

Table of Contents

Preface by <i>Chiara Mauri</i>	XIII
Acknowledgments	1
Introduction: Visual Merchandising in the Omnichannel Era	3
1 Store Atmosphere as a Preferential Dimension of the Store Experience	11
1 The store as an emblematic experience	11
2 Store atmosphere	13
3 Thematic universes	14
4 Interaction between the atmosphere and the customer	22
4.1 Spheres of action	26
5 A unique experience	28
6 Cost-benefit analysis in an experiential approach	30
7 The expert in quality relationships	31
8 New trends in store design	32
2 Technologically Interactive Environments: The New Dimensions of Communication	35
1 Hypermedia stores in the omnichannel era	35
2 Augmented retailing	38
3 The effectiveness of digital communication	40
4 The EssilorLuxottica digital and omnichannel experience: the Smartshopper and applications in optical stores	43
3 The Multisensory Point of Sale	49
1 Polysensualism	49
2 The use of the senses when shopping	50

3	Visual communication	51
3.1	From retail lighting to lighting design	54
4	Tactile communication	59
5	Olfactory communication	61
6	Auditory communication	63
6.1	Marketing-related studies: behavioral research	64
7	The congruence of environmental stimuli	67
8	Ambient music and sensoriality: the vision of Rehegoo Music by <i>Francesco Valandro</i> and <i>Salvatore Solimeno</i>	68
8.1	From furniture music to music applied to spaces	68
4	From Identity Systems to Visual Merchandising	77
1	The visible domain	77
2	From store identity to store concept	78
3	Centrality of a coordinated image, substantiating the brand, or communicating by subtraction?	80
4	Integration between the company and the store designers	82
5	Developing the store design	83
5.1	The preliminary stage	84
5.2	The project development stage	85
5.3	Awarding contracts and executing work	85
5.4	The post-opening stage	86
6	Implementing identity systems in a retail chain: from replicability to difference	86
7	From merchandising to visual merchandising: definitions and scope	89
7.1	Visual merchandising and assisted selling	90
8	Visual merchandising, purchase intentions and impulse purchases	92
9	The profile of a visual merchandiser	97
10	Virtual visual merchandising	98
11	Innovative retail design as a strategic asset in luxury companies: the Vivienne Westwood case	99
11.1	The Vivienne Westwood story: the transformation from punk to couturier to international designer	100
11.2	The evolution of the retail concept at 430 King's Road	102
11.3	Mapping the store: Corso Venezia 25	103
11.4	Analyzing the new retail concept: Via Vincenzo Capelli 4	108

12	Innovative retail design as a strategic asset in urban business districts: the case of the CityLife Shopping District	112
12.1	CityLife Shopping District	112
12.2	CityLife	118
5	Visual Merchandising and Communication Outside of the Store	119
1	Interface design	119
2	The store sign	125
3	The façade and the entrance	128
4	The window	133
4.1	Functions of the window	136
4.2	The open window	139
4.3	The closed window	141
4.4	The semi-closed window	143
4.5	Managing the space	144
4.6	Lighting	154
4.7	Planning	158
4.8	Check list for an effective window	159
6	The Layout: Physical Mobility to Informational Mobility	163
1	A theatrical production	163
2	The customer's perceptive pathway through the store	164
3	Functions of the layout	167
3.1	Crowding	169
4	Planning the layout of display fixtures	171
4.1	Balancing the dynamics of supply and demand	172
4.2	A good start: the decompression zone	174
5	Display fixtures	177
6	Types of layouts for in-store displays	181
6.1	The grid layout	182
6.2	The herringbone layout	185
6.3	The circular layout	186
6.4	The island layout	188
6.5	The boutique layout	191
7	Organizing the store by specializations and trades	195
8	Organizing the product layout	199
8.1	Criteria for grouping products	200
8.2	Zoning and allocating display space: some empirical rules	208

8.3	Sizing the areas of the store	212
9	The focal point	213
10	The display point	216
11	Physical mobility and communicative mobility: graphics and signage	218
7	The Display and Allocation of Space	225
1	Visual attention	225
2	The display	228
2.1	Methods for displaying products	229
2.2	Display techniques	231
2.3	Display dimensions	242
3	Space allocation	245
4	Quality of space	247
4.1	Vertical product presentation	248
4.2	Horizontal product presentation	251
4.3	Shoulder out, face forward and stacked product presentation	253
5	Quantifying space and saturating the linear display	255
6	Shelf management for maximum performance: linears, ends and end caps	258
7	Cross-mix displays	260
8	Double displays	261
9	Massified displays	262
10	Empirical criteria for space allocation	264
10.1	Breaking down the linear by sales	265
10.2	Breaking down the linear based on gross profit margin	267
11	The planogram	269
12	Correctives for the linear display	271
13	The shift toward micro visual merchandising	273
14	What factors impact shoppers' choices at the moment of truth? by <i>Matteo Testori</i>	274
15	A sense of space: the Lush case	279
15.1	The new Lush format in Milan, Via Torino	282
15.2	Exterior design	283
15.3	Interior design	284
15.4	The display arrangement	286
15.5	The product layout	286