinking and subconsciously he or she registers an impression of the store's level of service, quality, approximate price of the products. These visual signals, upon which the customer makes these judgments, cover the quality of stores materials, the type of lighting, the extent of storefront closure, the type of display fixtures, the signage, the pricing method, and finally the merchandise for sale.

For example, lesser-quality materials indicate lower-priced merchandise, as may weak, glare-producing lighting. Well-designed combinations of directional and diffused lighting, then again, point out an emphasis on quality merchandise rather than low prices. As a second example, a closed storefront with low quality show windows displaying a few uncommon expensive items point to high-priced goods within. A totally open storefront presents a casual, less threatening image and suggests logical pricing. In the next chapters, the meaning of materials, lighting, colours, etc will be explored.

3.4. Chapter III Conclusion

To conclude, the designer's basic job is to present a store to the target consumer with the aid of the information gathered either from the merchant or by him or herself. As the experts mention and also observed while working in this field, the designer of the store is responsible for understanding the needs and ideas of the retailer and translating these into a realistic design.

While designing a store, designers should think as a merchant, act as a customer and create as a designer. "The best designs are not the sole product of a designer's imagination, but rather are creative interpretations of the program requirements of a client who knows his product and product market." (The client is the merchant in this case.) In order to design an appropriate project, the designer should consider all these items. And the collecting of information never ends. The designer creates a design and shares the project with the client and makes changes according to his or her critiques.

CHAPTER IV

A CONCEPTUAL APPROACH

In this chapter the phases while entering to a store are accepted as the filters of the threshold. The space created by "the storefront", "the display window" and "the store interior" that are shown in Figure 4.1.1 as a red-hatched region is accepted the threshold in this thesis. To re-iterate, the main purpose of the thesis is to examine if these filters act like threshold or not. As scrutinized in the literature, retailers can communicate concretely with their target market by this space design.

> A consumer will first encounter and notice the space from its façade. The storefront, open to the interior or composed of display windows, offers a preview of the shop's character. (Pile, 1995 p: 501)

The term "façade" is taken as the exterior face of a freestanding, in-line street-location, or in an enclosed shopping center (mall) located store.

The space threshold provides the conscious communication with the correct consumer. This means that the threshold is the primary element that eliminates the consumer. In a way it is a filter that avoids the penetration of irrelevant users, according to its corporate identity, into the store.

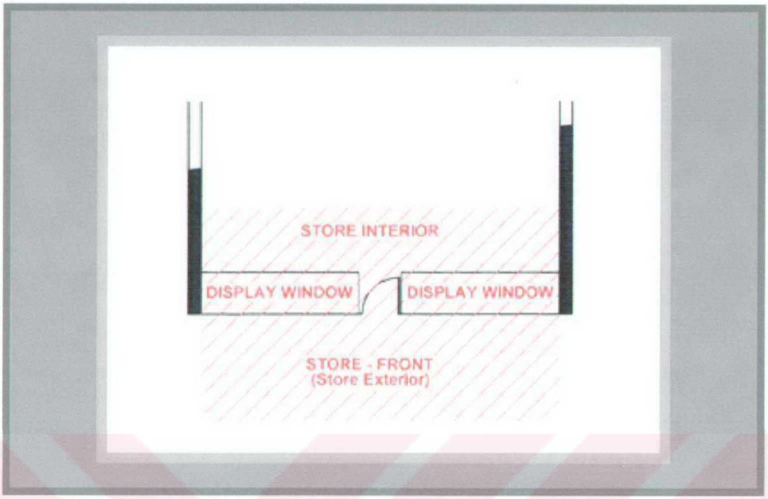


Figure 4.1
The Threshold

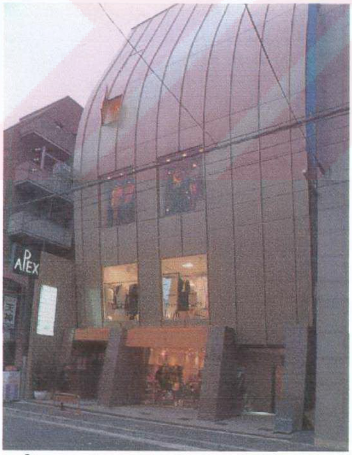
4.1. Storefront as the First Filter of the Threshold

The first filter "storefront" is an important phase for attracting the consumers' attention to the store, since pedestrians do not notice the façade from a distance. Obviously, the façade cannot be separated from any other filters - it is an in-between stage with the storefront and the display window. The storefront has to be studied very carefully by the designer.

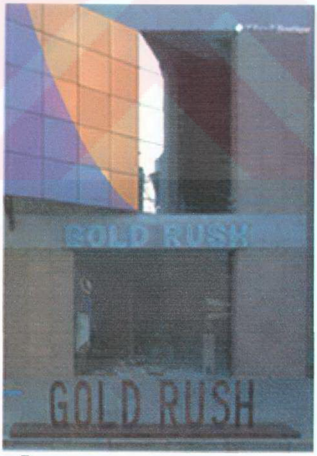
All possible cases should be thought about - the pedestrians walking on the store side, the pedestrians walking on the opposite side of the store and the consumers passing in a vehicle. For the pedestrians walking on the same side of the store, nearby there must be perceived eye-catching elements. For the pedestrians walking on the opposite side of the store, the eye-catching elements may be the façade and the display windows. For the consumers passing in a vehicle, the eye-catching elements are the storefront, façade, display windows, which should all be perceived easily and designed as memorable and amazing.

All these should be for the target market of the store. To go over the main points, there must be an eye-catching element for the storefront or the façade or the display window. For example, the store-front as the first filter can be come in to being by either the paving in front of the store; or with design elements like the signage overflowing to the pedestrian path; or with the other elements like the materials, colour, light, etc, explained in the following chapters.

Examples for these eye-catching facades are shown in figures 4.1.1, 4.1.2, and 4.1.3. Figure 4.1.1 (A) is a good example by means of its façade and overflowing elements of the human scale; (B) shows the signage overflowing to the storefront.



A



B

Figure 4.1.1
(A) APEX Boutique, Fukuoka City, Japan
(B) GOLD RUSH Boutique, Tokyo, Japan

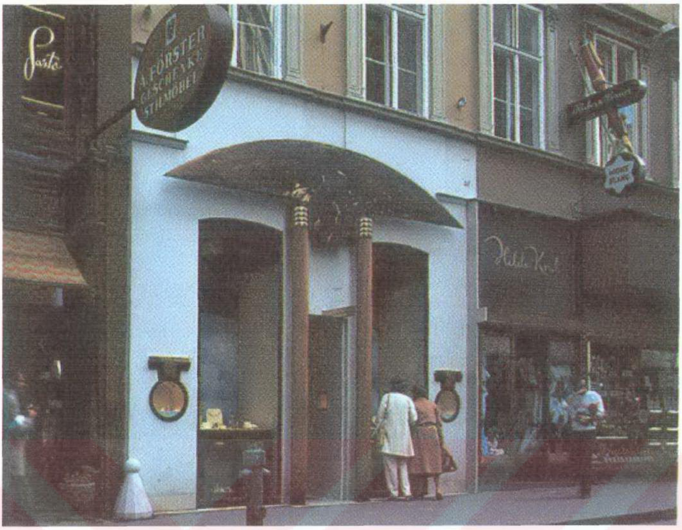


Figure 4.1.2
Schullin II Jewelry, Kohlmarkt, Vienna, Austria

A B

Figure 4.1.3
(A) Winnie-the-Pooh, Parque Arauco, Santiago, Chile
(B) Rumina Shoes, Sendai City, Japan

4.2. Display (Show) Windows as the Second Filter of the Threshold

The Oxford Dictionary defines shop window as: "A display of anything, resembling the display of goods by tradesman, intended to catch the attention." And figuratively as "A display of anything, resembling the display of goods by tradesman, intended to catch the attention." And the definition of Cerver (1990) is "The shop window is an enclosed space visible through a glass window, with a means of access, which may be either through a sliding front window or some kind of door communicating with the interior of the shop."

With the aid of these definitions, we can see that a display window as the second filter stands at a very important point. Whether there will be very few pieces of goods or many pieces of goods depends on the character of the store. If it is an expensive shop, it may have few pieces on display. If it not, the shop may display more pieces and send a message to all income levels that they may enter. But in either case, the display window must has attract the target market of the brand and filter the consumers – to make all come in or make the target consumer come in.

Figure 4.2.1
MOCASSINI Shoe Store Dsiplay Window
Armada Shopping Center, Söğütözü - Ankara

4.3. Store Interior as the Last Filter of the Threshold

The last filter of the threshold is the interior of the store. The main space of this thesis is the threshold, which is mentioned in the introduction of this chapter. But if there is no display window or if the whole store interior acts like a display window as exemplified in Figures 4.3.1 and 4.3.2, the interior of the store becomes a filter. On the other hand, the interior and the façade, display window, storefront and the interior of a store cannot be separated from each other. Also, if the designer sends the right message from the storefront, façade and display window and the consumer looks at the interior and receives a different message, they will not enter the store. Or, they may enter but leave quickly.

Figure 4.3.1
WATCH2WATCH , London, England

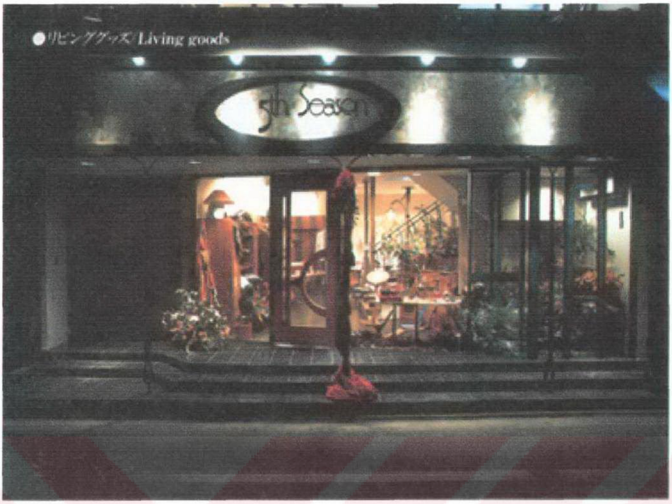
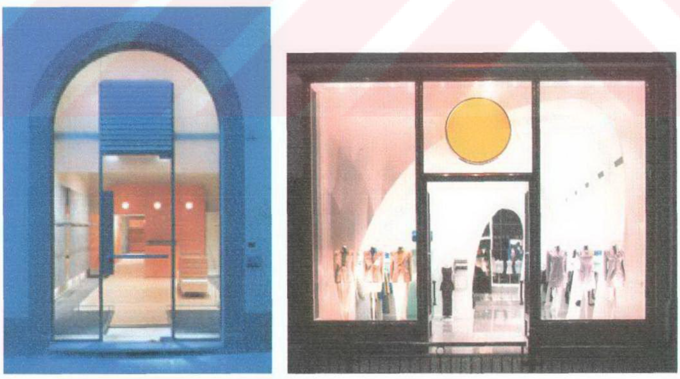


Figure 4.3.2
5th Season Living Goods Store, Kunitachi City Tokyo, Japan



A B

Figure 4.3.3
(A) Maurizio Bonas, Florence, Italy
(B) Karen Millen, London, England

Figure 4.3.4
DIESEL, Armada Shopping Center, Söğütözü-Ankara

4.5. Chapter IV Conclusion

Fitch (1990) mentions that the façade (exterior) of a store "communicates its message through many elements: the windows and the character of the window displays, the nature of the entrance, views to the exterior, signs and the materials from which the entrance itself is constructed." The thesis makes such a statement: the definition of the threshold. This statement shows that the façade alone does not make a threshold. The threshold only comes in to being with all the elements, called filters.

To re-iterate, the filters are the storefront, the display window and, if the interior can be seen from outside of the store, the interior. But one of the most important considerations while designing a street location store is the store's local environment. Its relation with its neighbors should not be offensive but should instead be noticed by the consumer in order to be a threshold. The study will work on chain stores so that fitting the local environment poses particular difficulties. Yet it needs to have a common identity in all of these surroundings.

> The storefront is a lively multi-dimensional architectural billboard; its mission is to entice, funnel, or vacuum shoppers inside. (Barr, 1996)

CHAPTER V

DESIGN CRITERIA FOR STOREFRONTS

The look of a storefront or façade is the identifiable pattern formed by all the design elements that are stated in this chapter. The design elements that shape the storefronts can be divided into intangible criteria, which communicate with the consumer and consumer behaviour; and tangible criteria, which are retail signage and graphics, shapes and forms, color and materials, types and sizes of shop windows and lighting. These design elements cannot be separated from one another. All these elements have concrete meanings for the consumers' perception. Some of these elements change from culture to culture, but some have universal meanings and, therefore, do not change.

The design of a store is a continuous discovery (Figure 5.1). It is completed after a period of time and interviews. The project of the store comes into being with information gathered in all ways and by the design elements, which are the tools for a designer to achieve a successful store design. Combining the information from Chapters III and IV, this chapter briefly examines the design criteria for design.

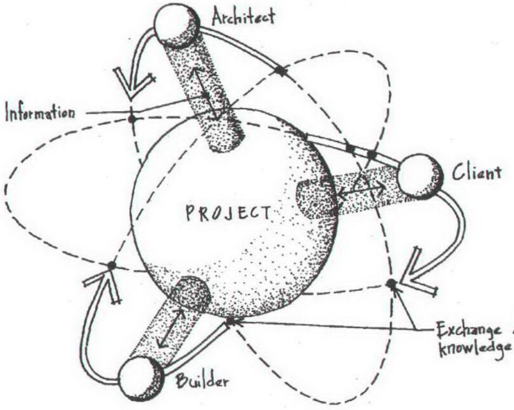


Figure 5.1
Continual Discovery
(Miller, 1995, p. 111)

5.1. Intangible Design Criteria

Cultural information absorbed through humans' experiences form the logic of emotional and perceptive reactions. Humans form views and try to verify those ideas using a combination of physical and psychological data that comes through seeing. As a result, intangible design criteria is formed directly by shoppers, their physiological absolutes and behaviors. This section of the chapter is going to briefly examine these two subjects that support the elements of tangible design criteria. With these tangibles, intangibles are created.

5.1.1. Physiological Absolutes

All humans are shoppers. Shoppers are amazing similar to each other. Their physical systems react in highly predictable ways to a variety of stimuli. These responses cause their bodies to move in certain recognizable paths, and when making decisions, cause their minds to move along recognizable patterns.

As Weishar (1992) states merchants, retail designers and marketers who want to attract a shopper to make a purchase currently use only a fraction of the many sensory means to control the reaction of their consumers. "The five senses - seeing, hearing, smelling, touching and tasting - are the humans' physical receptors. Of the five, the sense of seeing accounts for about 90 percent of all images sent to the brain." The retention and strengthening of visual images is assisted by and have common characteristics with other stimuli that awaken the other senses. In every case, the layering of sensory input increases humans' ability to remember images. Hence, seeing gives humans' the first and the most important impression. But the eyes do not work alone as message receivers and transmitters of information to the brain. All of humans' other senses separately add to image-making. Pattern, color, brightness and light intensity, volume, texture and rhythm may be examples for making strong eye-catching elements.

5.1.2. Meaning In Threshold

Perception is an endless subject and too wide a topic to cover in this study. However, in this chapter it is generally discussed in order to feel how to attract the consumers. The message about a store can be sent to a consumer in several ways. As stated in Chapter II, the oldest way is through signage, which usually mean the same universally, or else specifically refers to a culture meaning.

Stimulus sets the basic structure to which an individual responds. The structure and nature of the product, package, advertisement, or sales presentation have a major impact on the nature of the mental processes that are activated and on the final meaning assigned to the message. Corporate identity gives a message to the consumer.

In recognition of critical importance of meaning associated with stimuli, marketers are beginning to use the field of semiotics. "Semiotics is the science of how meaning is created, maintained, and altered. It focuses on signs, which are anything that conveys meaning, including words, pictures, music, colors, forms, smells, gestures, products, prices, and so forth" (Mick, 1986, pp. 196-213). Colors can also be used to further illustrate the importance of semiotics.

The front of a retail store serves several functions. First, it acts as symbol of the store - its merchandise and philosophy. Second, the front is an attraction to draw shoppers to the store. The examples below send direct or indirect meanings to consumers. They give messages about what type of a shop they are and how expensive or how cheap they might be. Example 5.1.1.2 (B) even attracts automobile drivers' attention, and also serves as a landmark in the area that it is located.

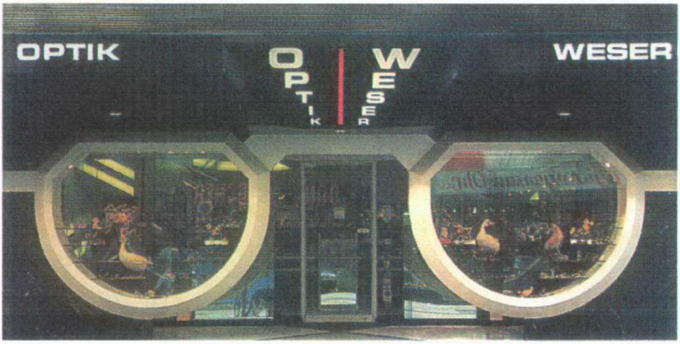


Figure 5.1.1.1
Optik Weser Eyewear Shop,
Hamburg, Germany

A **B**

Figure 5.1.1.2
(A) LA GALCANTE Bookstore, Paris, France
(B) LOUIS watch store, Nishinomiya city, Hyogo, Japan

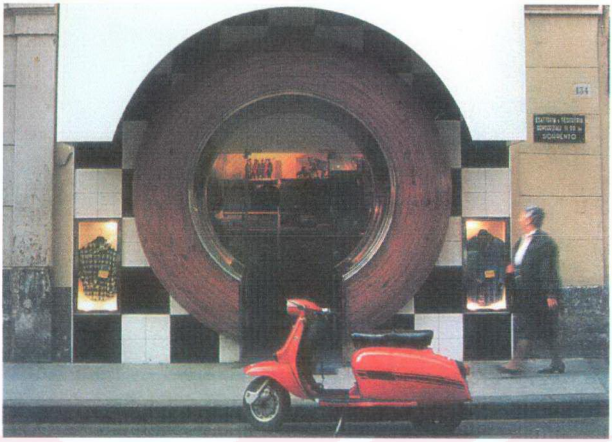


Figure 5.1.1.3
Fashion Boutique, Sorrento, Italy

5.1.3. Consumer Behavior

As Bollen (1998) states, consumer behavior places many restraints on a merchant. It is a merchant's job to sell goods and services to the consumer. Designers create store environments in order to sell the goods of the store. To do so successfully requires an understanding of what makes the consumer buy or not buy. An overall model of a consumer profile is shown in Figure 5.1.2.1.

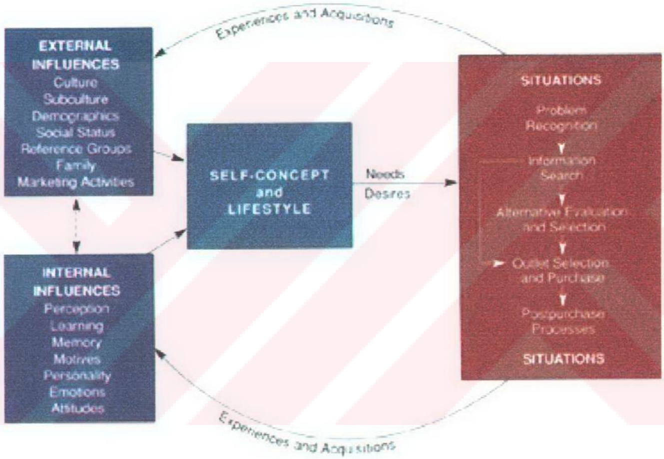


Figure 5.1.2.1
Overall Model of Consumer Behavior
(Hawkins, Best, Coney, 1997 p. 27)

Consumer behavior is the study of individuals, groups, or organizations and the processes they use to select, secure, use, and dispose of products, services, experiences or ideas to satisfy needs and the impacts that these processes have on the consumer and society. (Hawkins, Best, Coney, 1997, p. 7)

Most of the branches of science are concerned with consumer behavior, especially sociology, psychology, anthropology, economics and marketing. The purpose of studying consumer behavior is to guess and explain how consumers act.

Consumer behavior may be defined as that behavior exhibited by people in planning, purchasing, and using economic goods and services. Such behavior can be examined from three different points, which are individual behavior, group behavior and cultural behavior (Figure 5.1.2.2). Motives, learning, attitudes, and perception all affect the behavior of an individual. The three characteristics of group behavior that are of special interest to retailers may be mentioned as reference groups, opinion leaders, and family. Cultural behavior is the result of society rather than a result of the culture of the market. Other considerations that are significance are social class and sub-cultures.

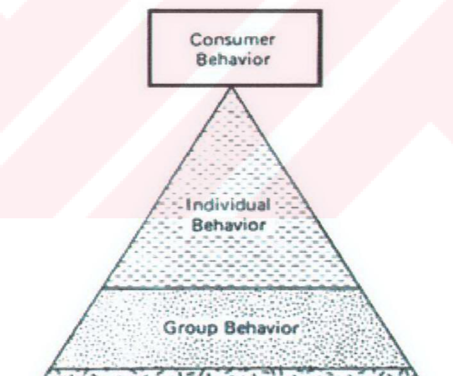


Figure 5.1.2.2
A consumer's behavior is a function of various individual, group and cultural considerations.
(Bolen, 1988, p.50)

5.2. Tangible Design Criteria

In the previous section, psychological absolutes and consumer behavior were studied briefly as the intangibles. This section includes retail signage and graphics, shapes and forms, color and materials, types and sizes of shop windows and lighting as the tangible elements for the intangibles.

As Barr (1990) mentions, the elements needed in order to attract the appropriate consumer into a store are its architectural design, window design, signage, and totally the store's "image". Before designing a store, a designer should consider the corporate culture, image, and the merchandise so as to attract the appropriate consumer. The design should not be menacing, confusing or threatening but friendly and comfortable. It should seem to be a place to explore.

The factors that influence the storefront design may be divided into general considerations: the site (exclusive, ordinary or poor neighbourhood), nature of business (size of goods, convenience or comparison of goods), the environment (solar radiation, wind, near seaside, traffic), shop character (neighbourhood, type of goods) and particular considerations such as access, glazed areas, fascia, lettering, illumination, color, finishes. (Mun, 1981 p. 92)

5.2.1. Retail Signage and Graphics

While designing retail chains, a multi-discipline design team is needed in order to be successful and attract the appropriate consumer. One of the most important disciplines is the graphic designer. The first appearance of the corporate identity of a brand is its sign and its logo. The signage and graphics of a brand are designed as the first elements of recognition and retention by the consumers. They send signals to the customers. Their size, location, color, type or script carry meanings that the designers should be aware of before incorporating a sign into a facade design (Weishar, 1992). To be effective, a sign for a store must serve its identification function. This identification will cause the consumer to recognize, remember, and identify a storefront even if he/she has never been in the store before (Green, 1986).

> As a consumer approaches a store, its architecture against the surrounding environment is a powerful first impression. Now, in place of memorable store facades, the exterior image of a store in shopping centers is communicated primarily by the name and the design of the logo. The sign, occasionally the façade, have replaced the building as the exterior signature. (Weishar, 1992, p. 10)

Figure 5.2.1.1
MIZANI VENTURO,
San Francisco, USA

Figure 5.2.1.2
TOMMY HILFIGER
Armada Shopping Center, Söğütözü - Ankara

5.2.2. Shapes and Forms

In this section contemporary design that combines geometric shapes and forms into impossible and impressive facades and storefronts by the help of the images will be examined. As in the previous sections, some portions of the elements that influence a façade design are briefly explained. The design process follows after all these inputs. As Pegler (1990) mentions, "lines, forms and shapes like the lines carry messages – [they] make implications about the structure, its use and what lies behind".

> With the knowledge, talent and building codes to follow, architects combine these forms and shapes into interesting outlines and silhouettes-into masses that are pleasing-inviting and memorable, and they speak out

> for the type and the value of the products they contain. (Pegler, 1990, p. 103)

"Shapes and Forms" is a very important design element and the starting point of a design after the all other input collection is completed. This strong differentiation element should also be supported with appropriately selected colors, textures, materials, transparency factors, lighting and the display system of the shop window. A memorable and eye-catching storefront or a façade can be designed. "The storefronts can be considered a sales-stimulating, long-lived advertisement, like a lively architectural billboard." (Barr, 1990 p. 38)

> To create these graphics or 3D "open sesame" designs, architects and designers have a vocabulary of elements to work with: lines, forms and shapes, color, light, texture and materials. (Pegler, 1990, p. 7)

The example in Figure 4.2.3.1 is an in-line street located type of shop whose shapes and forms are the most perceived element of design. These are strengthened with the power of materials, color, light and shadow. The storefront has a dramatic sheet of shiny copper, a column of galvanized steel and display window outlined in black. All of these combine to make this small store stand out from between its taller neighbors. The storefront became a façade for this store.

Figure 4.2.3.1
EYGELSHOVEN SHOES, exterior view
Geleen, Holland

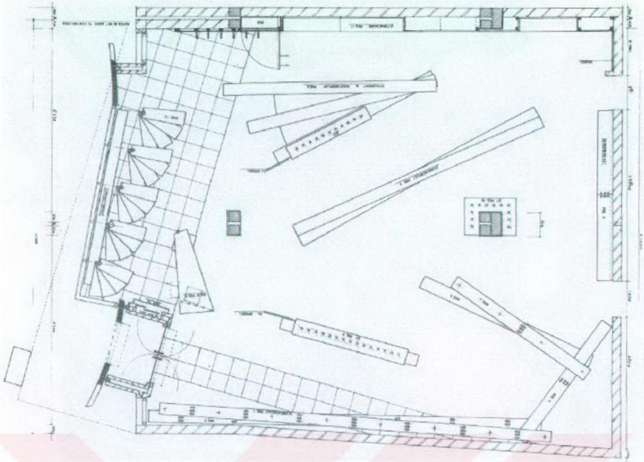


Figure 4.2.3.2
EYGELSHOVEN SHOES, floor plan
Geleen, Holland

The example in Figure 4.2.3.2 is located in an enclosed shopping center (mall). In this type of store, it is more difficult to create a storefront that is memorable. This example covers many of the design elements like shapes and forms, colors and textures, lighting and materials but also meaning. Moreover, the meaning in this example can be perceived very effortlessly. This meaning is an authentic, old time roadside gas station/garage. The store is like a stage-like environment.

Figure 4.2.3.3
RUNKEL BROS. AMERICAN GARAGE, exterior view
Mall of America, Bloomington, Minnesota, USA

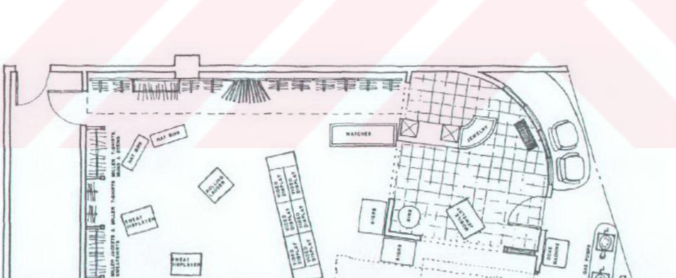


Figure 4.2.3.4
RUNKEL BROS. AMERICAN GARAGE, floor plan
Mall of America, Bloomington, Minnesota, USA

5.2.3. Color, Lighting and Materials

COLOR: Color can be considered from many points of view and its study is common to many disciplines. Color is light and therefore its study corresponds to physics; color is perception, and it is as a result related to physiology; color is sensation, and as such is within the filed of psychology (Cerver, 1990, p. 35).

Weishar (1992) states that daring merchants who relate product to color ambiance win new viewers for their marketing, as well as fortify their own fashion position. Creating a memorable store is possible with the help of the color, which is a very powerful tool. As previously stated, the five senses - seeing, hearing, smelling, touching, and tasting - are humans' physical receptors. Of the five, the sense of seeing accounts for about 90 percent of all images sent to the brain. Color, material and light, when used appropriately together, are three of the most powerful environmental factors in creating a distinctive store that adds the saleability of the merchandise. "Color can soothe, excite, define space, provide visual cues to direct traffic, flatter the complexion, and give dimension to the products on display" (Barr, 1990, p. 57). Nevertheless, preferences changing by age, sex, background and geography have pre-determined patterns.

As Weishar (1992) states, color perception has many shades of meaning from the mystical to the silly. There is no specific formula, but there is a logic to color selection that can create certain effects. "Colors can be made to be pleasant or unpleasant. They can soothe or jar the senses." Josef Albers, a famous artist known for his color theories, states "Every color goes with every other color, depending on the proportion." Therefore, as Weisher states, designers should ask these questions to themselve while designing:

"What is the best color to go with this particular merchandise?"

"How does the color relate to the way the consumer visualizes that product?"

The items below are general ideas for selecting color for a store design, quoted from Barr (1990), and Table 5.2.3.1 is the effect of color on humans' psychology, since color combinations can be changed seasonally to attract consumers.

Timeless Colors - neutrals: beige, cream, off white, gray, greige, tan.

These colors do not complete with merchandise. They are tasteful and can last many years.

Accent and Jewel Colors - ruby, burgundy, emerald, hunter green, navy, turquoise, teal.

These colors should be used sparingly because owners and customers can tire of large expanses of these colors.

Cool Colors - gray, blue blue-green, gray-green, blue-violet.

These colors are conservative and adaptable. They are soothing and relaxing. They are good for home furnishings and men's wear.

Warm Colors - red, orange, yellow.

These colors are friendly and cheerful. They add excitement to an area. They are appropriate for children's wear, active sportswear and housewares.

Pastels - peach, mauve, lavender.

These colors are flattering to complexions and are good for lingerie and jewelry.

COLOR	GENERAL APPEARANCE	MENTAL ASSOCIATIONS	DIRECT ASSOCIATIONS	OBJECTIVE IMPRESSIONS	SUBJECTIVE IMPRESSIONS
RED	Briliant, Intense, Opaque, Dry	Hot, Fire, Heat, Blood	Danger, Chrismas, Fourth Of July, Valentine's Day, Mother's Day	Passionate, Exciting, Fervid, Active	Intensity, Rage, Rapacity, Fierceness
ORANGE	Bright, Luminous, Glowing	Warm, Metallic, Autumnal, Sunlight	Halloween, Thanksgiving,	Jovial, Lively, Energetic, Forceful	Hilarity, Exuberance, Satiety
YELLOW	Sunny, Incandescent, Radiant	Sunlight	Caution	Cheerful, Inspiring, Vital, Celestial	High Spirit, Health
GREEN	Clear, Moist	Cool, Nature, Water	Clear, St. Patrick's Day	Quieting, Refreshing, Peaceful, Innocent	Ghastliness, Disease, Terror, Guilt
BLUE	Transparent, Wet	Cold, Sky, Water, Ice	Service, Flag	Subduing, Melancholy, Sober	Gloom, Fearfulness, Furtiveness
PURPLE	Deep, Soft, Atmospheric	Cool, Mist, Dark, Shadow	Mourning, Easter	Dignified, Pompous, Mournful, Mystic	Loneliness, Desperation
WHITE	Spatial, Light	Cool, Snow	Cleanliness, Mother's Day, Flag	Pure, Clean, Frank, Youthful	Brightness of the spirit, Normality
BLACK	Spatial Darkness	Neutral, Night, Emptiness	Mourning	Funereal, Ominous, Deadly, Depression	Negation of spirit, Death

Table 5.2.3.1
Faber Birrens, Color Psychology and Color Therapy
(Bolen, 1988, p. 137)

LIGHTING: The significance of display windows as an essential part of the merchandising areas in shops is increasing. As with the other design elements, lighting is a very important and eye-catching element for a storefront or façade or display window. The other design elements must be supported with this very strong element. Storefront lighting for product display is critical. Design solutions need lighting in order to light up something significant. In most cases, the merchandise at the storefront should be brightly illuminated and the lighting system should be flexible. Exceptionally bright illuminations are very interest-getting, sometimes using light fixtures with colored filters that can be used to create unusual product display effects (Figure 5.2.3.1). In order to apply the appropriate illumination to a storefront, façade, or a display window, types of lighting should be examined.

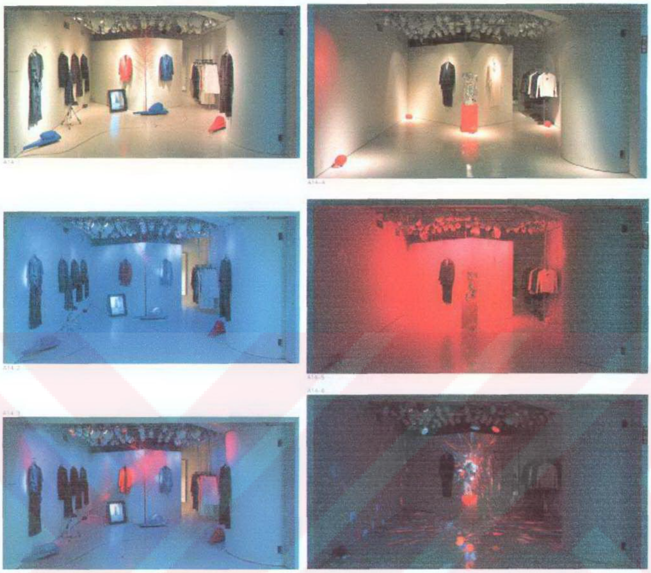


Figure 5.2.3.1
TANT QUE REDIT (Merchandise Lighting Example)
Shinjujuku, Tokyo, Japan

The types of display windows are categorized as enclosed-back and open-back. Examples for enclosed shop windows and open-back shop windows are shown in Figures 5.2.3.2 and 5.2.3.3. The disadvantage of an open-back window is the difficulty of hiding the light sources from both sides of the window, since they are open to view from both sides. However, the overall effect is in general depends on the light coming from the ceiling, covered side sources, and self-standing sources.

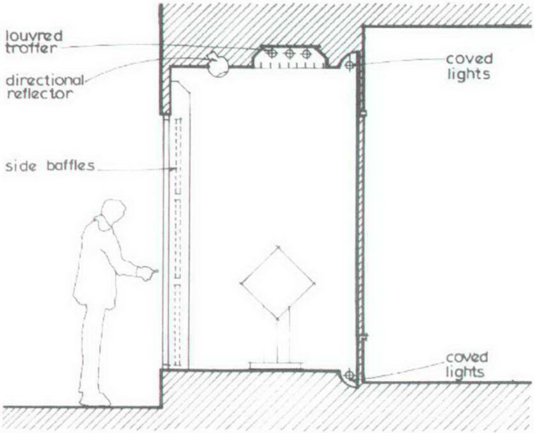


Figure 5.2.3.2
Lighting for an Enclosed Display Window
(Mun, 1981, p. 124)

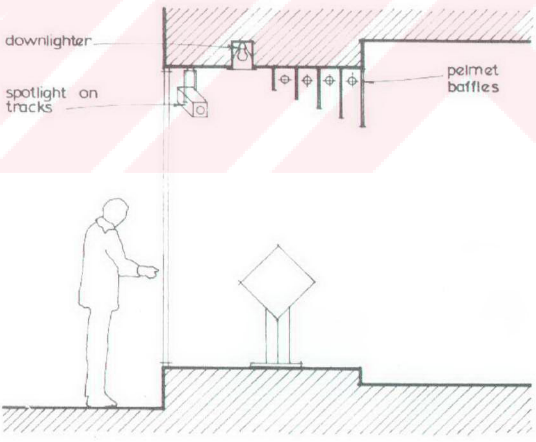


Figure 5.2.3.3
Lighting for an Open Display Window
(Mun, 1981, p. 124)

The kind and dimension of merchandise presented determines the window size. Usually display windows are between 1.5 and 2.5 meters in depth, glazed ceiling to floor, with a raised window bed and stall board. The typical window sizes for various types of stores are listed in Table 5.2.3.2 and Figure 5.2.3.4.

View Point	Type Of Shop	Window Depth (Mm) A	Window Height (Mm) B	Still Height (Mm) C	Length
Very Close	Jewellery, Spectacles, Stamps, Pictures, Books	450 To 950	Up To 850	750 900	Varies; Small Windows Are Accepted In Exclusive Shops
Close	Toy, Footwear, Electrical & Optical Goods, Gifts	750 To 1500	Up To 2100	450 To 750	Varies According To The Frontage Dimension
Medium	Clothing, China & Glass, Sport Equipment, Household Appliances	1000 To 2500	Up To 2400	300 To 450	Varies According To The Frontage Dimension
Distant	Furniture, Floor Coverings, Cycles, Motor Vehicles	2000 To 3200	As Ceiling Height	0 To 100	Wide Frontages May Be Subdivided

Table 5.2.3.2
Typical Window Sizes for Various Types of Stores
(Mun, 1981, p. 95)

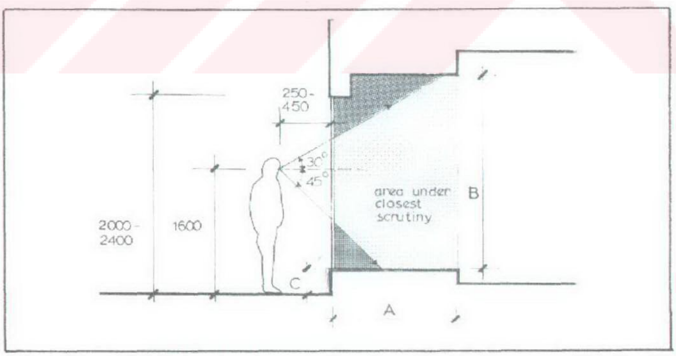


Figure 5.2.3.4
Window Dimensions (letters refer to Table 5.2.5-1)
(Mun, 1981, p. 95)

Since fashion changes and merchandising is a yearly cycle, retailers base their plans on periodical themes that repeat from year to year. Designers may resolve the continuing need for a décor system and lighting location with permanent rising positions for promotional materials. As mentioned in the previous pages, there is a need for "flexibility" in illumination just like in every stage of the shop window design. Promotions like Mother's Day, Father's Day, New Year, Valentine's Day etc. need different shop window designs. For this reason, all elements especially the lighting fixtures should be flexible. The chosen system should allow re-arrangements of extra light sources either by adding up or subtracting. Figure 5.2.3.5 shows typical windows with various lighting methods that can be flexible: general lighting, spot lighting, foot lighting, background lighting, and supplementary lighting.

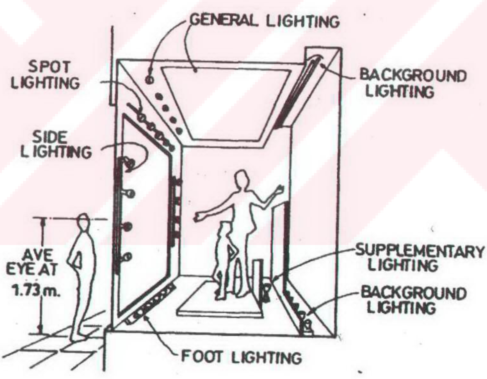


Figure 5.2.3.5
Various Lighting Systems inside a Shop Window
(Sorcor, 1987, p. 226)

MATERIAL: Cost, appearance, and ease of use are the three basic guidelines for choosing the materials. Almost every material can be used if the designer has the creative freedom and budget. The way materials are handled depends on the designer's creativity and ability to interpret and communicate the merchandising message.

> The image of a material depends to a great degree on its inherent qualities, its traditional use, context in which the designer presents it. To give an example, although finished natural wood connotes warmth, richness and quality, its image may be improved or transformed by the context in which it is presented. Finished, natural wood illuminated with incandescent lighting and placed near polished marble or granite will have an enhanced image of warmth and richness. If on the other hand, it is presented in a room with cool white fluorescent lighting and a concrete floor, the natural wood will take on a different image. The image of a material is therefore, determined by its relationship to other materials as well as its inherent qualities. (Green, 1986, p. 84)

Materials, both natural and synthetic, can be used to express a designer's concept for an attention-grabbing sales environment. Table 5.2.3.3 discusses the considerations and the best uses for materials for storefronts. For the purpose of designing unusual and eye-catching facades and spaces, the latest methods and techniques should be watched closely by designers.

To re-iterate, many different materials may be used in storefront openings, provide a sign background, or create a solid surface. The key quality that is desired in any material used for this purpose is durability, since the storefront receives intense physical contact from shoppers and cleaning personnel.

The images shown in Figure 5.2.3.6 are examples for the use of materials form Vienna, Austria. Figure 5.2.3.6 (A) has been designed by Hans Hollein as a deconstructive granite façade. The suspended air conditioning unit becomes part of the total entrance design-like a piece of suspended High-Tech sculpture.

A minimum of floor and shop-front area was at disposal in a favorite elegant Vienna shopping-street (a future pedestrian area), the Graben, and had to be converted into a jewelry-store. The shop-front relates semiotically to the function of the store, its iconography allows a series of related associations. No strongly visible lettering was used, however high quality in material, detailing and workmanship. A certain extravagant exclusive touch was attempted; means belonging to merely artistic realms allow a multi-layered interpretation. "Strategic" use was made in the selection of more costly and cheaper areas. Despite these aspects, the shop is purely functional.

The front consist of polished brownish-black Baltic granite, the "crack" of brass, in different hues, and stainless steel. This "crack" is also air-conditioning air-intake (louvers) and outlet (tubes) for a normal window-unit. The door allows the desired visibility but also at the same time a necessary screening off.

The interior has a granite wall (with showcases) and velvet covered closets on the other. The other areas are in leather, brass and stainless steel. There are spatially enlarging mirrors. The furniture is in cherry-wood and brown plastics. Much consideration was given to lighting, mostly incandescent bulbs and spotlights for reflexes on the jewels both visual and haptical sensations there is a connection of the room with the products.

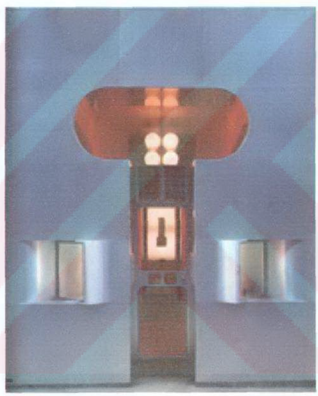
You find a sound background, projection installation for slides and movies, etc. as well as the best security measures and installations. Careful weighing of alternatives marked the whole design process. Many solutions were worked out in models, some (for the more complicated parts) in full scale.
(A+U, 1985, p. 65)

Figure 5.2.3.6 (B), also designed by Hans Hollein, was originally a candle shop but nowadays is a jewellery store. It features a keyhole opening and shadow box windows with soft, wrap around sides.

The shop is situated in Viennas most exclusive shopping street, the Kohlmarkt. The whole character and attitude had to consider its distinguished location, its limited size and its use. However, its character was not to be strictly utilitarian, but it was to be a distinguished shop, having a certain exclusivity, extravagance and elegance – not the least for reasons of sales-psychology – but at the same time also a true product of our age of technology. Attention is not drawn to the shop by gaudy neon-signs or large stuffed shop windows but through the structure (of polished aluminium) itself, its architecture and by a few selected items displayed in small windows – partly protruding from and partly carved into the surface, pointed towards the passer-by. From a distance and the other side of the street the expressive upper opening with the visible interior lighting fixture (of chrome-plated steel and glass-spheres) is strongly perceived.

Outside continues naturally into inside in one spatial flow, there is also no change of the material (polished aluminium is also used inside as the main material). The materials used are besides polished aluminium (anodized in natural state) also chrome-plated steel, plastics and fabrics. The storage surfaces are Formica, the niches in the showroom covered with orange shantung. The floor is terracotta-red wall-to wall carpeting. There is no wood visible. Except for the mechanical equipment practically everything, down to the hinges, has been specially designed. (A+U, 1985, p. 20)

A



B

Figure 5.2.3.6
(A) Schullin I Jewelry Shop, Vienna, Austria
(B) Retti Jewelry Shop, Kohlmarkt, Vienna, Austria

Material	Considerations	Best uses
Wood	Gives warm, soft look a. Natural finish will be destroyed by elements; needs constant maintenance. Some woods, such as oak, need multiple coats of shellac or varnish. Others, such as cedar shingles and redwood, weather naturally and require little upkeep.	Versatile; can be used to advantage in all design settings, contemporary as well as period.
Metals	Bronze, brass =>Handsome, expensive. Aluminium =>Coated (duranodic) comes in many colors and finishes, both satin and polished. Stainless steel =>Low-maintenance. Expensive. Long-lasting. Malleable. Baked or porcelain enamel steel =>Available in bright colors. Long-lasting.	Appropriate for jewellery or fine apparel stores that require a quality appearance. Popular because of contemporary look and low maintenance. Very good for urban installations. Cool and sleek effect. Good application if sharp contrasts are required.
Masonry	Natural stone, brick marble, granite =>Selection will usually be regional because of availability and transportation costs. Fairly high cost, even with veneers. Very low maintenance. Historic preservation requires careful matching of materials.	These materials work well in environments where they pick up the theme of materials set by surrounding structures. Convey solidity, timelessness.
Stucco	Can be worked into interesting shapes. Variety of textures available. Can go over concrete block. Manufactured with insulation backing or lightweight metal or wood framing. Not recommended for very cold climates.	Excellent for exteriors and interiors of stores in warm-weather climates. Pliability is major asset.
Glass	Glass block => Combines solid façade with translucency. Transparent glass => Emphasizes interior store activity. May be security problem. Ultraviolet rays could damage merchandise. Gates may be necessary to protect glass for stores not in enclosed malls. Opaque glass => Available in colors. Carrara (black) glass can be dramatic when installed as a facade. Translucent glass => Used for clerestory windows where light but not transparency is needed. Mirrors => Reflectance gives dimensional quality. Lightweight. Can be framed with metal for street fronts or malls.	Can be teamed with other materials in contemporary design plan. Best material for permitting views of merchandise and store interior. Good for deco, modern, or contemporary design. Effective if back-lit. Presents a warm glow in evening hours. Can be used in urban or natural settings but should reflect a dramatic or visually appealing view.
Plastic	Acrylics (clear and opaque) ;laminates => Very adaptable. Good for canopies. Sometimes permitted for storefronts in malls.	Works well for signage and canopies. For larger installations, get manufacturer's estimated life of product for your region.

Table 5.2.3.3
Materials For Storefronts
(Barr, 1990 p. 43)

5.2.4. Types and Sizes of Shop Windows and Entrances

As previously stated, storefronts, facades and display windows send out multiple messages to the customer. The design of a storefront, façade, display window and store interior can impress, influence, inform, amuse, and entertain (Barr, 1990).

The "transparency factor" includes transitional elements that are the types of windows and types of entrances. Since sometimes in retail design the entrances of stores have no display window, the whole façade is opened or has an over-sized door.

As Barr mentions, there are two basic types of display windows – closed-back windows and open-back windows, which both have their advantages and disadvantages. Open-back windows permit the shopper to see beyond the displayed merchandise to the store. Closed-back windows focus the customer's complete attention on the displayed product.

Closed-Back Windows: The display area is enclosed on three sides. It creates a very well defined space like a stage as can be seen below.

Figure 5.2.4.1
ROMAN, Armada Shopping Center, Söğütözü-Ankara

Open-Back Windows: In this type of display window, the store interior is visible behind the mannequins, props, or other display elements. This type may not provide a strong look on a specific product; the eye may first perceive the shop as a whole from the outside because no background exists. The whole store interior and its display systems become a shop window itself as seen in Figures 5.2.4.2 and 5.2.4.3. Yet, this type of shop windows can be considered as more inviting and awakening interest from the overall appearance of the interior atmosphere to enter and investigate more.

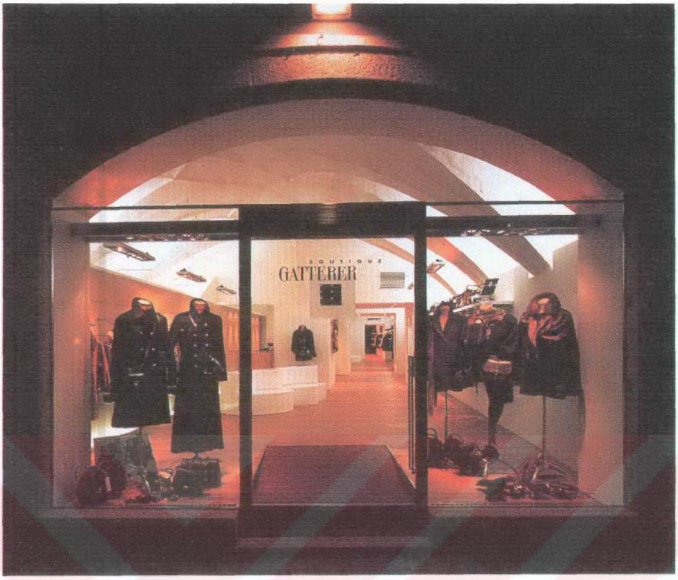


Figure 5.2.4. 2
GATTERER BOUTIQUE
Brunico, Bolzano, Italy

Figure 5.2.4.3
GINZA Liquor Shop
Chuo-ku, Tokyo, Japan

"Roman" and "Tüzün". All of these brands have stores in various shopping centers.

About the application of the questionnaire: the number of the pollsters was eleven. Ten of them were second-year Interior Architecture students whose 2002-2003 Spring semester term project was a store design in an enclosed shopping center. This means that the polsters were familiar with the subject. The eleventh pollster was the author of this thesis. The experimental people were selected randomly to get a general idea about their behaviour. However, the shopping centers were selected purposefully among the ones that are being visited because of habit, because of location or because of its newness. Questionnaires were distributed to 200 people in each of the different shopping centres/areas of Ankara: KIZILAY, TUNALI HILMI AVENUE, KARUM, BAHÇELİ EVLER 7TH AVENUE, 5M MİGROS (AKKÖPRÜ), ANKUVA (BİLKENT), ARMADA, GALERIA (ÜMİTKÖY), MESA PLAZA, and ATAKULE.

The questionnaires were distributed on the same day and at the same time in every center. The day and the time of the day were also determined purposefully: Saturday, a non-work day, so there would be every type of consumer; and in the afternoon starting at 2:00pm, since most of the non-government offices start the weekend holiday at 12:00 noon.

6.2. Evaluation of the Results of the First Phase

As mentioned in the introduction of this chapter, questionnaires were distributed to 200 consumers who were randomly selected. Nevertheless, only 172 of the questionnaires were valid.

The results of the Sex-Age-Education questions on the questionnaires are as shown in Table 6.2.1. 60.4% of the subjects were male and 39.6% of the subjects were female. 12.8% of subjects aged between 18-28, 18.8% between 25-34, 21.2% between 35-44, 23.5% between 45-54, and 23.7% between 55-64. A large amount of the subjects were male, but there was an even age dispersion, except for the 18-24 range. In terms of education level, the subjects were mostly high school graduates and above.

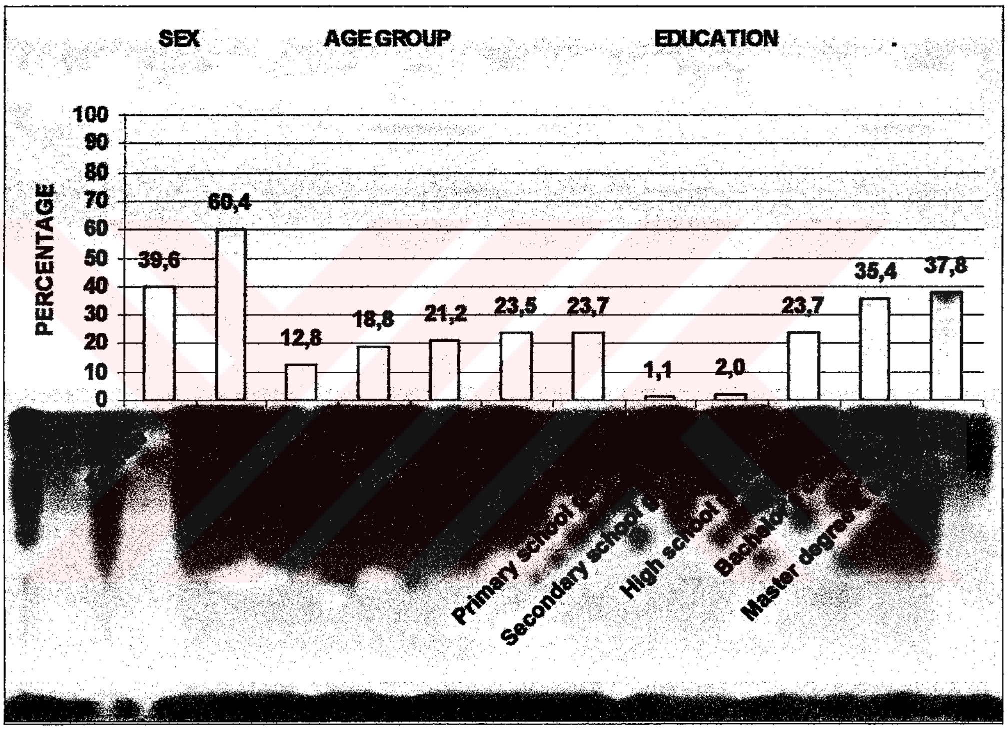


Table 6.2.1
Questionnaire Results according to Sex – Age – Education

The results of the Job-Income Level questions on the questionnaires are as shown in Table 6.2.2. The income level dispersion is overall more than 2,000,000,000 TL. That means the results cover almost every type of job group. The other results of the first questionnaire can be seen in appendix A. For the purpose of understanding how the brand KOTON was selected by the consumer, the related tables are attached below.

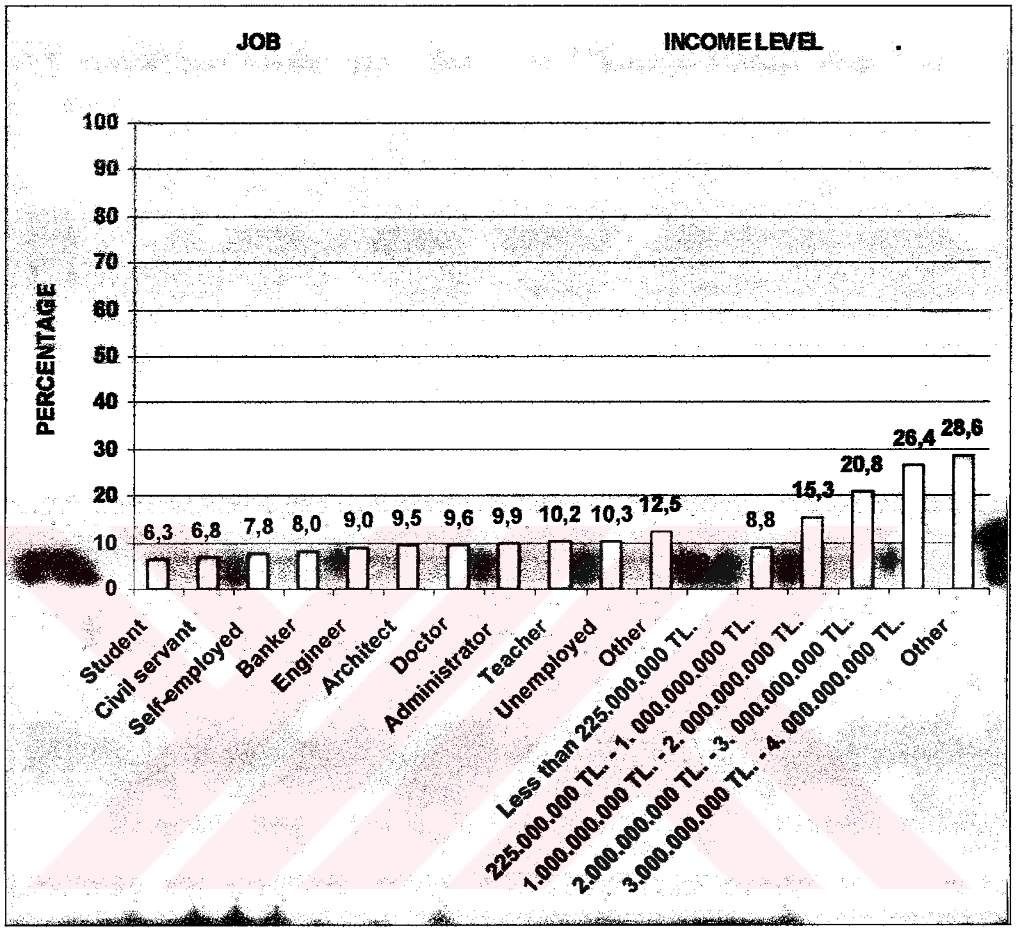


Table 6.2. 2
Questionnaire Results according to Job-Income Level

The brand KOTON has three stores in Ankara, in the Tunalı Hilmi Avenue shopping district, the Armada Shopping Mall and the 5M Migros shopping mall. The results of the survey have shown that the most visited three shopping areas in Ankara are the 5M Migros shopping mall, and Kızılay and Tunalı Hilmi districts (Table 6.2.3). Two of the stores of the brand KOTON are located in these most visited shopping centers.

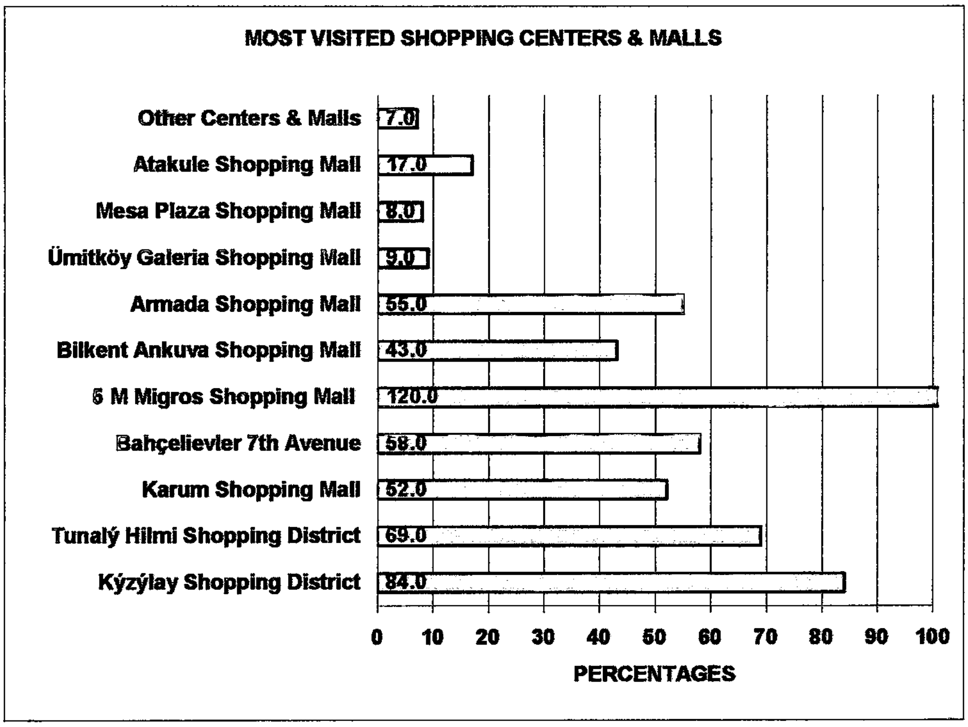


Table 6.2.3
Questionnaire Results according to Frequency of Visits

Table 6.2.4 shows the most remembered display windows of the selected brands. İPEKYOL had the most remembered display window by the female consumers since its clothes are only for women. The second most remembered display window was TÜZÜN, but again the clothes that they sell are for women only. The third most remembered were PARK BRAVO and KOTON. The brand PARK BRAVO also sells only to women. However, KOTON sells both to women and men. It is seen that between these four brands only KOTON has the least farness between female and male. Also, KOTON has the same display windows in every location and has different interior designs in every location. For this reason the second phase of the case study is done on the brand KOTON.

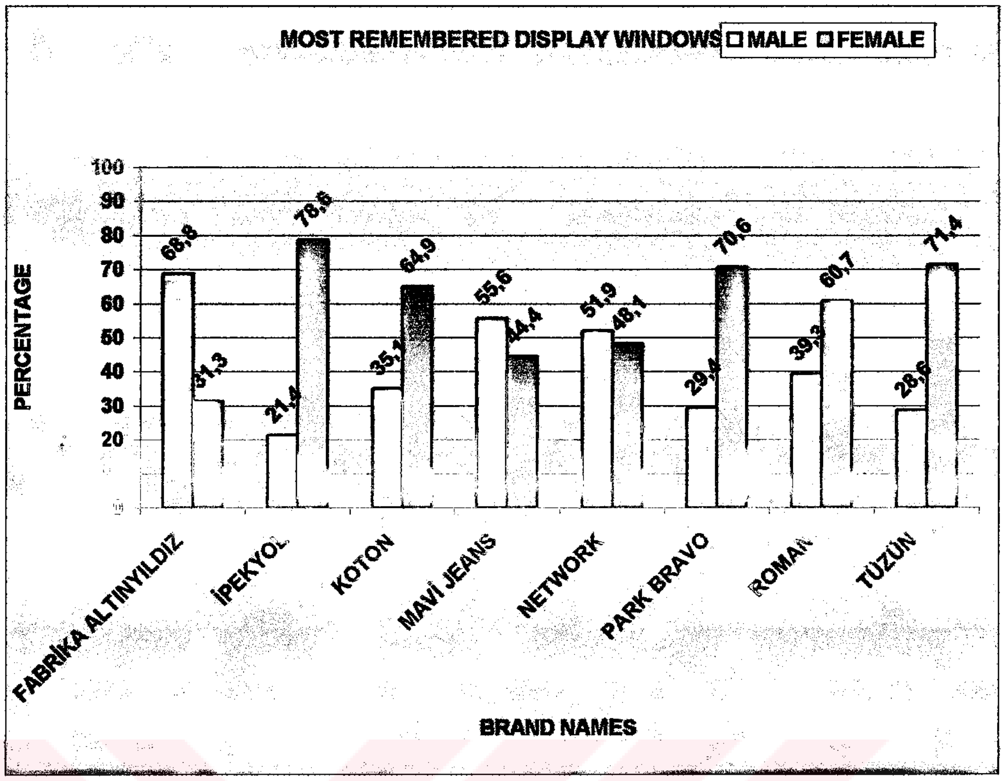


Table 6.2.4
Most Remembered Display Windows

BRAND NAME	Store Type According To Sex	Female Percentage Of Keep In Mind	Male Percentage Of Keep In Mind	Interior Designs Of The Stores	Display Window Of The Stores
İPEKYOL	**Women**	**78.6%**	**21.4%**	**Almost Same**	**All Same**
TÜZÜN	**Women**	**71.4%**	**28.6%**	**Different**	**Different**
PARK BRAVO	**Women**	**70.6%**	**29.4%**	**Nearly Same**	**Nearly Same**
KOTON	**Women & Men**	**64.9%**	**35.1%**	**Different**	**All Same**

Table 6.2.5
Selection Criteria Table

As seen in Table 6.2.5, the brand KOTON is one of the four most remembered brands by means of its display windows both by male and female customers. It is also the only brand that sells products for both men and women. The study also tried to select a brand that is for both men and women so that the table shows not the first three but the first four to reach a general result on consumers either male or female.

To sum up, the most remembered brand that serves both male and female customers was found to be KOTON. The percentage of "keeping in mind" by men and women was closer to each other than the other brands of first four. Therefore, the second phase case study concerns the brand KOTON.

6.3. Second Phase: Examining the Brand KOTON

The second phase of the case study attempts to examine the thesis as a whole through the brand KOTON. This second phase has sub-phases like 1-interviews with the merchant (KOTON), 2-interviews with the designers of KOTON stores, and 3-questionnaires for consumers. The first two phases should be achieved while designing a store. (see The Design Process, Chapter III)

Basic information gathered from the merchant "KOTON" by interview technique was as follows:

Category: Clothing (see p. 24)
Shop type: Women's and Men's wear (see p. 24)
Type of service: Both self-service and full-service (see p. 26)
Target market:
Age:13-35

Education: Secondary school students, graduates, university graduates (working-women-men)

Income level: All levels but rather middle class and upper. (see p. 27)

Corporate identity: The merchant could not give a definition about the brands' corporate identity. But the following information can be found on their web-page:

> KOTON as a trade mark operates in the clothing sector with the very well designed Koton & Ole brands. KOTON's commercial network or 26 retail stores including franchises and 180 sales points in Turkey and 1500 sales points in Europe is increasingly focused on main shopping streets of cities, shopping centers and large floor-space mega stores offering high quality, variety of products and original trend. The development of Koton's commercial organisation has been supported by a major programme of investment in shopping centers, some of which are directly managed by the group. These stores are characterized by their inner decoration, their prestigious locations in main streets of big cities. 4 million items of clothing produced every year and 25 new design is created every day. With a staff of more than 500 employees Koton team still studies world fashion trends with enthusiasm and dedication to bring up the casual living fashion to its customers. (http://www.kotonkolleksiyon.com.tr/)

The second phase of the design process was the **research information** gathered by the designer as stated in Chapter III. However, since the case is not designing a KOTON store, this knowledge has again been gathered from the merchant and it is mentioned in the previous quotation "Increasingly focused on main shopping streets of cities, shopping centers and large floor-space mega-stores," This quotation does not exactly answer the information needed for a specific store, but it is the way the merchant selects the **store's location.** (see p. 31)

Besides the large cities of Turkey, KOTON also contains branches in Switzerland, Austria, Finland, Greece, Germany, the Czech Republic, Spain, France and Ireland.

The **limits and codes** change from shopping center to shopping center, or from mall to mall, but the merchant mentions that they make sure their designs comply.

Characteristics of the store in terms of its size is explained by the merchant as they try to rent more than 1,000 m2 in space because of their product variety and concept variety. (see p. 35)

Functional requirements change for every store. The basic ones are:

1-Circulation Areas
Corridors
2-Service Areas
- Fitting Rooms
- Cash Counters
- Wrapping Counters
- Offices
- Storage Areas
- Shipping And Receiving Areas
- Washrooms, Kitchens
- Resting Space
- Children's Play Space

3-Display Areas
- Wall Displays
- Island Displays
- Secure Displays Etc

They are increasingly adding new functions like billiard tables, Internet stations, cafés & bars, children's playing area, and pinball machine in order to make people stay as long as possible.

To conclude, the design expectations of the brand are as follows: "Creative thinking, moving fast and understanding world fashion changes, making our brands a casual fashion trend. Therefore we welcome you to join us to live the fashion together." During the interview, the brand representative also repeated this same statement several times. As a result, it can be said that the brand wants the designer to create their store interiors like mini-shopping centers.

The second phase of this section was the interview with the designer of KOTON in order to examine how the designer used his/her design tools for the creation of the concepts of the brand KOTON. The interviews have shown that the designer also believes in the threshold, which this thesis has tried to prove. But the entire design process and the usage of design criteria is done simultaneously. The designer creates the interior spaces of the stores different from each other, but the display windows are always changing at the same time by using the same elements. The common design criteria used for KOTON are defined by the designer are as follows: the signage never changes but the color of the signage does; the shapes and forms never change (defined by the designer as rounding the corners); color, lighting and materials changes from season to season in the display windows of all stores at the same time since color materials and lighting totally changes from store interior to store interior. Nevertheless, the types of entrances is always the same. They are as large as possible and if it is in an enclosed shopping mall it is rolling shutter (completely open)

The most interesting aspect discovered is that the store designer and the display window designer are different people. The display window designer is not a design school graduate. He imitates good designs with his comments (in order to do so, he visits foreign countries in every season) and re-designs the eye-catching display windows. To conclude, either the merchant is expressing the needs in a correct way or the designers use the tools purposely. Both go to Europe and follow the trendy interior spaces and trendy display windows and design. Unconsciously, however, they both believe in the power of the threshold and design the filters accordingly.

6.4. Evaluation of the Results of the Second Phase

As mentioned in the previous section of this chapter, the second phase of the case study has its own phases. The first two phases were examined and finalized in the previous section. To conclude the thesis, the results of the effect of the brand KOTON on the consumers are needed. This section of the chapter shows the effects of the design of the store on consumers.

The subjects were selected from consumers who were leaving the store KOTON or were wandering around it. In Table 6.4.1, it can be seen that the subjects were mostly female, between the ages 18-24 and 25-34 and high school graduates. As the brand KOTON itself mentions, the brand sells clothing for both men and women who between the ages 13-35, so the result subjects are a good cross-section to find out how the target market is effected by the design of KOTON stores. As the brand KOTON mentions, the brand sells clothing for sexy-wearing businesswomen and young businessmen who are between all income levels. It also mentions that they try to sell mostly inexpensive but quality clothing. Table 6.4.2 shows that the subjects are mainly students and most of these subjects have a middle-class income level for Turkey.

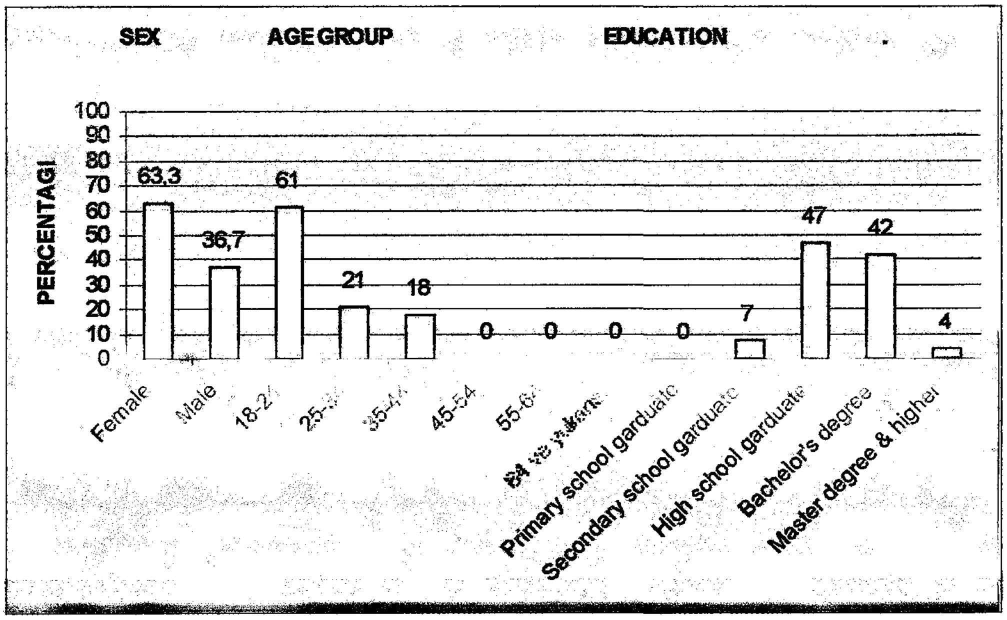


Table 6.4.1
Questionnaire Results according to
Sex – Age – Education

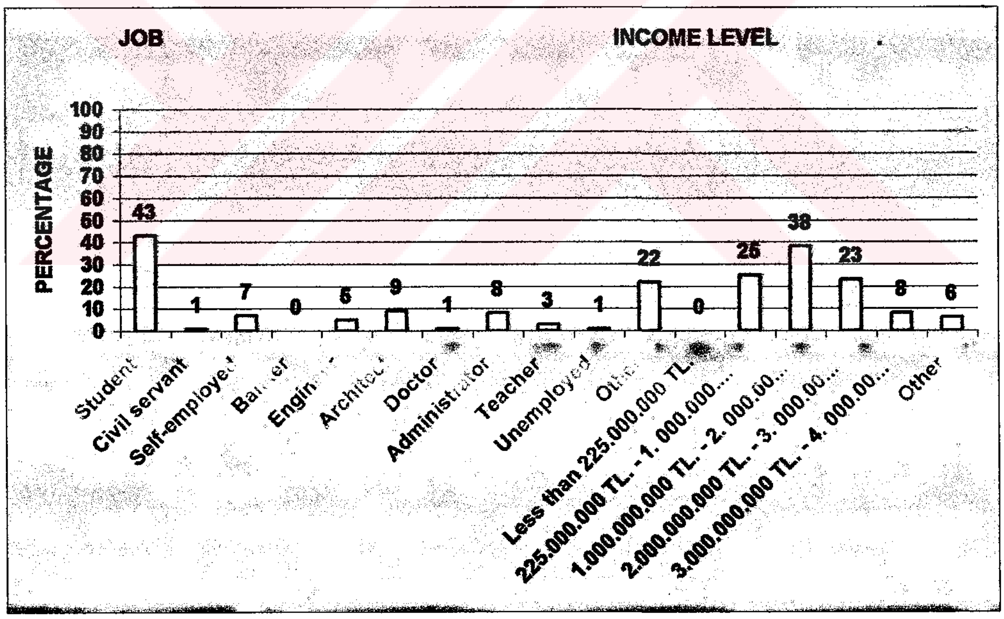


Table 6.4.2
Questionnaire Results according to
Job – Income Level

In order to understand the consumers' attitudes on the perception of storefronts better, the questionnaire has some open-ended questions. Table 6.4.3 shows the consumers' answers for the most-remembered stores. The answers below are the most fitting answers from each other. The answers that did not pass above 5% were not put into the table. Although KOTON was the most-remembered store at 92%, MAVİ JEANS had a close percentage of 90%. As mentioned before, the subjects are mostly those leaving from a KOTON store and their most remembered display windows answer is mostly KOTON. However, MAVİ JEANS has yet again the same percentage with the brand KOTON as seen in the pie-chart (Figure 6.4.1)

For the purpose of understanding the importance of the retail signage, the questions "Do you remember the signage of KOTON?" and "If so, please describe it" were asked. 68% of the subjects described the "O" letter of the KOTON sign like "a flower" and 23% like "a clover". The rest, 9%, did not remember. Therefore, it can be said that most consumers of KOTON remember its signage.

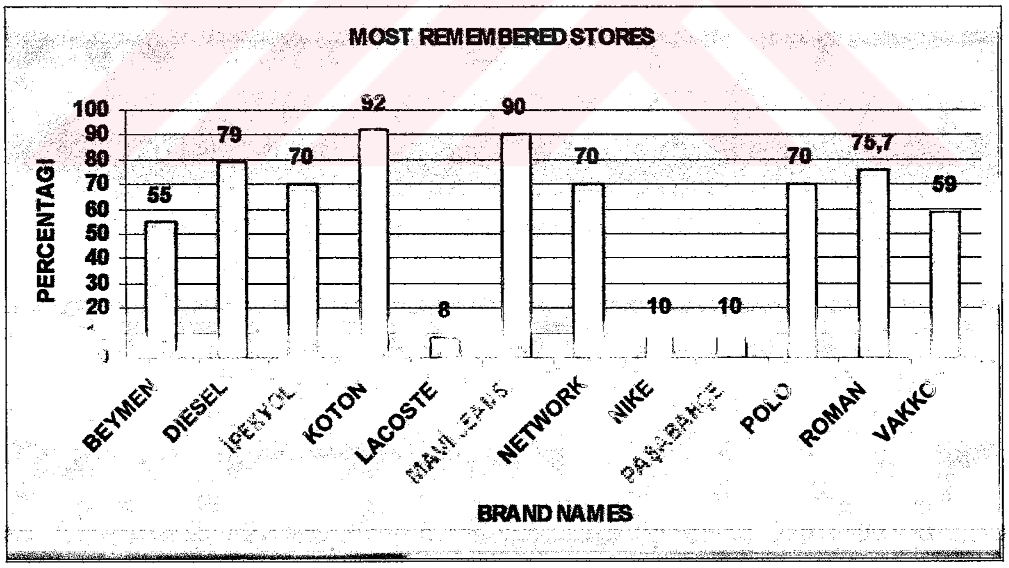


Table 6.4.3
Questionnaire Results according to
Most Remembered Stores

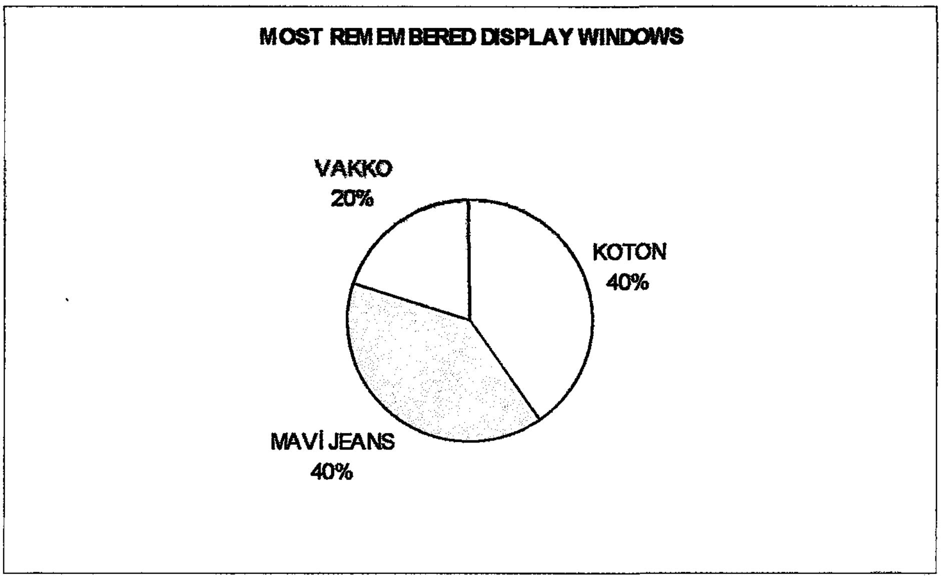


Figure 6.4 1
Questionnaire Results according to
Most Remembered Display Windows

Color: In order to understand how color affects the consumer upon entering the store, the open-ended question "What colors do you remember about the display window and interior of the store?" was asked. 71% of the subjects answered red, 17% said orange, 9% said white and 3% said grey. Figures 6.4.3 and 6.4.4 show the most dominant color as red when the questionnaire was applied on the subjects.

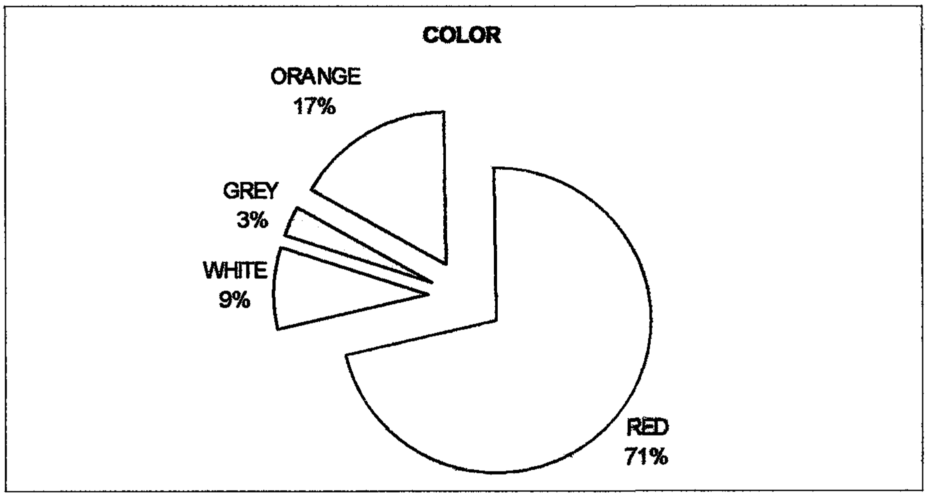


Figure 6.4.2
Questionnaire Results according to
Most Remembered Colors

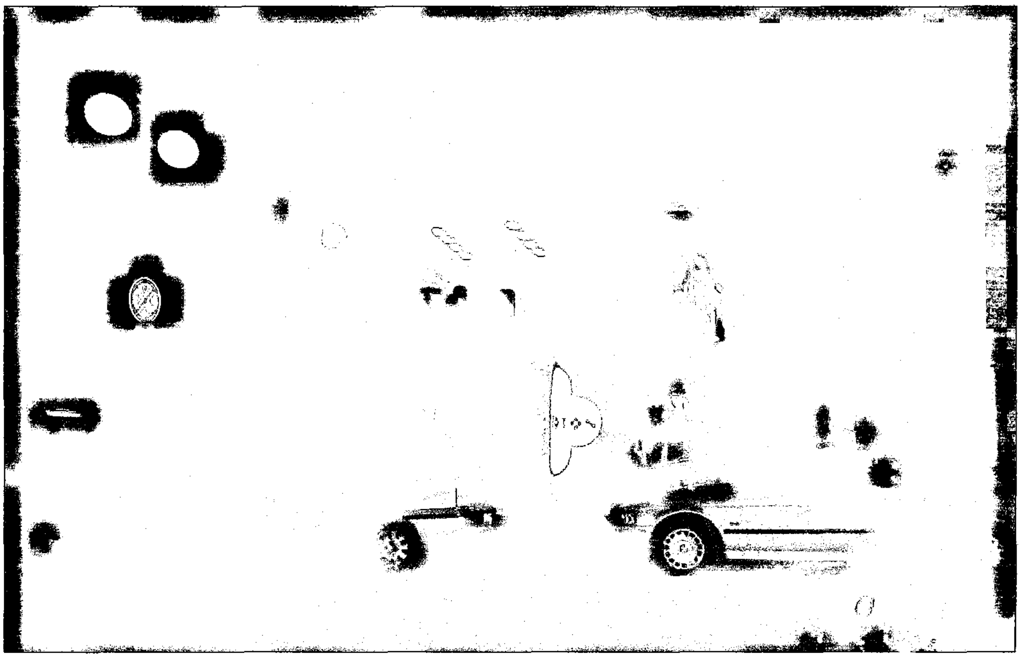


Figure 6.4.3
KOTON on Tunalı Hilmi Avenue,
Kavaklıdere - Ankara

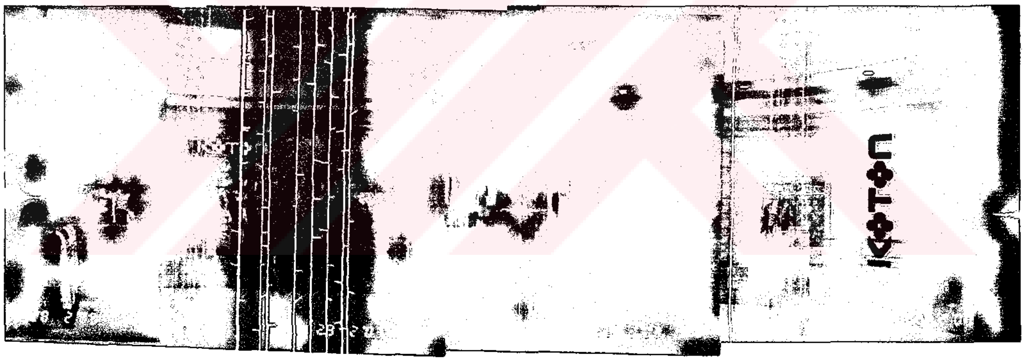


Figure 6.4.4
KOTON in the Armada Shopping Mall,
Soğutözü - Ankara

Entrances: The brand KOTON mentions that they try to invite the consumer into their stores. The designer has translated this desire into his/her design as designing the entrances as big and as illuminated as possible. The consumer describes KOTON's entrances as spacious, large, inviting and bright, so the result is that the consumer very easily feels what the designer wanted to convey.

As seen in Figure 6.4.5, the message is successfully sent to the consumer

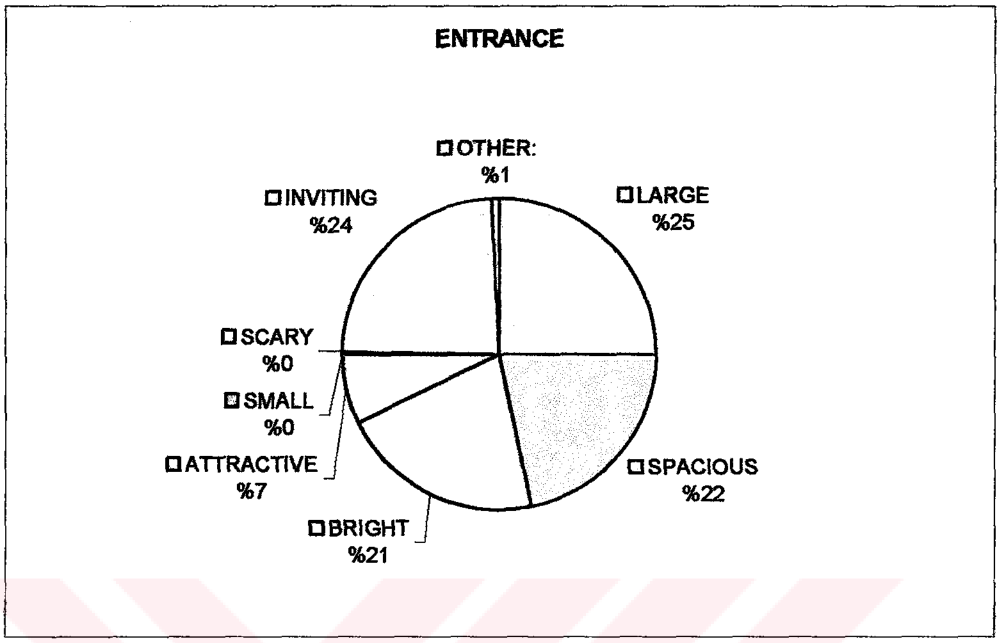


Figure 6.4.5
Questionnaire Results according to
Most Remembered Entrance Criteria

The adjectives shown in Table 6.4.4 are the ones that the consumers selected for describing the display windows of KOTON. The most used adjectives were spacious, luminous, lively and variable. These descriptions show that the display windows are sending the intended message to the consumers, because KOTON owners want a spacious and luminous look to make consumers enter, a lively appearance to make young people enter. In addition, KOTON produces 25 new products everyday and wants the consumer to remember this. Although the designer of the display windows is not the same person as the designer of the store and although he is not a design-educated person, he managed to make people feel what the brand KOTON wanted to achieve. To conclude this part, the consumer understands who is KOTON and for whom is KOTON.

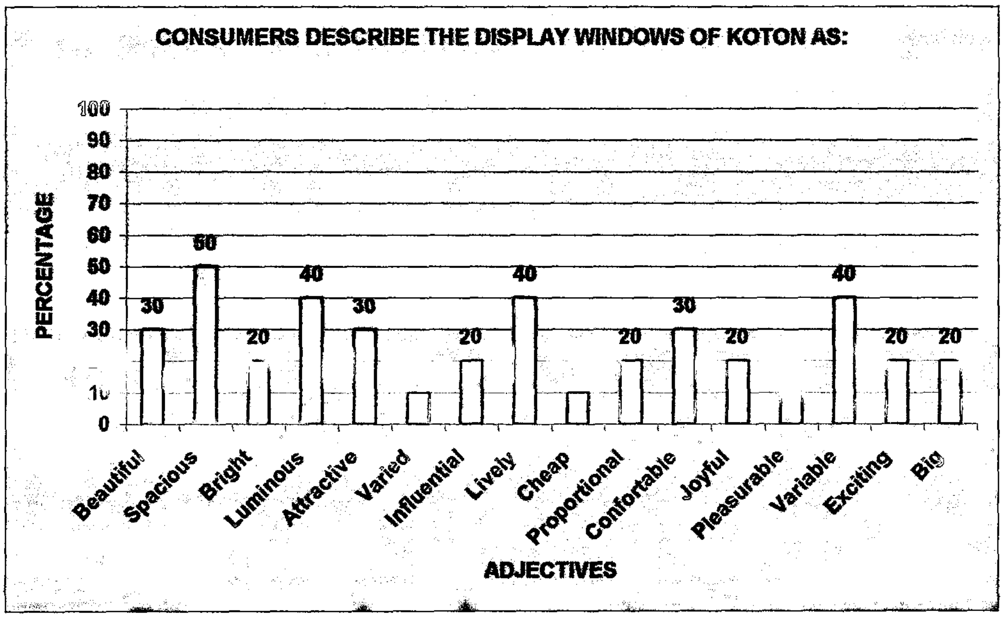


Table 6.4.4
Questionnaire Results according to
Consumers' Descriptions of KOTON Display Windows
by way of Selected Adjectives

Target Market: The results of Figure 6.4.6 show that the expected target market of KOTON is not totally the same with the real target market. The brand KOTON describes their target market as modern and sexy businesswomen, modern businessman, youth, women's sportswear, and men's sportswear. The results do not totally fit all these, but they are very close. KOTON also describes a target age group that is between 13-35 years old, which matches the results. The target income level is seen as approximately the same as the KOTON mentions. These results are shown in Figures 6.4.6 and 6.4.7 and in Table 6.4.5.

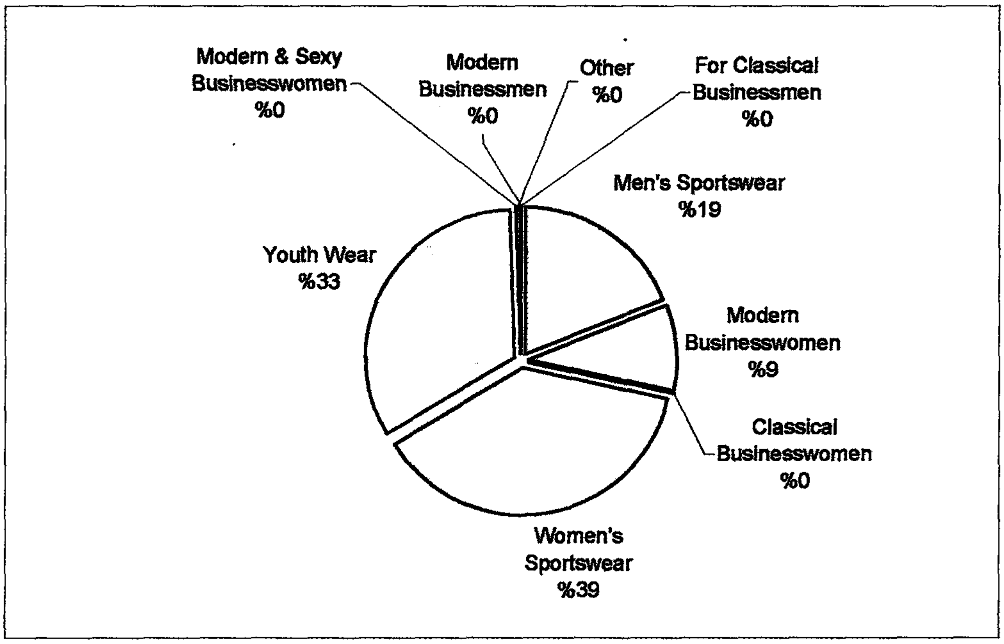


Figure 6.4.6
Questionnaire Results according to
Consumers' Perception of
Type of Goods that KOTON Sells

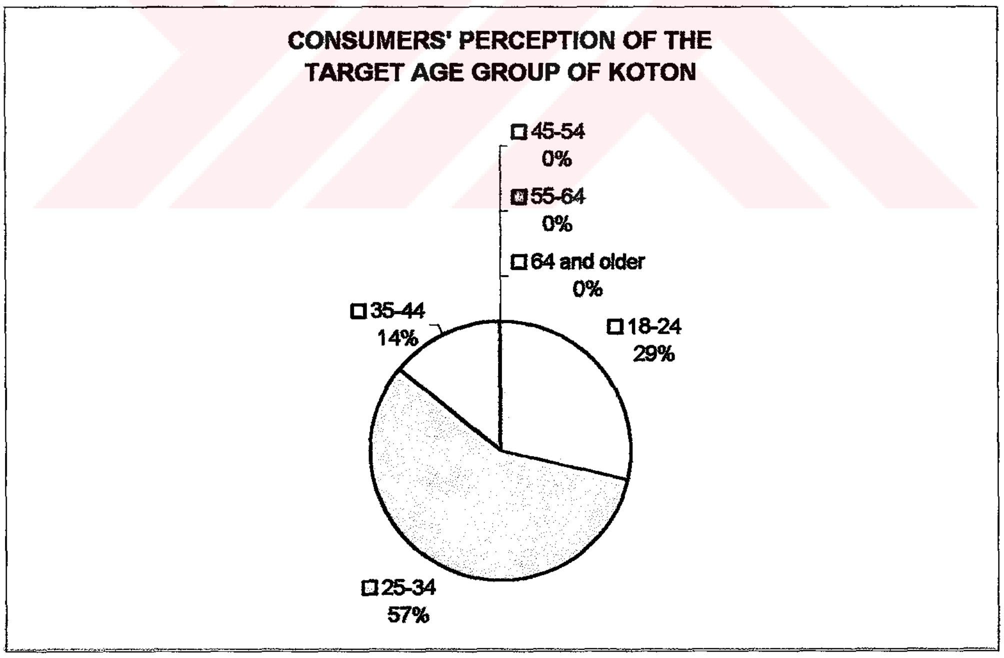


Figure 6.4.7
Questionnaire Results according to
Consumers' Perception of KOTON's
Target Age Group

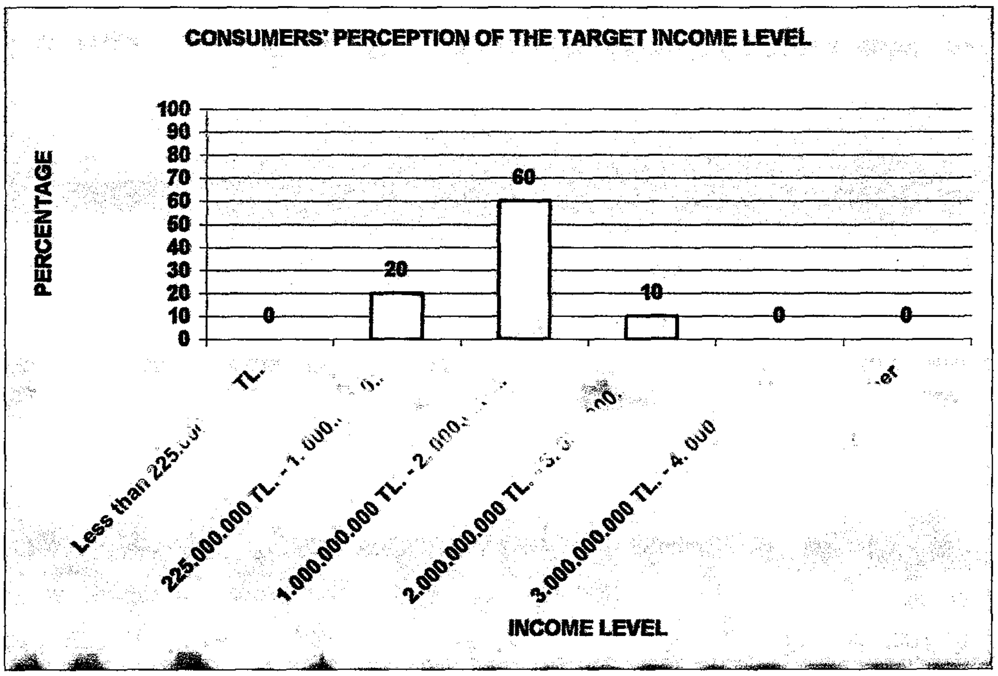


Table 6.4.5
Questionnaire Results according to
Consumers' Perception of KOTON's
Target Income Level Group

6.5. Chapter VI Conclusion

This chapter has conducted an experiment with the help of the theoretical knowledge stated in the whole thesis. The phases of the case study and the way of selecting the experiment brand KOTON were discussed in the first part of this chapter.

The brand KOTON is not really a very professional brand, but it seems like it is. To re-iterate in terms of my interpretation and also KOTON's approval to my interpretations, the brand tries to create stores that are like mini-shopping centers. In this way, they try to make people stay in the store as long as possible. This can be mentioned as an interior design requirement. If we come to the real subject of this thesis, we find out that the experiment brand KOTON not very consciously creates a threshold. The first filter of this threshold, the storefronts, are totally different from each other and change from shopping center to shopping center. The second filter, the display windows, however, are designed totally the same in every KOTON store and are always designed as totally enclosed showcases. The doors/entrances are designed as large as possible and as similar as possible in every store. The signage locations are always designed as perceivable as possible in every store. So, the second filter is a real "working" filter in KOTON stores. The store interiors are totally different from each other but are not perceived much from the outside of the store, so in this case is not a filter. This is why the stores' interiors are not designed to be the same in every store. This difference of interiors may better different, so that experienced consumers will wander into every KOTON store, which may cause more sales.

The façade of every store sends the same message to the consumers. As will be seen in the results of the questionnaires, the brand approximately sends the correct message to KOTON's target market.

CHAPTER VII

CONCLUSION

Individuals go shopping for more complex reasons than simply to acquire a product or set of products. Diversion from routine activities, exercise, sensory stimulation, social interaction, learning about new trends, and even acquiring inter-personal power have been stated as non-purchase reasons for shopping. Accordingly, this is an advantage for brands to catch people and sell to them, even if they have not gone out to buy anything. In such cases, the threshold is an important tool to make people enter to the store. This study examined how this threshold works.

To conclude, the front of a retail store serves several functions. It acts as a symbol of the store – its merchandise and its philosophy – and it is an attraction to draw shoppers to the store (Green, 1986). Every store makes a statement to the shopping public. When a consumer views the storefront for the first time, he/she automatically and subconsciously registers an impression of the store's level of service and quality, as well as the approximate price of the merchandise. Therefore, storefronts must be designed from the customer's point of view.

The storefront is a transition area between the street or mall and the store itself. This transition space must meet the expectations of the shopper. If a consumer expects exclusivity, the transition area must be designed to control the flow of people into the store. If the shopper expects the store to attract the general public, the transition into the store must be easy and open.

The transition area is called "threshold" in this study. It has tried to prove that the space created by the first filter (storefront), second filter (display window) and third filter (the store interior) is a threshold or not with the help of the case study KOTON. It may be said that if there is an enclosed display window, the third filter (store interior) may lose its importance of being a filter.

However, the design process mentioned in Chapter III and the design criteria mentioned in Chapter V are an important path for creating an appropriate design. It can be said that the theoretical knowledge mentioned in the study more or less fits to the case study results. The design process makes the designer shape the store for the target market. The retail signage, color, light, materials, type of entrances and display windows are the design criteria for the filters and the threshold. But there is a need of examining the target market perception before creating a store design, since some of this theoretical knowledge will not work in every culture. To sum up, with the help of the results of the experiment brand KOTON, the filters create a threshold. The threshold is a foolproof way of telling the customers something in a glance, without words or long descriptions. Nevertheless, people expect to be lured, charmed, and entertained in the process of selecting and buying goods.

The next steps of this study could be about consumers' perception and behaviours concerning different designs. Or an investigation into meaning in threshold could be executed. However, such studies would need support from many kinds of science branches.

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APPENDIX A

THE FIRST QUESTIONNAIRE FORM FOR CONSUMERS

1-	WHAT IS YOUR GENDER?
	Female
	Male
2-	HOW OLD ARE YOU?
	18-24
	25-34
	35-44
	45-54
	55-64
	64 and above
3-	WHICH SCHOOL HAVE YOU GRADUATED LASTLY?
	Primary school graduate
	Secondary school graduate
	High school graduate
	Bachelor's degree
	Master degree & higher
4-	WHAT IS YOUR JOB?
	Student
	Civil servant
	Self-employed
	Banker
	Engineer
	Architect
	Doctor
	Administrator
	Teacher
	Unemployed
	Other
5-	WHICH QUARTER OF ANKARA DO YOU LİVE? FOR HOW MANY YEARS?/ONLY CLARIFY THE CITY, IF YOU ARE FROM ABROAD.
	QUARTER
	YEAR
	CITY
6-	WHAT IS YOUR/YOUR FAMILY'S INCOME LEVEL?
	Less than 225.000.000 TL.
	225.000.000 TL. - 1. 000.000.000 TL.
	1.000.000.000 TL. - 2. 000.000.000 TL.
	2.000.000.000 TL. - 3. 000.000.000 TL.
	3.000.000.000 TL. - 4. 000.000.000 TL.
	Other

7-	LIST THE THREE STORES IN ORDER, ACCORDING TO THE MOST FREQUENTLY VISITED. ARRANGE THE BOXES FROM THE MOST FREQUENT TO THE MOST RARE.
	KIZILAY
	TUNALI HİLMİ
	KARUM
	BAHÇELİEVLER 7. CADDE
	5 M MİGROS SHOPPING CENTER
	BİLKENT ANKUVA
	ARMADA
	ÜMİTKÖY GALERIA
	MESA PLAZA
	ATAKULE
	OTHER (Please write the names)
8-	MOSTLY, FOR WHICH REASON DO YOU COME TO THE SHOPPING CENTER?
	I COME TO THE SUPERMARKET.
	I COME FOR SHOPPING.
	I COME TO CINEMA OR TO SPEND MY SPARE TIME.
	I WALK AROUND THE SHOPWINDOWS.
	I COME TO EAT OR DRINK SOMETHING.
9-	MARK THE STORE/S THAT YOU ONLY KNOW FROM THE NAME/S .
	FABRİKA ALTINYILDIZ
	İPEKYOL
	KOTON
	MAVİ JEANS
	NETWORK
	PARK BRAVO
	ROMAN
	TÜZÜN
10-	MARK THE STORE/S THAT YOU REMEMBER THE LOGO OR FONT.
	FABRİKA ALTINYILDIZ
	İPEKYOL
	KOTON
	MAVİ JEANS
	NETWORK
	PARK BRAVO
	ROMAN
	TÜZÜN
11-	MARK THE STORE/S THAT YOU REMEMBER THE SHOPWINDOW.
	FABRİKA ALTINYILDIZ
	İPEKYOL
	KOTON
	MAVİ JEANS
	NETWORK
	PARK BRAVO
	ROMAN
	TÜZÜN

12-	WHICH STORES BELOW DO YOU VISIT MOST FREQUENTLY?
	FABRİKA ALTINYILDIZ
	İPEKYOL
	KOTON
	MAVİ JEANS
	NETWORK
	PARK BRAVO
	ROMAN
	TÜZÜN

13-	WHICH ONE/ONES CAN YOU SAY ABOUT THE SHOPWINDOW OF THE STORE THAT YOU MOST FREQUENTLY VISIT?		
	Beautiful	Ugly	
	Spacious	Low	
	Bright	Faded	
	Luminous	Obscure	
	Attractive	Repulsive	
	Good Quality	Poor Quality	
	Varied	Limited	
	Influential	Ordinary	
	Lively	Quiet	
	Fashionable	Demode	
	Cheap	Expensive	
	Proportional	Inproprotional	
	Comfortable	Uncomfortable	
	Joyful	Boring	
	Pleasurable	Tedious	
	Variable	Always same	
	Exciting	Ordinary	
	Dirty	Clean	
	Big	Small	

14-	MATCH THE COLORS WITH THE STORES THAT DESCRIBE THE SHOPWINDOW OF THE STORE.	
	FABRİKA ALTINYILDIZ	1- BLACK
	İPEKYOL	2- WHITE OR CREAM
	KOTON	3- BLUE
	MAVİ JEANS	4- RED
	NETWORK	5- ORANGE
	PARK BRAVO	6- GREEN
	ROMAN	7- PURPLE
	TÜZÜN	OTHER:
***	WRITE DOWN THE NUMBERS TO THE BOXES.	

15-	DO YOU SOMETIMES COME TO SHOPPING CENTERS ONLY FOR LOOKING SHOPWINDOWS?
	YES
	NO
	SOMETIMES YES

QUESTION 1) Sex and reason of visiting the shopping center relation is checked

Case Processing

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
CENTER * SEX	541	100,0	0	,0%	541	100,0

CENTER * SEX Crosstabulation

Count

		SEX		Total
		Female	Male	
CENTER	Kızılay	52	34	86
	T.Hilmi	51	18	69
	Karum	51	18	69
	B.evler	38	20	58
	Migros	79	41	120
	Ankuva	27	16	43
	Armada	36	19	55
	Galeria	3	6	9
	M.Plaza	3	5	8
	Atakule	12	5	17
	Diğer	3	4	7
Total		355	186	541

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	14,132[a]	10	,167
Likelihood Ratio	13,750	10	,185
Linear-by-Linear Association	1,735	1	,188
N of Valid Cases	541		

a. 4 cells (18,2%) have expected count less than 5. The minimum expected count is 2,41.

- As you can see from the test, there isn't a relation.

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Interval by Interval	Pearson's R	,057	,044	1,318	,188[c]
Ordinal by Ordinal	Spearman Correlation	,049	,044	1,133	,258[c]
N of Valid Cases		541			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

Is there a relation between sex and the most frequent visited shops?

Case Processing

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
SHOPS * SEX	364	67,3%	177	32,7%	541	100,0

SHOPS * SEX Crosstabulation

Count

		SEX		
		1,00	2,00	Total
SHOPS	F.Altınyıldız	15	24	39
	Ipekyol	34	2	36
	Koton	58	17	75
	M.Jeans	43	25	68
	Network	19	16	35
	P.Bravo	34	9	43
	Roman	25	9	34
	Tüzün	29	5	34
Total		257	107	364

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	42,339[a]	7	,000
Likelihood Ratio	43,694	7	,000
Linear-by-Linear Association	4,781	1	,029
N of Valid Cases	364		

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 9,99.

- As you can see from the test, we can say that there is a relation between sex and the most frequent visited shops.

Symmetric Measures

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Interval by Interval	Pearson's R	-,115	,051	-2,198	,029[c]
Ordinal by Ordinal	Spearman Correlation	-,092	,052	-1,762	,079[c]
N of Valid Cases		364			

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on normal approximation.

QUESTION 2) Who was able to match the colors with the shops is given below as frequency.

Statistics

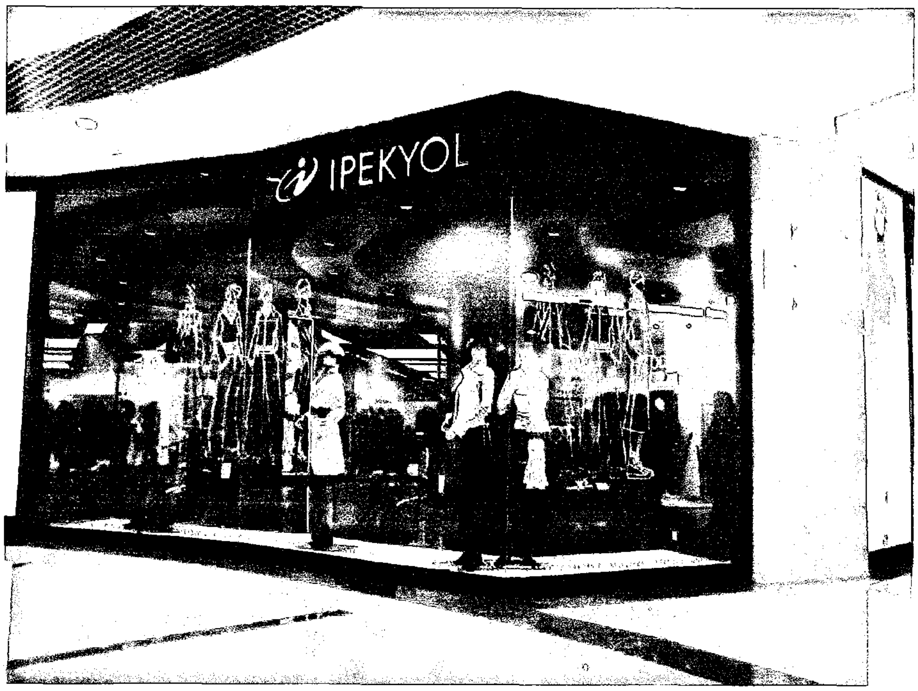
	N	
	Valid	Missing
IPEKYOL	59	59
KOTON	57	61
MAVI	59	59
NETWORK	12	106
PARKBRAV	36	82
ROMAN	31	87
TUZUN	17	101

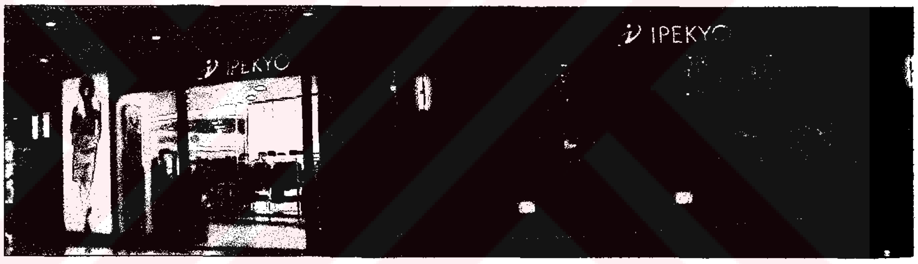
For example for İPEKYOL store, 59 people made color matching.

Percentage of who marked both 1 and 2 is given below. (IN RED)

IPEKYOL

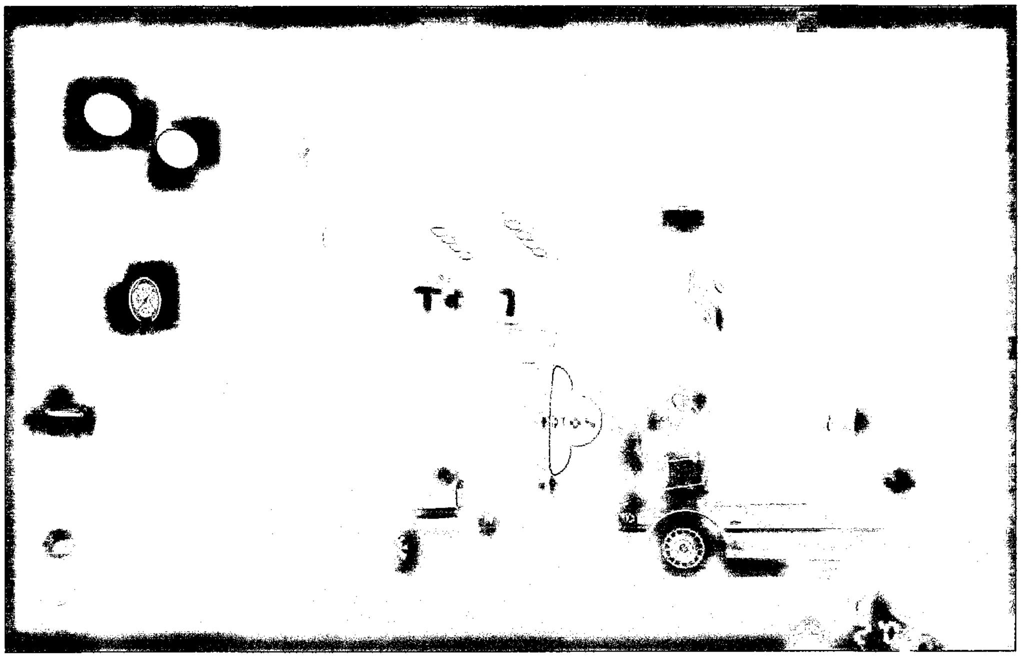
		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	39	33,1	66,1	66,1
	Male	20	16,9	33,9	100,0
	Total	59	50,0	100,0	
Missin	System Missin	59	50,0		
	Total	59	50,0		
Total		118	100,0		

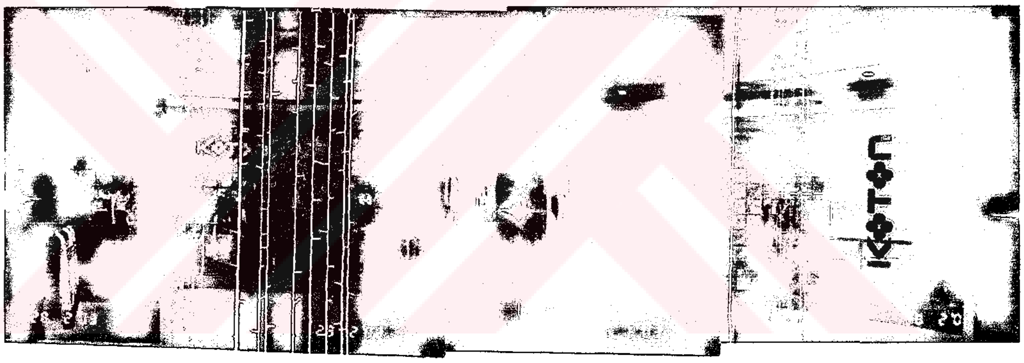




KOTON

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	41	34,7	71,9	71,9
	Male	16	13,6	28,1	100,0
	Total	57	48,3	100,0	
Missin	System Missin	61	51,7		
	Total	61	51,7		
Total		118	100,0		





MAVI JEANS

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	35	29,7	59,3	59,3
	Male	24	20,3	40,7	100,0
	Total	59	50,0	100,0	
Missin	System Missin	59	50,0		
	Total	59	50,0		
Total		118	100,0		

NETWORK

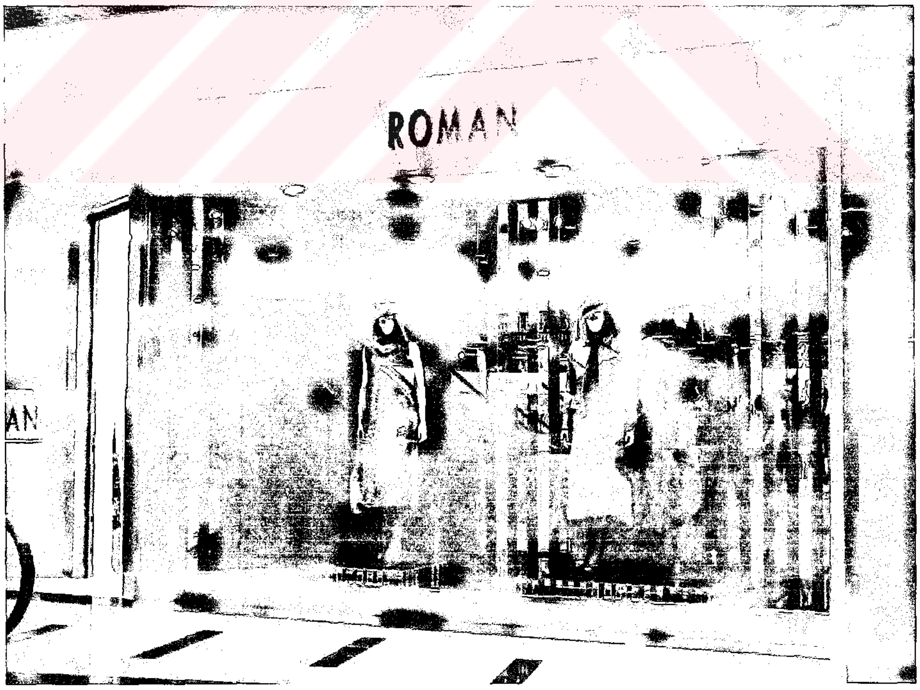
		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	8	6,8	66,7	66,7
	Male	4	3,4	33,3	100,0
	Total	12	10,2	100,0	
Missin	System Missin	106	89,8		
	Total	106	89,8		
Total		118	100,0		

PARK BRAVO

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	Female	27	22,9	75,0	75,0
	Male	9	7,6	25,0	100,0
	Total	36	30,5	100,0	
Missing	System Missin	82	69,5		
	Total	82	69,5		
Total		118	100,0		

ROMAN

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	21	17,8	67,7	67,7
	Male	10	8,5	32,3	100,0
	Total	31	26,3	100,0	
Missin	System Missin	87	73,7		
	Total	87	73,7		
Total		118	100,0		



TUZUN

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Female	15	12,7	88,2	88,2
	Male	2	1,7	11,8	100,0
	Total	17	14,4	100,0	
Missin	System Missin	101	85,6		
	Total	101	85,6		
Total		118	100,0		

QUESTION 3) Do people remember the shopwindows of the shops that they visit the most frequent?

FOR ALTINYILDIZ STORE

Statistics

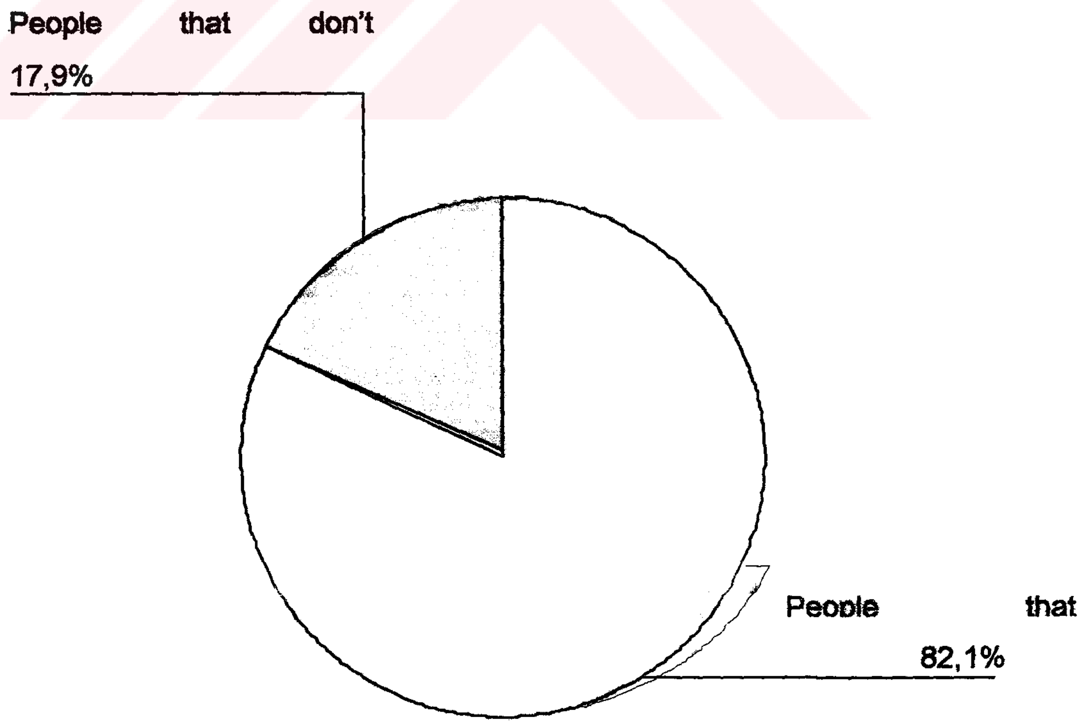
	N		Mea	Sum
	Valid	Missin		
ALTINY.	32	7	1,000	32,00

- 32 out of 39 people remember, 7 people don't.

ALTINYILDIZ

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Altınyıldız	32	82,1	100,0	100,0
	Total	32	82,1	100,0	
Missin	System Missin	7	17,9		
	Total	7	17,9		
Total		39	100,0		

ALTINYILDIZ PIE CHART



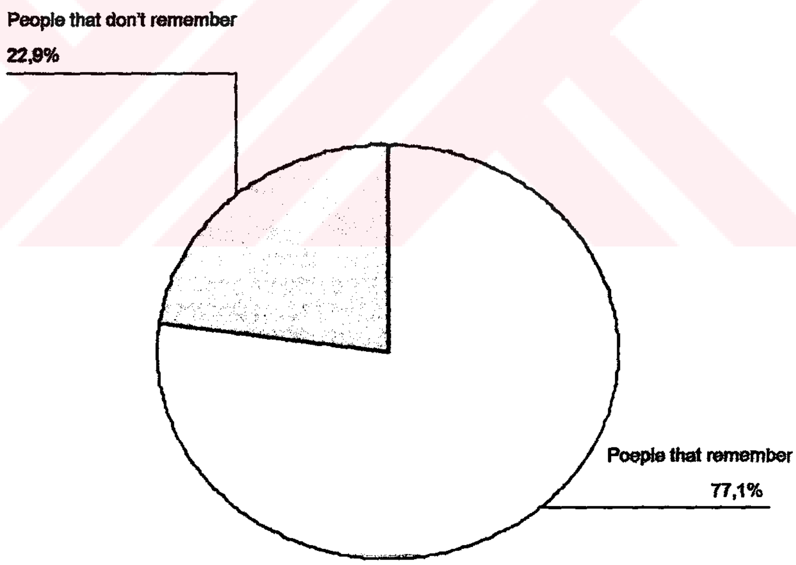
FOR İPEKYOL STORE

Statistics

	N		Mean	Sum
	Valid	Missing		
IPEKYOL	27	8	2,0000	54,00

IPEKYOL

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	İpekyol	27	77,1	100,0	100,0
	Total	27	77,1	100,0	
Missin	System Missin	8	22,9		
	Total	8	22,9		
Total		35	100,0		



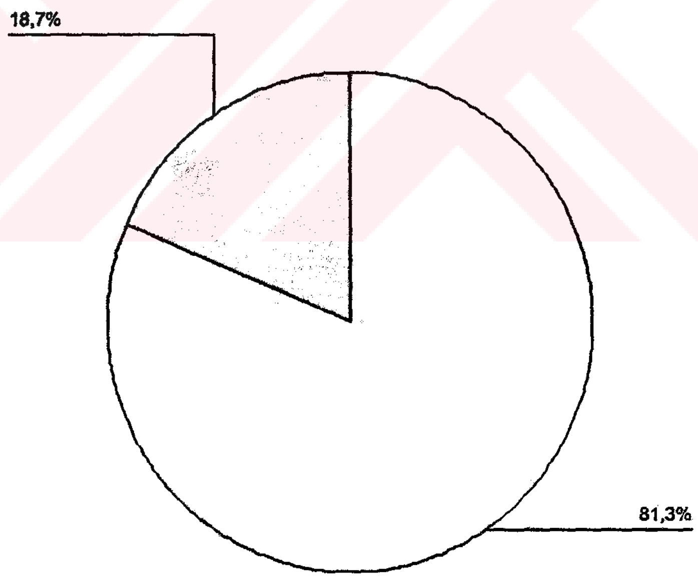
FOR KOTON STORE

Statistics

	N		Mean	Sum
	Valid	Missing		
KOTON	61	14	3,0000	183,00

KOTON

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Koton	61	81,3	100,0	100,0
	Total	61	81,3	100,0	
Missin	System Missin	14	18,7		
	Total	14	18,7		
Total		75	100,0		



FOR MAVİ JEANS STORE

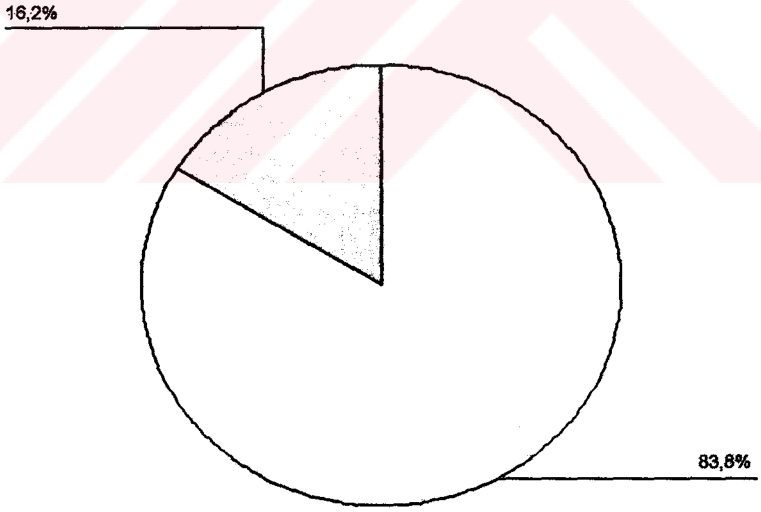
Statistics

	N		Mean	Sum
	Valid	Missing		
MAVI	57	11	4,0000	228,00

MAVI JEANS

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Mavi	57	83,8	100,0	100,0
	Total	57	83,8	100,0	
Missin	System Missin	11	16,2		
	Total	11	16,2		
Total		68	100,0		

MAVI Pie Chart



FOR NETWORK STORE

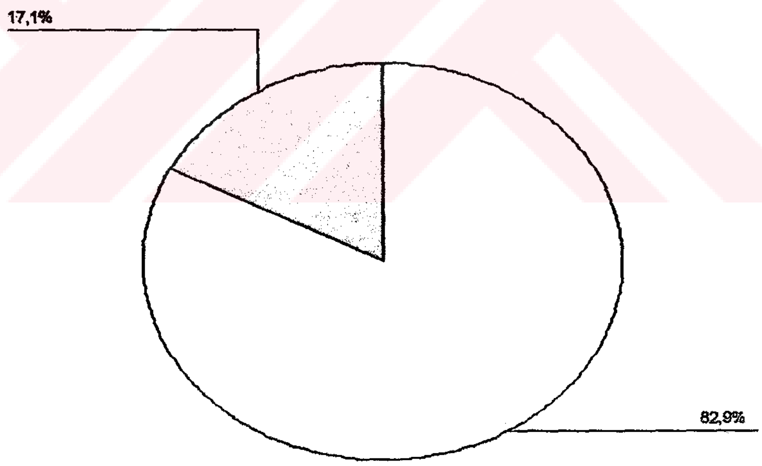
Statistics

	N		Mean	Sum
	Valid	Missing		
NETWORK	29	6	5,0000	145,00

NETWORK

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Network	29	82,9	100,0	100,0
	Total	29	82,9	100,0	
Missin	System Missin	6	17,1		
	Total	6	17,1		
Total		35	100,0		

NETWORK Pie Chart



FOR PARK BRAVO STORE

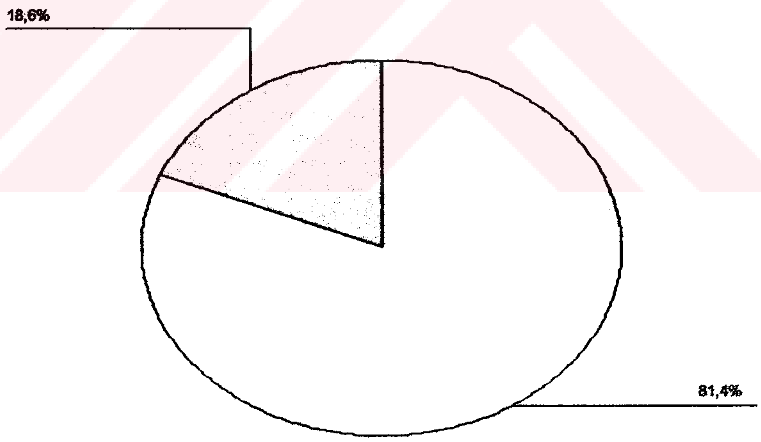
Statistics

	N		Mean	Sum
	Valid	Missing		
PARK	35	8	6,0000	210,00

PARK BRAVO

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	P.Bravo	35	81,4	100,0	100,0
	Total	35	81,4	100,0	
Missin	System Missin	8	18,6		
	Total	8	18,6		
Total		43	100,0		

PARK Pie Chart



FOR ROMAN STORE

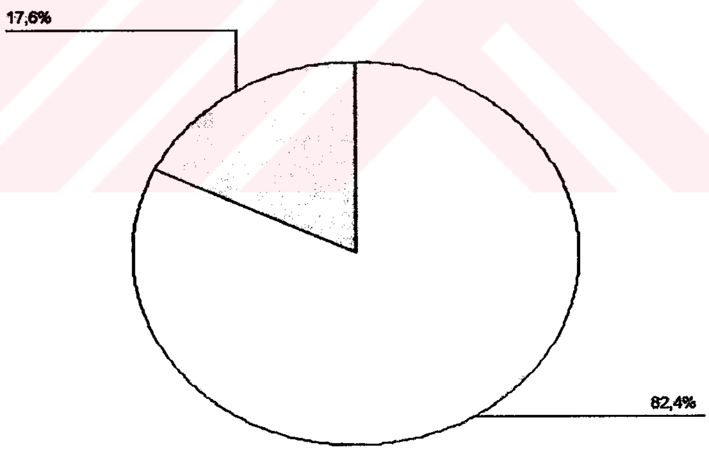
Statistics

	N		Mean	Sum
	Valid	Missing		
ROMAN	28	6	7,0000	196,00

ROMAN

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Roman	28	82,4	100,0	100,0
	Total	28	82,4	100,0	
Missin	System Missin	6	17,6		
	Total	6	17,6		
Total		34	100,0		

ROMAN Pie Chart



FOR TÜZÜN STORE

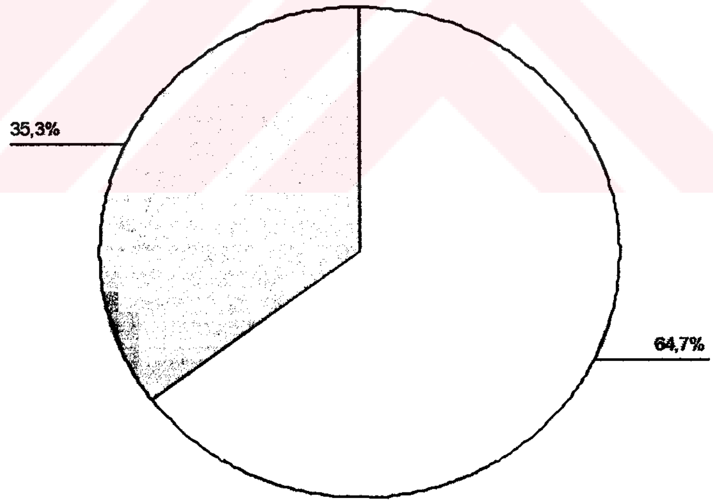
Statistics

	N		Mean	Sum
	Valid	Missing		
TUZUN	22	12	8,0000	176,00

TUZUN

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	Tüzün	22	64,7	100,0	100,0
	Total	22	64,7	100,0	
Missin	System Missin	12	35,3		
	Total	12	35,3		
Total		34	100,0		

TUZUN Pie Chart



QUESTION 4) Who remembers? (Sex, age groups)

Statistics

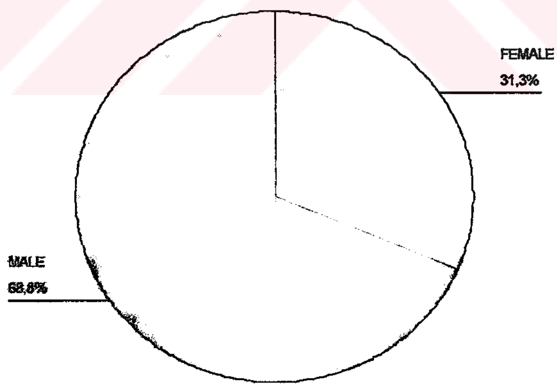
	N	
	Valid	Missing
ALTINYIL	32	0

- 32 people, that most frequently visit Altınyıldız store, remember the shopwindows.
  Percentages according to sex are formed below.

ALTINYILDIZ

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	FEMALE	10	31,3	31,3	31,3
	MALE	22	68,8	68,8	100,0
	Total	32	100,0	100,0	
Total		32	100,0		

ALTINYILDIZ



- As we can see from the percentages, 68,8 % of men and 31,2% of women remember.

Statistics

	N		
	Valid	Missing	Mean
IPEKYOL	28	0	1,2143

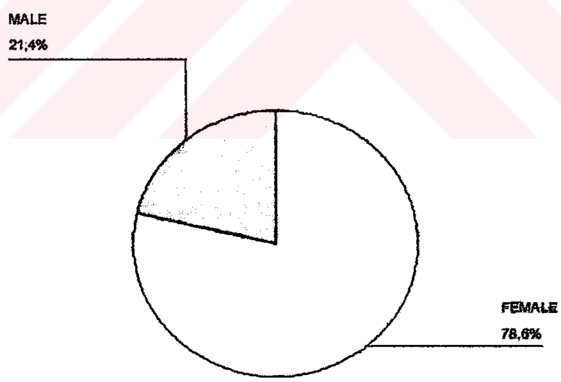
- 28 people, out of people that most frequently visit İPEKYOL store, remember the shopwindows.

Percentages according to sex are formed below.

IPEKYOL

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	22	78,6	78,6	78,6
	MALE	6	21,4	21,4	100,0
	Total	28	100,0	100,0	
Total		28	100,0		

IPEKYOL Pie Chart



- As we can see from the percentages, 21,4 % of men and 78,6 % of women remember.

Statistics

	N		
	Valid	Missing	Mean
KOTON	57	0	1,3509

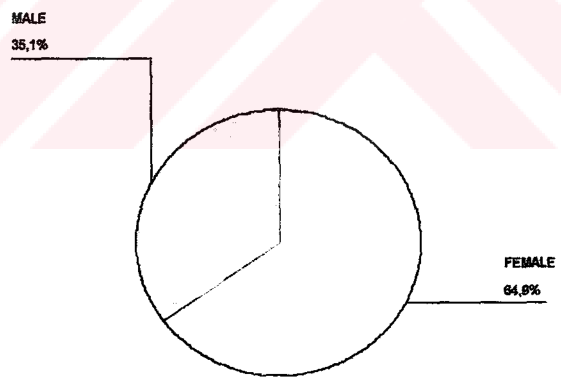
- 57 people, out of people that most frequently visit KOTON store, remember the shopwindows.

Percentages according to sex are formed below.

KOTON

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	37	64,9	64,9	64,9
	MALE	20	35,1	35,1	100,0
	Total	57	100,0	100,0	
Total		57	100,0		

KOTON Pie Chart



Statistics

	N		
	Valid	Missing	Mean
MAVI	54	0	1,5556

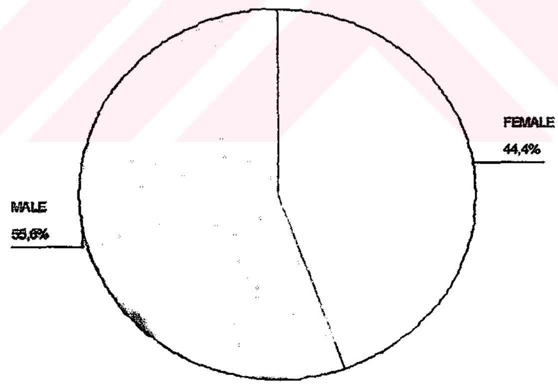
- 54 people, out of people that most frequently visit MAVİ JEANS store, remember the shopwindows.

Percentages according to sex are formed below.

MAVI

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	24	44,4	44,4	44,4
	MALE	30	55,6	55,6	100,0
	Total	54	100,0	100,0	
Total		54	100,0		

MAVI Pie Chart



Statistics

	N		
	Valid	Missing	Mean
NETWORK	27	0	1,5185

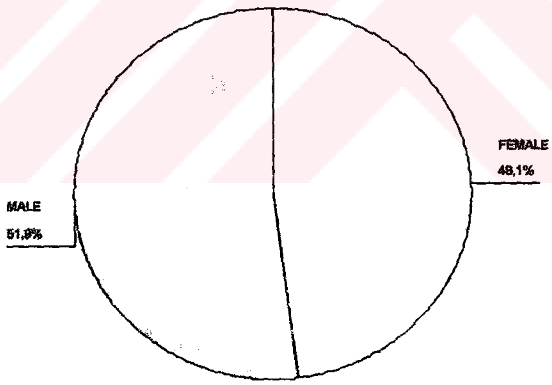
- 27 people, out of people that most frequently visit NETWORK store, remember the shopwindows.

  Percentages according to sex are formed below.

NETWORK

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	13	48,1	48,1	48,1
	MALE	14	51,9	51,9	100,0
	Total	27	100,0	100,0	
Total		27	100,0		

NETWORK Pie Chart



Statistics

	N		
	Valid	Missing	Mean
PARKBRAV	34	0	1,2941

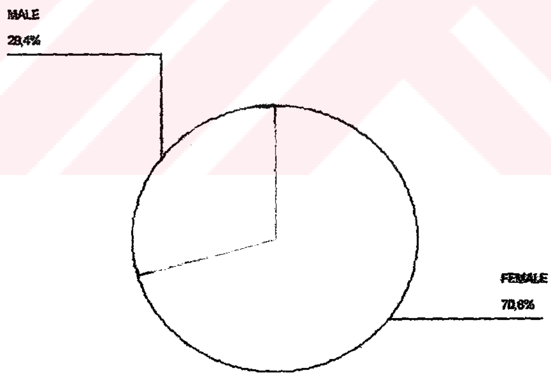
- 34 people, out of people that most frequently visit PARKBRAVO store, remember the shopwindows.

  Percentages according to sex are formed below.

PARKBRAVO

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	24	70,6	70,6	70,6
	MALE	10	29,4	29,4	100,0
	Total	34	100,0	100,0	
Total		34	100,0		

PARKBRAVO Pie Chart



Statistics

	N	
	Valid	Missing
ROMAN	28	0

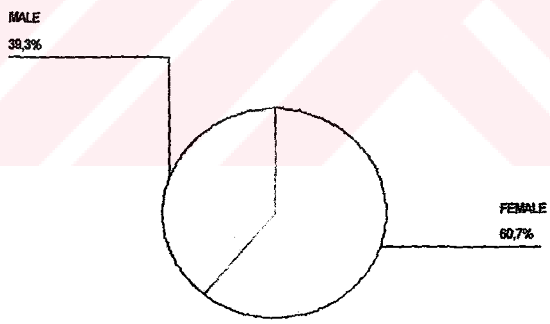
- 28 people, out of people that most frequently visit ROMAN store, remember the shopwindows.

Percentages according to sex are formed below.

ROMAN

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	17	60,7	60,7	60,7
	MALE	11	39,3	39,3	100,0
	Total	28	100,0	100,0	
Total		28	100,0		

ROMAN



Statistics

	N		
	Valid	Missing	Mean
TUZUN	21	0	1,2857

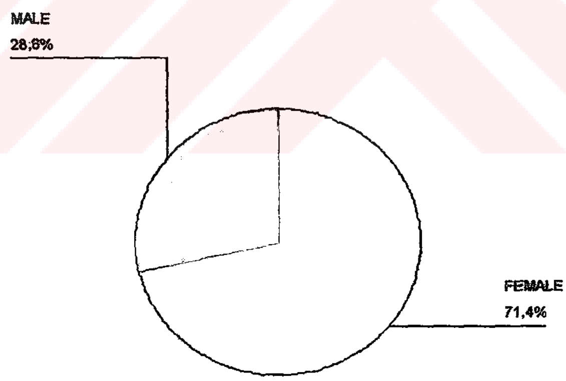
- 21 people, out of people that most frequently visit TÜZÜN store, remember the shopwindows.

Percentages according to sex are formed below.

TUZUN

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	FEMALE	15	71,4	71,4	71,4
	MALE	6	28,6	28,6	100,0
	Total	21	100,0	100,0	
Total		21	100,0		

TUZUN Pie Chart



WHO REMEMBER ACCORDING TO AGE GROUPS

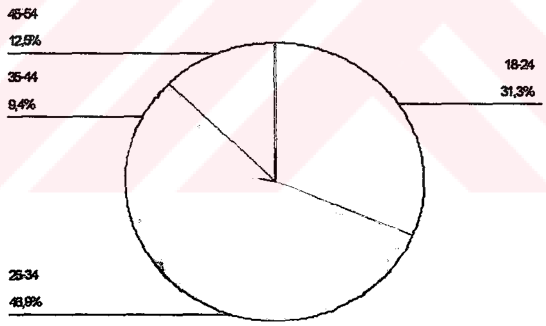
Statistics

	N		Mean
	Valid	Missing	
ALTINYIL	32	0	2,0313

ALTINYILDIZ

		Frequenc	Percen	Valid Percen	Cumulativ Percen
Valid	18-24	10	31,3	31,3	31,3
	25-34	15	46,9	46,9	78,1
	35-44	3	9,4	9,4	87,5
	45-54	4	12,5	12,5	100,0
	Total	32	100,0	100,0	
Total		32	100,0		

ALTINYILDIZ Pie Chart



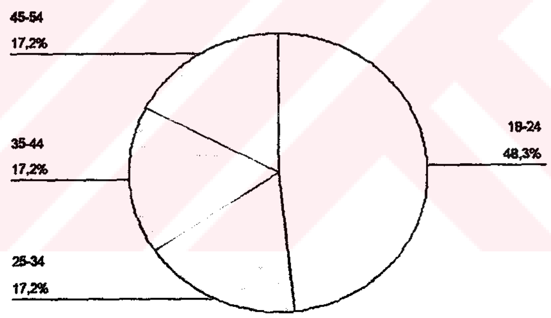
Statistics

	N Valid	Missing	Mean
IPEKYOL	29	0	2,0345

IPEKYOL

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	14	48,3	48,3	48,3
	25-34	5	17,2	17,2	65,5
	35-44	5	17,2	17,2	82,8
	45-54	5	17,2	17,2	100,0
	Total	29	100,0	100,0	
Total		29	100,0		

IPEKYOL Pie Chart

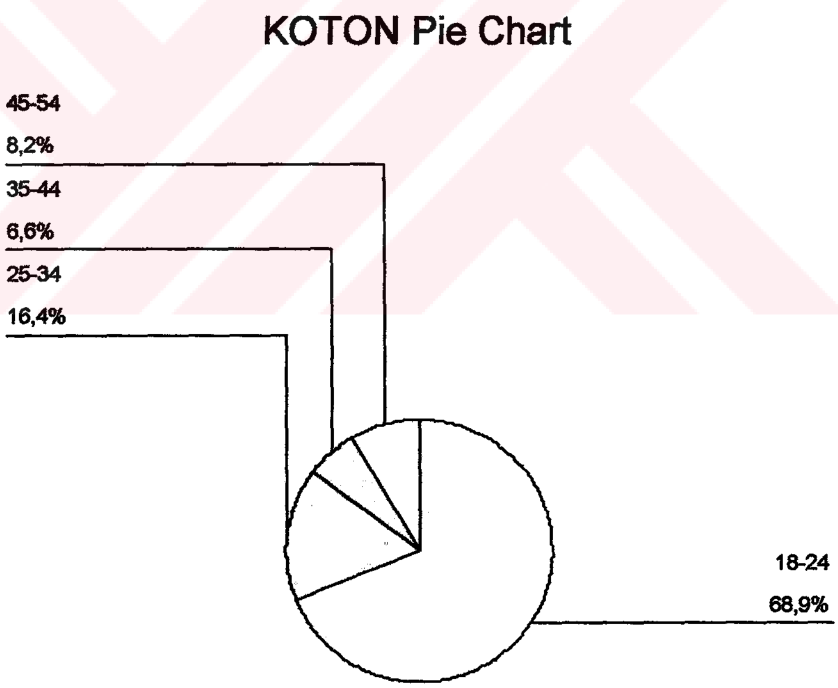


Statistics

	N		
	Valid	Missing	Mean
KOTON	61	0	1,5410

KOTON

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	42	68,9	68,9	68,9
	25-34	10	16,4	16,4	85,2
	35-44	4	6,6	6,6	91,8
	45-54	5	8,2	8,2	100,0
	Total	61	100,0	100,0	
Total		61	100,0		



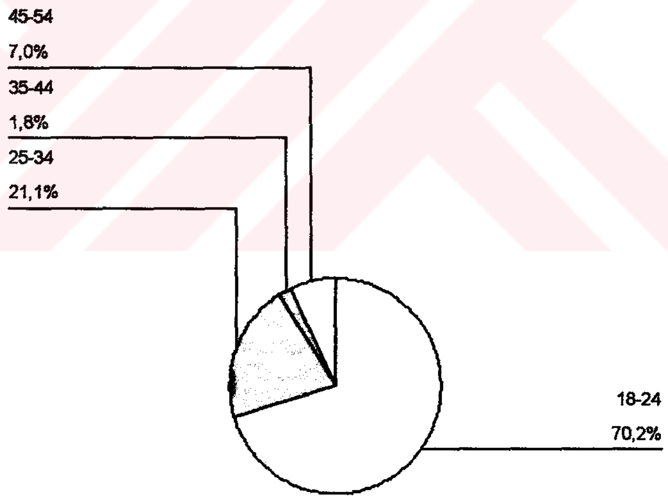
Statistics

	N		
	Valid	Missing	Mean
MAVI	57	0	1,4561

MAVI

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	40	70,2	70,2	70,2
	25-34	12	21,1	21,1	91,2
	35-44	1	1,8	1,8	93,0
	45-54	4	7,0	7,0	100,0
	Total	57	100,0	100,0	
Total		57	100,0		

MAVI Pie Chart



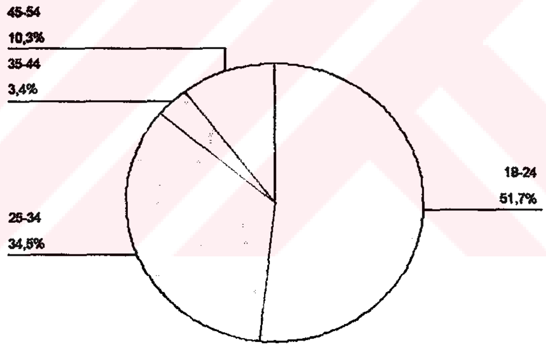
Statistics

	N		
	Valid	Missing	Mean
NETWORK	29	0	1,7241

NETWORK

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	15	51,7	51,7	51,7
	25-34	10	34,5	34,5	86,2
	35-44	1	3,4	3,4	89,7
	45-54	3	10,3	10,3	100,0
	Total	29	100,0	100,0	
Total		29	100,0		

NETWORK Pie Chart



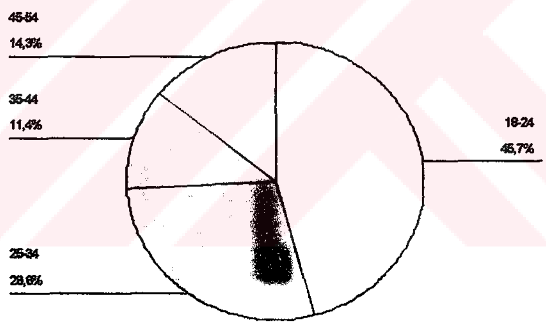
Statistics

	N		
	Valid	Missing	Mean
PARKBRAVO	35	0	1,942

PARKBRAVO

		Frequency	Percent	Valid Percent	Cumulativ Percent
Valid	18-24	16	45,7	45,7	45,7
	25-34	10	28,6	28,6	74,3
	35-44	4	11,4	11,4	85,7
	45-54	5	14,3	14,3	100,0
	Total	35	100,0	100,0	
Total		35	100,0		

PARKBRAVO Pie Chart



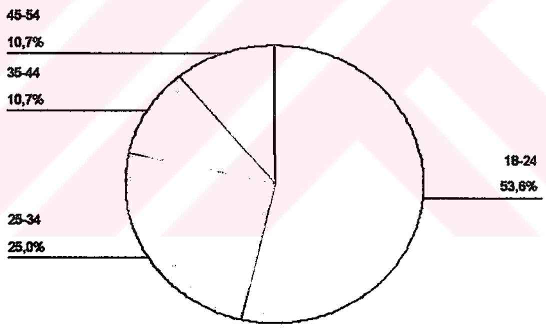
Statistics

	N		
	Valid	Missing	Mean
ROMAN	28	0	1,7857

ROMAN

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	15	53,6	53,6	53,6
	25-34	7	25,0	25,0	78,6
	35-44	3	10,7	10,7	89,3
	45-54	3	10,7	10,7	100,0
	Total	28	100,0	100,0	
Total		28	100,0		

ROMAN Pie Chart



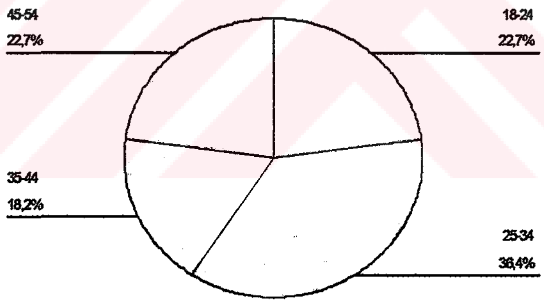
Statistics

	N		Mean
	Valid	Missing	
TÜZÜN	22	0	2,4091

TÜZÜN

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	5	22,7	22,7	22,7
	25-34	8	36,4	36,4	59,1
	35-44	4	18,2	18,2	77,3
	45-54	5	22,7	22,7	100,0
	Total	22	100,0	100,0	
Total		22	100,0		

TÜZÜN Pie Chart



As we can see from the graphics, the ratio of shopwindow memory of the young (ages between 18-24) has a distinguishable superiority except for Altınyıldız, Tüzün, Network and Parkbravo stores.

QUESTION 6) 96,6% of people, who come to street shopping centers, remembers the shopwindows. 97,2% of people, who come to close shopping centers, remembers the shopwindows. We cannot see too much difference.

APPENDIX B

THE SECOND QUESTIONNAIRE FORM FOR CONSUMERS OF THE BRAND KOTON

1- WHAT IS YOUR GENDER?	
	Female
	Male
2- HOW OLD ARE YOU?	
	18-24
	25-34
	35-44
	45-54
	55-64
	64 and above
3- WHICH SCHOOL HAVE YOU GRADUATED LASTLY?	
	Primary school graduate
	Secondary school graduate
	High school graduate
	Bachelor's degree
	Master degree & higher
4- WHAT IS YOUR JOB?	
	Student
	Civil servant
	Self-employed
	Banker
	Engineer
	Architect
	Doctor
	Administrator
	Teacher
	Unemployed
	Other
5- WHICH QUARTER OF ANKARA DO YOU LIVE? FOR HOW MANY YEARS?/ ONLY CLARIFY THE CITY, IF YOU ARE FROM ABROAD.	
	QUARTER
	YEAR
	CITY
6- WHAT IS YOUR/YOUR FAMILY'S INCOME LEVEL?	
	Less than 225.000.000 TL.
	225.000.000 TL. - 1. 000.000.000 TL.
	1.000.000.000 TL. - 2. 000.000.000 TL.
	2.000.000.000 TL. - 3. 000.000.000 TL.
	3.000.000.000 TL. - 4. 000.000.000 TL.
	Other

7- WRITE DOWN THE NAMES OF THE THREE STORES THAT YOU REMEMBER WHILE YOU WERE WALKING AROUND THIS SHOPPING CENTER.

8- WHICH SHOPWINDOW FROM THESE THREE DOU YOU REMEMBER THE BEST?

9- IF YOU REMEMBER THE LOGO OF THIS STORE, PLEASE DESCRIBE BRIEFLY.

10- WHAT DO YOU REMEMBER ABOUT THE SHOPWINDOW OR INTERIOR COLOR OF THIS STORE?

11- HOW CAN YOU DESCRIBE THE ENTRANCE OF THIS STORE?

	LARGE
	SPACIOUS
	BRIGHT
	ATTRACTIVE
	SMALL
	SCARING
	INVITING
	OTHER:

12- WHICH ONE/ONES CAN YOU SAY ABOUT THE SHOPWINDOW OF THIS STORE?

	Beautiful	Ugly	
	Spacious	Low	
	Bright	Faded	
	Luminous	Obscure	
	Attractive	Repulsive	
	Good Quality	Poor Quality	
	Varied	Limited	
	Influential	Ordinary	
	Lively	Quiet	
	Fashionable	Demode	
	Cheap	Expensive	
	Proportional	Inproprotional	
	Comfortable	Uncomfortable	
	Joyful	Boring	
	Pleasurable	Tedious	
	Variable	Always same	
	Exciting	Ordinary	
	Dirty	Clean	
	Big	Small	

13- DO YOU KNOW/GUESS WHAT KIND OF GOODS ARE BEING SOLD BY THIS STORE?

- [ ] For Modern Businessman
- [ ] For Classical Businessman
- [ ] Men Sportswear
- [ ] For Modern Businesswoman
- [ ] For Classical Businesswoman
- [ ] Women Sportswear
- [ ] Young Wear
- [ ] For Modern & Sexy Businesswoman
- [ ] Other

14- WHICH AGE GROUP DOES THIS STORE ADRESS IN YOUR OPINION?

- [ ] 18-24
- [ ] 25-34
- [ ] 35-44
- [ ] 45-54
- [ ] 55-64
- [ ] 64 and older

14- WHICH INCOME LEVEL DOES THIS STORE ADRESS IN YOUR OPINION ?

- [ ] Less than 225.000.000 TL.
- [ ] 225.000.000 TL. - 1. 000.000.000 TL.
- [ ] 1.000.000.000 TL. - 2. 000.000.000 TL.
- [ ] 2.000.000.000 TL. - 3. 000.000.000 TL.
- [ ] 3.000.000.000 TL. - 4. 000.000.000 TL.
- [ ] Other

CURRICULUM VITAE

Ö Z L E M   N U R   A S L A N T A M E R

INTERIOR ARCHITECT & ENVIRONMENT DESIGNER

DATE/PLACE OF BIRTH	:29.01.1973 / ANKARA
NATIONALITY	:TURKEY

EDUCATIONS :

Primary School	:Çankaya İlkokulu
Secondary School	:Özel Arı Lisesi
Bachelor's DEGREE	:BİLKENT University
Faculty	:Art, Design and Architecture
Department	:Interior Architecture and Environmental Design
MASTER DEGREE	:ÇANKAYA University
Faculty	:Institute of Science and Engineering
Department	:Interior Architecture
FOREIGN LANGUAGES	:English
COMPUTER SKILLS	:Win- 2000, MS Office 2000 & AutoCAD 14/2000
SUCCEEDED COURSES	:T.S.E. "I.S.O.9000"

Basic Research Topics :Shopping Spaces, Storefronts-Façades

Unpublished Papers :

YEAR 1999 Marketing Interior Architecture Services

YEAR 1999 Interior Design & Interior Landscape Design Of The University Canteen

YEAR 1999 Çankaya University graduate project research report

YEAR 2000 Analyse of BERDAN TEKSTİL Advertisement Report

YEAR 2000 The Congruent and Distinct Points and Defective Parts of Architecture and Interior Architecture Especially Directed To The Subject of Residence.

YEAR 2000 Shopping center graduate project research report

Undergraduate EXPERIENCES:

YEAR 1993, End of First Year in BILKENT (in summer holiday) worked in MNG for two months

YEAR 1994, End of Second Year in BİLKENT (in summer holiday) worked in SUNTAR-LİMAK as summer training

YEAR 1994, Worked for '94 Yapı Endüstri EXP. (For 10 days)

YEAR 1995, End of Second Year '95 Yapı Endüstri EXP. For ÇUHADAROĞLU ltd. şti. as English conversation translator (for a week)

YEAR 1996, Working alone ; Designed & applied the project of Şevket Başak's (businessman) house in Oran sitesi/Ankara with very private details

YEAR 1997, Eczacıbaşı İNTEMA (in franchiser Dumankaya Ankara)

YEAR 1998, Worked as Showroom Manager in Villa & Garden

Graduate EXPERIENCES :

YEAR 1998, Designed and applied the projects of İstikbal YÖN Paz. Tic. A.Ş.'s showrooms and centrooms.

List of these shops and places of them are ;

Ev-Aç Ltd.Şti.	/Küçükesat
Uzunlar-Hukla Ltd.Şti.	/Çankaya
Uzunlar Ltd.Şti.	/Çankaya Yıldız
Tuna A.Ş. -Hukla Stand	/İstanbul Road
Güvenilir Ltd.Şti.	/Dikmen
Galeri Gök Ltd.Şti.	/Kırıkkale
Erencem Ltd.Şti.	/İncirli
Sempati Ltd.Şti.	/Siteler
Atasoylar Ltd.Şti.	/Keçiören
Çalışkanoğlu Ltd.Şti.	/Siteler
Çalışkanoğlu Ltd.Şti.	/Demetevler
Devecioğluitd.Şti.	/Demetevler
Dataş Ltd.Şti.	/Demetevler
Göktaşlar A.Ş.	/Rüzgarlı
Dilek A.Ş.	/Elmadağ
Yılmazlar Ltd.Şti.	/Siteler
Koçlar Ltd.Şti.	/Yenimahalle
Gül A.Ş.	/Demetevler
Altındal Ltd.Şti.	/Şentepe
Öner Ltd.Şti.	/Airport Road

YEAR 1999, Designed and applied the project of **Işın Çelebi**'s (Member Of Grand National Assembly Of Turkey & Minister) private office.

YEAR 99-00, Working alone; designed and applied the project of DİVA esthetics and health center (G.O.P. Kuleli road Ankara) 400 m^2

YEAR 99-00, Working alone; designed and applied the project of AKBAL BEAUTY CLUB esthetics and health center
(İÇOFİS Rızvanağa road Diyarbakır) 540 m^2

YEAR 99-00, Working alone; worked in the study groups of "Yerel Yönetimler 2000 Yenimahalle Kent Kurultayı" with the supervision of Doç. Dr. Velittin Kalınkara .

YEAR 2000, Working alone; designed and applied the project of **Ö. Vehbi Hatipoğlu's** (Member Of Grand National Assembly Of Turkey) private office.

YEAR 2001, Working alone; designed and applied the projects of **DOĞAN EXPRESS** Photograph studio and shops
Ankara Migros shopping center Konya road /İskitler .(2 shops).
Ankara FTZ shopping center Keçiören (1 shop)

YEAR 2001-2002, Still Working in Çankaya University as Research Assistant.