

## Windows Display Design Techniques

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### Abstract:

Due to the strong competitions among retailers, they need to find their competitive advantages in order to survive in the market. Windows display is the most effective element that retailer can use in order to provide good retail experience, which leads to customer loyalty. The main features of the design of window display are interest values, visual appeal, and relevance. The visual appeal of a display directly affects the ability of the display to gain shoppers attention. A successful window conveys a store's brand story, providing entertainment for the eyes with mood, material, lighting, and colours. An effective window display should be attractive, memorable, appropriate, timely, and neat. Well-designed windows display can positively affect consumers' purchase intentions. The objectives of this paper are: to investigate the influence window displays have on consumers and the design techniques required in a window display to entice people to enter a store, and to investigate how windows display promote the brand's image, the common classifications of windows display, and the design setting. Also, to explore the relationship between windows display and customer behaviour throughout S.O.R model. This paper emphasizes the important role of windows display as an effective media of visual communication, also it emphasizes that window display has a first impression and lasting impact on the minds of consumers. Furthermore, this paper improves the understanding of how window display design techniques creates a unique visual impact. The main results of this paper are: the window display is a means of attraction that can lead to the final purchase of a product. Effective windows display educates the consumer how to use the products and helps consumers to create and maintain in their minds the overall image and identity. The process of reinforcing the purchase decision consists of these steps: attention, perception, involvement, credibility, and memory.

### Keywords:

*Windows Display, passers-by, S.O.R model, Visual impact, Design Settings, Design Techniques.*

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### Introduction:

The market is governed by a series of laws among which the law of supply and demand is of fundamental importance. New needs, new products and new trends require great effort to bring them into being and to create awareness among consumers. A universe of offerings makes it imperative to master a set of techniques that can stimulate a purchase decision. The window display forms part of this set; the key factor is to persuade. Its aim is to appeal to the emotions through the use of stimuli, and thus set off a process that will conclude in a purchase. There is an ever-increasing number of products available these days and a greater variety of merchandise which must be attractively displayed so as to encourage customers to buy. As a result, detailed procedures have been developed, so that a window, regardless of individual tastes, has quality and is an inducement to enter. This in turn increases sales as the purchase becomes something that is necessary and pleasurable. Therefore, the window display's message should be mainly targeted at emotions and subjectivity, the prerequisite being the

viewer's quick and immediate understanding. The window display is undoubtedly one of the most powerful tools used by retail establishments to increase sales, as it creates in the passer-by a desire to purchase. Apart from this function, it also reflects the identity of the shop; hence the importance of consistency between what is in the window and what is inside the shop. The window display is the most subtle means of communication used by retailers. The window display is becoming increasingly important, with the ultimate goal being to convey a positive message that will motivate the consumer to buy a particular article. The true function of the window display is to attract the attention of the passer-by. The window display's fundamental aim is that the person who passes in front of the shop notices, stops and finally goes into the shop to buy, although it may not be at that precise moment. Another objective the window display must fulfil is to convert the visitor into a regular customer as, ultimately, the window reflects the style of the shop; something through which they get a glimpse of what is inside, enticing them in. If the customer

likes the inside of the shop, then they must have liked the window. Many retailers would like to avoid the complication of having to decorate their windows, but it has been demonstrated that the window display is a means of attraction that can lead to the final purchase of a product. Window displays combine products and messages in order to attract viewers' attention. Attractive shop windows that promote certain items, announce sales, or welcome a season invite passersby to stop, look at, desire, enter, and buy. The goods are not just arranged neatly and orderly. Their arrangement depends on composition with regard to colour schemes, materials, cultural or seasonal themes, harmony, balance, variety, and effective details to convey meaning.

### Objectives

The purposes of this paper are:

- To investigate the influence window displays have on consumers and the design techniques required in a window display to entice people to enter a store.
- To investigate how windows display promote the brand's image, the common classifications of windows display, and the design setting.
- To find out what design principles that help in creating an effective window display to turn people passing the store window into store customers.
- To explore the relationship between windows display design and customer behavior throughout S.O.R model.

### Significance

This paper emphasizes the important role of windows display as an effective media of visual communication, it works in line with a promotional campaign launched according to corporate strategic planning and functions as a direct communicator of what a product represents in a store. This paper also emphasizes that window display has a first impression and lasting impact on the minds of consumers which makes it more effective as a mean of visual communication. Furthermore, this paper improves the understanding of how window display design techniques creates a unique visual impact that affects of sales rates.

### Statement of the Problem

Window display performs a subtle role of a stimulator drawing the eyes of display viewers or passers-by. Such attraction is likely to create their desire to visit a store, as the main function of windows display is to create an attractive shopping environment and to enhance the presentation of the merchandise. To create a distinctive image

should be the main task of a display designer, such an image will create a brand recognition which will be immediately perceived by the consumers. The problem of this paper can be formulated in the following questions: How does window display turn the passersby into store customers?

- What are the functions and common classifications of windows display?
- What are design principles and design settings that affect in success of windows display?
- Does the use of effective windows display effect on promoting the brand's image?
- What is the relevance of S.O.R model to the relationship between windows display design and customer behavior?

### Hypotheses

- Windows display is a subtle mean of visual communication that convert the visitor into a regular customer.
- The use of effective design techniques and design settings in windows display can improve a store's brand image and dramatically increase sales.
- Windows display serves as environmental stimuli that affect the perceptions of consumers; these perceptions, in turn, elicit responses and support the purchase decisions.

### Methodology

This paper follows the descriptive method to describe the windows display as an effective mean of visual communication, and analytical method to analyse the principles of windows display design and the design settings, also analyse chosen examples of windows display for global brands.

### Theoretical Framework

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

season, so they can attract fashionable customers. Some stores show their public service messages in their window display to inform the customers of their new services or change of plans or any special occasions. The window display has been the subject of numerous academic definitions and one of the most detailed of these describes it as: «an opening in shop fronts, protected by glass on the outer part, which provides a space for placing samples of merchandise that is sold within, in order to attract the public's attention». A more accurate definition of its purpose is: «a medium which is a three-dimensional visual stimulus, which presents the product as it is». Window display has traditionally been a major form of promotion for many store-based retailers. The main features of display design are relevance, visual appeal, and interest value. The visual appeal of a display directly affects the ability of the display to gain shoppers attention. Relevance can be the shopper. Highly relevant displays tend to gain shoppers attention as individuals tend to notice (perceive) stimuli that relate to a current need. Interest value is related to relevance, although should more accurately be described as a means of persuasion. The window display should be imaginative and coherent so that it is remembered. Window displays may be perceived as free exhibitions of beautiful and fashionable objects that enable viewers to exercise their taste as these visual culture examples embody principles of good design and communicate style and meaningful content. As a mix of art, fashion, design, and marketing, commercial displays in store windows are similar to advertising in the sense that they help consumers to create and maintain in their minds the overall image and identity of the retailer (*Park, Jaworski, Macinnis, 1986*). According to *Sen, Block, and Chandram (2002)*, the different elements of a shop window reveal information related to store itself for instance, the store's brands, styles, prices, and quality of the merchandise. Therefore, when looking at shop windows consumers search for clues about retailers' merchandise and promotional activities, and for examples of the latest fashions and trends. Window display has traditionally been a major form of promotion for many store-based retailers. Shop window displays are designed purposefully to produce emotional effects in order to increase sales. Looking at them involves desire and immediacy or, in other words, a hedonistic consumption. *Hirschman and Holbrook (1982)* define hedonistic consumption as the consumer behaviour that relates to the multisensory and emotional experience of

products and goods. This type of experience offers fun, enjoyment, and pleasure to the consumer and is associated with the acts of looking at, gazing, or staring at a shop window rather than through the act of shopping. Extraordinary, exciting, fascinating, and intriguing shop window displays may invite repeated contemplation, be a talking point for an entire community, and become memories of aesthetically satisfying moments for viewers. Designers of shop window displays become increasingly creative as they work to continuously engage potential customers and passersby with memorable, multidimensional sensory experiences while also encouraging sales and economic gain for the store. Especially in large department stores, designers create visually appealing displays that look more like art installations or fantastic scenes from a movie rather than simple functional presentations of the selected goods sold inside.

#### **Marketing Aspects of Windows Display:**

“Too often, the smaller, independent stores feel that the resources or ideas for effective windows are the exclusive domain of the big department stores or the costly consultants” (*Diamond & Diamond, 2007*). This common misconception warrants that small businesses choose to believe it requires a large budget in order to have an effective window display. This attitude can be unfavourable to their position as retailers. *Diamond and Diamond* explain, “What they must remember is that they are in competition for the same shopping dollar and can use their window as their most effective marketing tool” (*Diamond & Diamond, 2007*). They are reassuring that window displays, despite a business's financial means, are necessary for that retailer to be successful. “There is no doubt that windows can be used to sell if they are eye-catching and innovative. They are the only major marketing tool that you do not have to pay for because they are part of the store's architecture” (*Morgan, 2008*). Unlike the advertising that may cost millions such as television commercials, magazine advertisements, and billboards, window displays are a relatively free form of marketing. The window itself is included in the rent. Most importantly, the marketing is done in front of the store. This eliminates any commute if the target audience becomes interested in making a purchase. The decision can be made immediately whether to enter the store or not. Additionally, Morgan discovers in an interview with the Creative Director of *Selfridges, a high-end department store in the United Kingdom*, “If Selfridges were a magazine, the windows would

be the front cover” (*Morgan, 2008*). This furthers the argument that windows have a strong relationship with the store itself. The decision to open a magazine occurs when the front cover has created interest. The decision to enter a store must then be related to the interest created in the window display. “The challenge for the visual merchandisers has always been to produce eye catching window displays that grab the customer’s attention and encourage them to shop. Today, these glazed canvases promote the store’s brand identity, keep the customers informed of fashion trends and ultimately drive sales” (*Morgan, 2010*).

#### **Window Displays Functions:**

Windows display can be used to introduce a new product, a fashion trend, or a new “look” or idea. It is simply the method by which a retailer’s assortment is presented to the shopper. The primary goals of a Windows display are to present the assortment in such a way that sales maximized. Other goals can be identified such as gaining the shopper’s attention, fulfilling shopper demand, communicating and reinforcing store image and helping to control traffic flow. Effective Windows display educate the consumer as to how the new item can be used or worn and how it can be accessorized. Windows displays attract, compel and persuade in a subtle fashion. A good presentation can and should stop you, get your attention, and may be even makes you smile. In very broad sense, visual presentation not only helps to sell the merchandise itself but the store as well. It should attract attention and stimulate the customer sufficiently to lead to a purchase decision, also it enhances the visual appeal of a product to encourage customer’s interest and subsequent purchase. After fulfilling the aim of stimulating attitudes towards product purchase, the process to reinforce the purchase decision consists of several steps, which we should concentrate on. These are explained below:

**Attention:** The function of a window display is to draw attention, and to do this it is necessary to know your audience well, to be able to stimulate their interest, feelings, etc.

**Perception:** Here, we should remember that each person perceives messages in a different way and as a result the messages are open to various interpretations.

**Involvement:** The window must express a message that directly involves the public. However, the stimulus should not be obvious, so that the consumer can form an idea according to their way of thinking.

**Credibility:** The message should be credible and possible, so that the buyer does not feel tricked in

any way.

**Memory:** In order to make the content expressed in the window stick in the memory it is necessary to repeat information. In this way the receiver can recognise and accept the message more easily.

#### **Brand Image in Window Displays:**

Window display resembles product wrapping used in a store, which is regarded as an important medium of communication to customers. It works in line with a promotional campaign launched according to corporate strategic planning and functions as a direct communicator of what a product represents in a store. “Most of all a window design aims to showcase the brand’s market identity” (*Gallo & Pietro, 2007*). Window displays are the consumers’ first impression of the store inside. Because they are the front of the store, they serve as the face of the store to the world much like the retailer’s logo. The window display must complement the entirety of the brand’s image. It cannot clash with goals that the retailer has in mind for its consumers. The window displays hold a promise of what the consumer may find if they were to enter into the store. This is not limited to the merchandise, but also to the style, innovation, and ambience. “A well-dressed window not only attracts shoppers into the store, it also enforces the retailer’s brand image” (*Morgan, 2008*). In this way, the window display holds the identity of the brand in its hand. It is the designers who “have the necessary insights and abilities to help retail operations distinguish and differentiate themselves from the competition, giving them an individuality so important to success in this challenging business area, they often deliver the concepts and designs that make their companies visually unique” (*Diamond & Diamond, 2007*). In a market where being unique and cutting edge is coveted, retailers must stay above market trends in order to sell consumers something never seen before, fascinate them, and create intrigue. In an interview with Paul Symes, the Fortum & Mason window designer, he said, “The brand image is of paramount importance when designing a window scheme; the scheme should not only sit comfortably with the brand image but also embrace it” (*Morgan, 2008*). Therefore, window display design communicates corporate unique identity and its selling strategies require an insightful study on personal background and factors of a target group for enabling aright responses to perception.

#### **Application of the S.O.R (Stimulus-Organism-Response) Model to Windows Display Designs:**

This paper seeks to explore the relationship

between windows display design and customer behaviour throughout S.O.R model. The S-O-R theoretical framework has been used to study shopping behaviour (*Donovan and Rossiter, 1982; Mehrabian and Russell, 1974*). Referring to the study on perception, S-O-R (stimulus-organism-response) Paradigm determined how people perceive, think, feel, and respond to certain stimuli. According to *Mehrabian and Russell (1974)*, environmental psychology focused on the interplay between physical stimuli on human emotion and physical stimuli on a variety of behaviours. The aims of windows display are to create a pleasurable shopping experience and to enhance value to motivate customers to make planned or impulsive purchases. More specifically, windows display serves as environmental stimuli that affect the perceptions of consumers; these perceptions, in turn, elicit responses (e.g. purchase) (*Du Plessis and Rousseau, 2003*). In this framework, the windows display (the stimulus, S) is assumed to influence consumers' internal evaluations (O), which lead to behavioural responses (R). *Donovan and Rossiter (1982)* defined categories of atmospheric stimuli in windows display. The categories they identified included external stimuli, general interiors, layout and design, point of purchase, decoration and human. Interior dimensions such as color, music and scents have been studied extensively, as they affect consumers' emotional states and provide a pleasing shopping environment. *Donovan and Rossiter (1982)* further included consumers' emotional states as behavioural responses. They defined the consumer's emotional state along three dimensions: pleasure, arousal and dominance (PAD). Pleasure captures the degree to which the individual is happy in a situation; arousal refers to the degree to which the individual is stimulated; and dominance is formulated from the degree to which the individual can control the situation. Personal factors of customers often vary accordingly such as gender, age, educational background, and tastes. These factors affect their perception in terms of affective and cognitive processes. In general, affective refers to feeling responses, whereas cognitive consists of mental responses (*Blechman, 1990*). Behavioural responses in the S-O-R framework can be either negative or positive. Positive responses reflect a desire in consumers' minds to spend more time in the store exploring the brands and products. Negative responses reflect a desire to leave the store and not to explore it further.

### **The Visual Impact of Windows Display Design Techniques:**

Windows display aesthetic that is inviting attracts people to come in-side, and stay there longer. *Morgan (2008)* suggests that "the windows display is a vital part of any retail operation. The use of effective design techniques can improve a store's brand image and dramatically increase sales". Meaning that windows display doesn't only give value to a product by presenting it at its best, it also means that it buys time for the product to sell itself visually and be sold by the sales staff, more time means more opportunity. Store image and shopping environment are a significant factor to the time consumers spend inside a store, therefore if they spend more time than planned inside the store, they will potentially spend more money than planned. "The display window is accepted as the most important part of the store design because it is the first meeting place the customer has with a brand and it gives passerby a quick impression of the store. A passerby can hold an opinion about the type of merchandise sold inside. The layout of the display windows should not take focus away from the product, and it should suggest a feeling. *Morgan (2008)* states that "with the advent of new technology in the 1840s that allowed the production of large panes of glass, department stores were perhaps responsible for taking the art of window display to a higher level, using their large windows as stages. Window displays are crucial whether a store is situated in a mall or in a busy street. It is a mix of art, fashion, design and marketing which creates the brand image at a passerby sight. Today, retailers have recognized the importance of window display as the first point of contact between the store and the customer. It is a way to show core products, therefore reinforce the brands DNA. Store design and its display windows are the most important communication channels for fashion stores.

### **Common Classifications of Window Display**

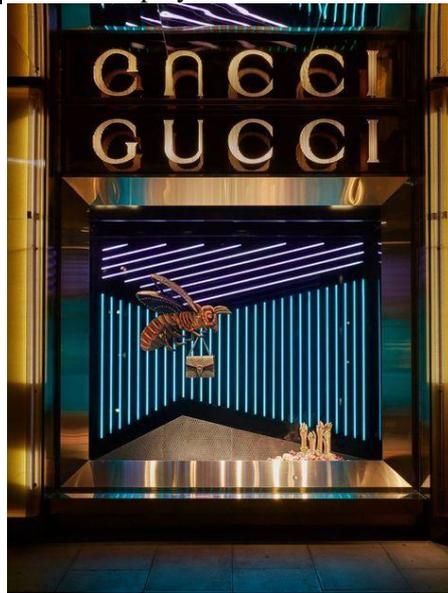
There are *three main types* of windows used in retail: the closed-back window, semi-closed-back window and open-back window display. (*Gauri Bhatia, Dr. Ruchi Kholiya*)

#### **1- Closed-Back Window: "Figure 1"**

It is a typical window with a large area of plate glass and walls enclosing the remaining three sides. There is a door on one of these walls through which props and merchandise are passed. Display windows may also consist on one very long window 20 or more feet in length; the only divider is the metal band that retains the plate glass. Dividers can be added inside such a window to separate its space into smaller units. Closed-back windows are the perfect back drop for

creating dynamic and theatrical displays as the lighting in the window is not competing with lighting from the selling floor. A much more

dramatic effect can be achieved as lighting can be angled and controlled to highlight the focal point of the display.



**Figure 1: Examples of Closed-Back Window – Gucci Creative Windows Display**

<https://uk.fashionnetwork.com/news/gucci-a-window-display-revolution,553358.html> - (Accessed 10.07.2019)

- *Advantages of closed windows:*
- The merchandise is protected from shoppers who could touch and disrupt it.
- The close area makes it possible to present any seasonal fashion or mood within the display.
- The walls of the closed window will also block the view into the store and thus keep the merchandise floor from detracting from the impression being created in the window.
- *Disadvantages of closed windows are:*
- They take up valuable floor space that could be used for selling.
- More time is required to create displays because the entire space must participate in the look of the presentation.

*use versions of separation. These serve to screen the window space from the selling floor yet do not block the entire view to the store. The partition can be solid or open material such as railings, lattice work, or wrought iron.*

These windows are constructed with a partition that extends to a certain height, separating the window area from the store. This panel allows customers to see beyond the window display into the store itself. Some stores have their cash-wrap counters backing against the rear of the partitioning resulting in a constant ‘presence’ in the window. That means that the staff form part of the window display and their activities are visual to the customer.

**2- Semi-Closed-Back Window: “Figure 2”**

*These are very similar to open window except they*



**Figure 2: Examples of Semi-Closed-Back Window – Wallis Creative Windows Display**

<https://retaildesignblog.net/2012/04/25/wallis-window-display-springsummer-2012-by-d1-design-creative-uk/> - (Accessed 10.07.2019)

### 3- Open-Back Window: “Figure 3”

This type of window has no back panel therefore the customer has a clear visual into the store. Screens, plants, or see-through drapery effects can be used to create a backdrop. The benefit of open-back windows is that activity in the store and the store’s ambience flows into the window area, which can reinforce the store’s image. Problems that could arise include difficulty in creating a desired effect or atmosphere in the window display due to distractions from within the store.

- Advantages of open back windows are:

- This type of window stimulates and invites the passerby to come in and look in around.
- Open window takes less space and less money to construct.

- Using the display to coordinate with the merchandise being presented and create a less confusing display.
- Using the same color scheme behind the display is also an effective merchandise and display technique.
  - Disadvantages of open back windows are:
- Lighting is a problem, as spotlights may accidentally be directed to the customer who approaches the display.
- Excessive glare and reflection are also problems.
- Mood setting is difficult because of the store and its distracting lighting in the background.



**Figure 3: Examples of Open-Back Window – Twinset Creative Windows Display**

<https://www.pinterest.ca/pin/405675878932339806/> - (Accessed 10.07.2019)

#### Windows Display Design Principles:

Window display design is to organize merchandizing based on selling strategies and design elements integrated with compositional setting or principles of design (*Bell and Ternus, 2003*). The design that aims to draw and attract display viewers’ attention involves various factors as shown in table one (*Diamond and Diamond, 2007; Morgan, 2008*). In designing a show window, it is necessary to take into account several considerations. First, the show window must create visual impact; it should be exceptional, differentiating the shop from others. In addition, it should make shoppers comfortable and “feel good”; during holiday seasons, for example, many show windows incorporate holiday imagery. To accomplish these goals, marketers have to deeply understand the perceptions, thought processes and emotions of consumers. Furthermore, a show window should facilitate the shopping experience by providing an idea of

which products are available in the store (*Diamond and Diamond, 2007*). The elements of the show window – e.g. color, lighting, fixtures, signage and layout – need to be in sync with the interior of the store, thereby enhancing the store’s overall image.

The reason why retailers set up window display is to capture the attention of many, if not all people, who are passing by your window. Retailers can achieve this purpose by setting up an attractive window display. As I look into different factors that makes a window display effective, I come up with six important principles of an effective window display

#### **An effective window display is ATTRACTIVE**

The reason why you set up window display is to capture the attention of many, if not all people, who are passing by your window. You can achieve this purpose by setting up an attractive window display. There different principles of design that you can use to make your window display

attractive - Balance, emphasis, proportion, harmony and variety to name some of them. Colors and lights play an important role in making a window display attractive.

**An effective window display is MEMORABLE**

In advertising, we call it a “recall”. Do people who have seen the window display remember it and mention it to his or her friend? Is there something significant in the window display? Does the window display have a story? If your answers to these questions are no, now is the right time to modify the display. This is why a “theme” is very important. A window display is something like a combination of an Art and a Design; make it pleasing to eyes that could impress the viewers, it should be delivering the same message to different viewers.

**An effective window display is APPROPRIATE**

Inappropriate window display will disappoint the target customers instead of attracting them. Just like the design message is about luxury but the display using cheap merchandise and materials or use figure of rabbit in the Year of the Dragon during Chinese New Year. That’s may feel the display is boring but if it is appropriate for the targeted customers, do it. Match the materials, the props and message of the display to the need and wants of the target viewers.

○ **An effective window display is TIMELY**

In other words, go with what is trending. More often, for some holidays like Christmas, and Chinese New Year, the display is set up three weeks or a month before the celebration but for some other holidays like Mother’s, Day Father’s and Teacher’s Day, the display is being set up two or one week before the celebration.

○ **An effective window display is NEAT**

Some window display might be clean but not neat; a lot of window displays that are clean but still looks untidy. This is where harmony and workmanship play an important role. Each element of the display must be properly set. Remove the eye-distractors.

**Windows Display Design Settings:**

In the presentation of any display, there are some basic approaches that any visual merchandiser will make to set the scene for the merchandise or the concept to be sold. These approaches can be summed up as the following:

○ **Realistic Setting: “Figure 4”**

It is a type of window that shows things exactly as they appear in true life. Dummies and mockups are being used instead of models. This is the most common type of window display and is often used in furniture and home furnishing shops. A realistic setting is essentially the depiction of a room, area, or otherwise recognizable locale, reinterpreted in the allotted display area, either in the windows or inside the store. The realistic setting best controlled and most effective in a fully enclosed display window. Here, the display person can do a miniature stage setting. He or she can simulate depth, dimension, use color, and light with great effect-all viewed, as planned, from the front, through a large plate-glass window. When realism is the thing, scale is of utmost importance. The display area should not be weighted down with props or elements so large that the scale of the setting shrinks by comparison. A realistic setting requires the careful blending of color, textures, shapes, and the proper lighting to keep the background at a proper distance. At certain times and in certain stores, however, a realistic setting can be most effective.



**Figure 4: Examples of Realistic Setting Windows Display**

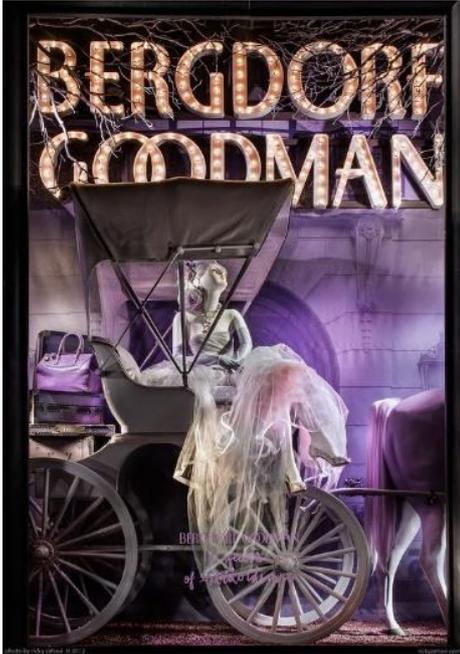
<https://www.pinterest.com/pin/627267054324229218/> - (Accessed 10.07.2019)

**Semi-Realistic Setting Figure 5**

When space and budget do not allow the time or

effort for a fully realistic presentation, the display person may opt for the very popular, semi-realistic

or “vignette” setting. The visual merchandiser presents the essence, and leaves the rest to the active imagination of the shopper. This is a more effective but simpler approach to merchandise



**Figure 5: Examples of Semi - Realistic Setting Windows Display**

<https://www.pinterest.pt/pin/184999497169194467/> - (Accessed 12.07.2019)

○ **Surrealism Setting: “Figure 6”**

Surrealists visual merchandisers generally based their window display on dreams and fantasy. Their material was filled with familiar objects which were decorated to look strange or mysterious. The oddity of this type of window display is being hoped to make people look at display in different



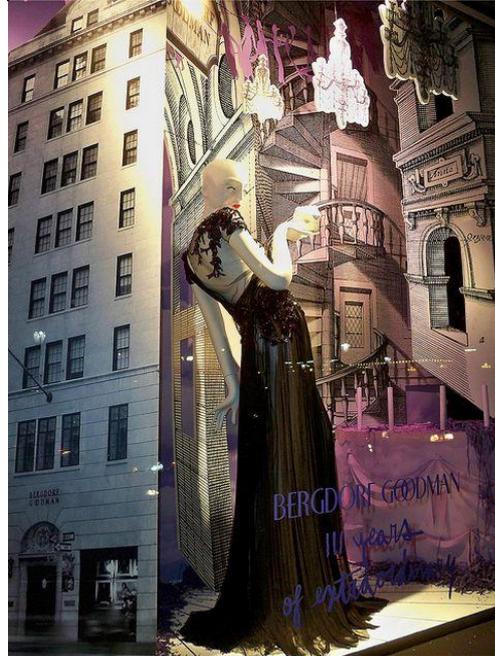
**Figure 6: Examples of Surrealism Setting Windows Display**

<https://nl.pinterest.com/pin/95068242122583019/> - (Accessed 12.07.2019)

○ **Abstract and Geometric Setting: “Figure 7”**

Abstract and geometric window display has geometrical and unrecognizable materials. In this type on window display, visual merchandiser did not try to show people, animals, or things exactly as they appeared in the real world. Geometrical and abstract mannequins are used in the type of window display. In an abstract setting, the merchandise is the dominant feature and the

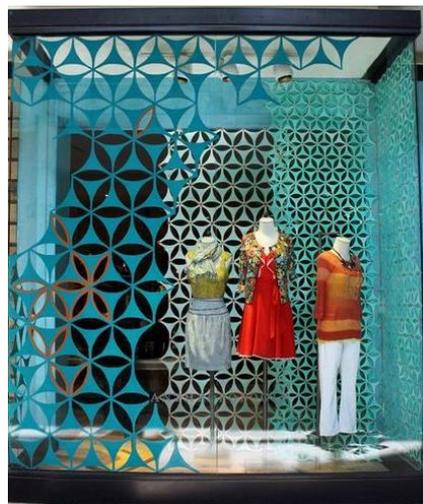
settings. On ledges, in island displays, and in store windows with open backs, a semi-realistic setting works most effectively.



way and stir feelings in the back of people’s minds. A surrealism setting can be as detailed or as suggestive as the display person, budget, and time permit. It is creative, requires thought, energy, and lots of planning, but it can be very rewarding. It can be surrealistic or just completely off-the wall.



setting supports and reinforces the message, often subliminally. The abstract setting is predominantly an arrangement of lines and shapes, panels, cubes, cylinders, triangles, curves, arcs, and circles. The design does not really represent or look like anything in particular, but it does evoke certain responses from the viewer.



**Figure 7: Examples of Abstract and Geometric Setting Windows Display**

<https://www.pinterest.com/pin/565342559451477788/> - (Accessed 12.07.2019)

○ **Pop Art and Retro: “Figure 8”**

Pop Art and primitive type of window display is inspired by comic strips, advertising, popular entertainment, and culturally outdated mode. The

theme can be any everyday life that is set up in a brash and colorful way or generally implies a vintage of at least 15 or 20 years.



**Figure 8: Examples of Pop Art & Retro Setting Windows Display**

<https://www.pinterest.ch/pin/116460340344958893/> - (Accessed 12.07.2019)

○ **Futuristic Settings: “Figure 9”**

It’s a type of window display that denotes or relates to the design, technology and situation that

is likely to be seen at some future time. Metallic colors, object found in the outer space and interactive window are usually used here.



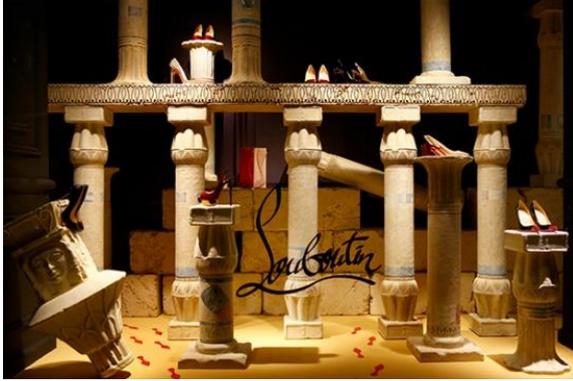
**Figure 9: Examples of Futuristic Setting Windows Display**

<https://www.flickrriver.com/photos/93779577@N00/5246861675/> - (Accessed 12.07.2019)

○ **Nativism: “Figure 10”**

This type of window display uses indigenous

materials and portrays the ethnic culture. More often, the materials for this type of window display are cheaper. Aside from the purpose of capturing the attention of native people of in the



**Figure 10: Examples of Nativism Setting Windows Display**

<http://visualmerchandising101.blogspot.com/2014/08/types-of-display-settings.html> - (Accessed 12.07.2019)

### Analytical Study:

In this section, the paper analysis some chosen advertisings for the global brand “*Hermès*” that used the windows play effectively to attract the passer-by customers. Hermès International S.A., or simply Hermès is a French high fashion luxury goods manufacturer established in 1837. It specializes in leather, lifestyle accessories, perfumery, jewellery, watches, home furnishings and ready-to-wear.

### *Hermès’s Message about Windows Display:*

*Dreams on Display:* A mischievous staging of our crafts, the shop window is the ambassador for our

community and those who love indigenous products, this type of window display also aims to contribute on the revival or perpetuation of an indigenous culture.



imagination. As a children’s book one skims at will, this dream space fills the street with wonder and ensures the passersby’s happiness. When it comes to regular seasonal shop windows, local artists take the floor. From Annie Beaumel’s topsy-turvy art to Antoine Platteau’s radical poetry, not to mention Leïla Menchari’s sensuous worlds, these fanciful “decoractors” give passers-by a thrill.

### *Hermès’s Windows Display Designs:*

### *Hermès Window Displays, New York 2017: “Figure 11”*



**Figure 11: Hermès Window Displays, New York 2017**

<https://retaildesignblog.net/2017/04/01/hermes-window-displays-by-fotis-evans-new-york/> - (Accessed 12.07.2019)

***The Design Concept & Setting:*** This design concept bridges the architecture and design worlds in the Madison Avenue Hermès window displays, combining the raw urban aesthetic of Manhattan with physics-defying surrealism. It uses sculptural furniture to fabricate an alternate reality that mirrors the city streets outside, featuring architectural volumes constructed and cut out from aged and stained materials such as bricks, concrete, brass beams, rusted steel and blackened iron. The display design works with surrealist



techniques like bulletism, collage and fumage to propose a new sculptural furniture world of cabinets and dressers. The structures themselves challenge the laws of physics by balancing and hanging at odd angles. Mirrored stainless-steel details interact with products displayed in the installations and with the clamour of the infinite movement on Madison Avenue, echoing the Hermès tradition of translating design details from one métier to another like horse-saddle straps, ropes, rings, and stirrups – which can be found

incorporated in the brand’s handbags, scarves, 2 belts, and jewelry.

*Hermès Windows Display, Shanghai, China, 2015: “Figure 12”*



**Figure 12: Hermès Window Displays, Shanghai, China, 2015**

<https://www.trendhunter.com/trends/surrea-hermes-window-display> - (Accessed 12.07.2019)

**The Design Concept & Setting:** Windows Display for Hermès Maison Shanghai. The concept was inspired by a Museum of Natural History, melted with a Cabinet of Curiosities. The windows, handmade with paper and leather, are an invitation to wander. Passers-by were suddenly walking through the corridors of a mysterious Museum,

straight from the street. The themes were inspired by nature, the two main windows were about Air and Water, and the two smaller ones about Earth. All the animals were carefully handcrafted using leather offcuts from Hermès workshops in Paris.

3- *Hermès windows at De Bijenkorf by Kiki Van Eijk, Amsterdam, 2012: “Figure 13”*



**Figure 13: Hermès Window Displays, at De Bijenkorf by Kiki Van Eijk, Amsterdam, 2012**

<https://www.designboom.com/design/kiki-van-eijk-hermes-windows-at-bijenkorf-amsterdam/> - (Accessed 12.07.2019)

***The Design Concept & Setting:*** Hermès has been calling on international designers to create window displays for their stores to promote their line of products in an artistic way. Kiki Van Eijk is a famous display designer from Netherlands. Studio Kiki Van Eijk has conceived five different display designs for the luxury brand Hermès, on view within the windows of high-end department store bijenkorf amsterdam. given carte blanche to express the Hermès line in the manner that she wanted, kiki decided to express her vision through the brand's 2012 theme 'the gift of time'. each of the individual showcases represents a different way of interpreting time. 'time is even more

precious now than before. it's the biggest jewel you can have. why not juggle with time? and show the different aspects of it! it's just how you look at it, and it's all about your perception of time,' says kiki. the windows draw on the philosophy and history of Hermès. the backdrops of each display along with the two-dimensional figures, have been finished in a painterly, water color effect exhibiting a fantastical and surreal aesthetic reminiscent of alice in wonderland, in contrast to the classic forms and shapes of the Hermès line.

4- ***Hermès windows at De Bijenkorf by Bonsoir Paris, Amsterdam, 2015: "Figure 14"***



**Figure 14: Hermès Window Displays, at De Bijenkorf by Bonsoir Paris, Amsterdam, 2015**

<https://retaildesignblog.net/2015/01/19/hermes-windows-at-de-bijenkorf-by-bonsoir-paris-amsterdam/> - (Accessed 12.07.2019)

***The Design Concept & Setting:*** The Parisian | house Hermès commissioned the studio Bonsoir

Paris for carrying out their windows for exclusive department store De Bijenkorf in Amsterdam. In their view they respect the heritage and identity of the brand, taking as its theme the water, an element found throughout the length and breadth of this Dutch city characterized by its canals. In his interpretation, different motives are mixed with brand products, such as waterfalls, waves, jets and

drops of water, forming a kind of nature that mixes the inorganic and organic are presented. All proposals are designed to be modular, allowing systems to adapt to different stores around the world.

5- *Hermès window display by Torafu Architects, Tokyo: “Figure 15”*



**Figure 15: Hermès Window Displays, by Torafu Architects, Tokyo**

<https://retaildesignblog.net/2012/12/28/hermes-window-display-by-torafu-architects-tokyo/> - (Accessed 12.07.2019)

**The Design Concept & Setting:** The shop windows were designed for ‘8cm Tie’ at Hèmes boutique in Marunouchi and Hilton plaza. Like the picture book story of ‘Swimmy’, they thought about how they can gather many individual thin ties together to create the shape of a large tie as well as a house. Also, it included ties made from felt to accent the colorful image of this tie series. In the small display windows, we set up the ties

upside down to resemble the shapes of houses, and little worlds are created around the ties as we placed miniature objects placed around it. They maximized the tie’s characteristic shape and reconsidered it in a different scale in order to stage these windows to create new ways to view the tie.

**Results:**

1- The window display is a means of attraction

- that can lead to the final purchase of a product.
- 2- Windows display helps consumers to create and maintain in their minds the overall image and identity of the retailer.
  - 3- Effective Windows display educate the consumer as to how the new item can be used or worn and how it can be accessorized.
  - 4- Windows display promotes the store's brand image and keeps the customers informed of latest trends and ultimately drive sales.
  - 5- The process of reinforcing the purchase decision consists of these steps: attention, perception, involvement, credibility, and memory.
  - 6- Well-designed windows display can positively affect consumers' purchase intentions.
  - 7- An effective window display should be attractive, memorable, appropriate, timely, and neat.

### Discussion:

In the light of this paper, I focused on constructing a framework to investigate the windows display as a subtle visual communication mean. As a result of investigating, the window displays work in conveying product meaning, value and quality correctly towards youth customer, while assisting in improving meaning transfer that leads to strategic merchandising messages and sales. Display can be used to introduce a new product, a fashion trend, or a new "look" or idea. Effective displays educate the consumer as to how the new item can be used or worn and how it can be accessorized. The purpose of a display is to sell specific merchandise. It should attract attention and stimulate the customer sufficiently to lead to a purchase decision. A good window display can and should stop the passersby, get their attention, and may be even makes them smile". In very broad sense, visual presentation of the display not only helps to sell the merchandise itself but the store as well. Display is simply the method by which a retailer's assortment is presented to the shopper. The primary goals of a display are to present the assortment in such a way that sales maximized. Other goals can be identified such as gaining the shopper's attention, fulfilling shopper demand, communicating and reinforcing store image and helping to control traffic flow. A well-designed windows display can effectively establish its connotations and meaning of the niche market and through effective operation in terms of design composition, visual cues and the understanding of consumption culture. The keys to a successful window display to work are to be attractive, memorable, appropriate, timely, and neat. Good window design will likely tell a story

through various theming techniques. The store brand will use visuals to create the emotion or appeal. Each window frame has a focal point, where the center of the visual story begins. Similar to "framing" that we do in graphic design or photography, the visual artist will determine where they want the focal point to be, how big it should be, and then how to arrange the story around that point. I applied an S-O-R model to windows display, in which the window display provides a stimulus (S), which consumers evaluate internally (O) and then behaviourally respond to (R).

### Conclusion:

Windows display is the art of displaying merchandise in a manner that is appealing to the eyes of the customer. It sets the context of the merchandise in an aesthetically pleasing fashion, presenting them in a way that would convert the window shoppers into prospects and ultimately buyers of the product. This paper had emphasized about the importance of window display a dynamic form of visual communication. Display can be done according to specific design setting, like realistic, surrealism, fantasy, abstract, pop art, futuristic, and nativism. The main objective of display doing is to convert passive customer to active customer. Window displays, as a part of selling strategies, not only convey the type and positioning of mechanize, but also the promotional strategies and corporate images. The theoretical framework bases on marketing aspects of windows display, design's principles, design's settings, visual impact of windows display, the functions of windows display, the process of reinforcing the purchase decision, the role of windows display in reinforcing the brand's image, the common classification of windows display, the application of the S.O.R model to windows display, and the visual impact of windows display design techniques

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