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**LUXURY STORE DESIGN AND VISUAL
MERCHANDISING WITH A CHINESE – ENGLISH
TERMINOLOGICAL GLOSSARY**

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前言

论文的主题主要是关于时尚和奢侈品行业，在这个大环境下，这些领域与零售环境和商店管理密切联系。论文重点关注的最重要的概念是店铺设计和视觉营销：由于这个原因，我的论文是由四个不同的章节组成的，从对产品外观和室内设计的描述（尤其是在一个奢侈品店的主要环境下）到零售商通常会使用的一些视觉营销战略和策略。视觉营销的战略对零售商特别重要，因为它们让零售商们增加他们店铺和公司的赢利能力，并且它们也让零售商吸引国际与国内顾客来购商品。

关于第一章，它主要阐述了店铺的设计以及设计的内涵和所根据的设计原理：实际上，店铺设计的第一阶段主要就是关于店铺的外观和室内外观的规划，以及对于与外观设计有关的问题。在第一章中，我主要分析了店铺的主要外部元素，以及对它们做了简单的描述：商店的招牌，商店的选址，店面（全开放型店面，全封闭型店面，半封闭型店面）和橱窗的设计（根据它们不同的设计与位置，可以分为六个种类：角度型门前橱窗展示，拱廊型门前橱窗展示，箱型柜式橱窗展示，后背开放式的橱窗展示，无橱窗式橱窗展示，转角型门前橱窗展示）。另外，根据橱窗室内陈列的选择，可以分为两橱窗陈列的种类：第一个是季节橱窗性陈列（根据季节变化），第二个是专题式橱窗布置，它由个主题陈列组成的。除了这些方面以外，本章还将重点讨论零售商应给顾客传达的气氛：在这一章我会证明如何按照不同的用途方式，音乐，色彩，照明和气味（这些要素与听觉，视觉和听觉联系链接起来）可以会导致不同类型的气氛，从而也会给顾客带来不同的购买体验，以此增强店内的销售量，并与视觉营销战雷相呼应。

商店设计的介绍是这个研究的主要基础：实际上，商店规划和设计的不同阶段都与视觉销售紧密相关。在第二章中，我将集中分析于解释这种营销科学的作用和定义：事实上，这一章会描述店铺组织的不同技术。我将重点解释“视觉销售”这个概念的营销战略以及它的作用与意义。这个战略的过程包括三个作用：第一个是，吸引顾客进入商店，第二个是指，鼓励他们在某些店铺战略区域浏览并通过视觉销售给予良好的购物环境，第三个作用是从而以视觉营销可以增加店铺销量的可能性。在这个情况下，“店内视觉营销”主要是指商店布局的设计以及产品陈列或产品展示。室内设计通常包括各种类型的商店布局（格子式布局，又称直线式布局，岛屿式布局，又称自由流动式布局，和店中店布局），并且也包括用于陈列商

品的主要家具（橱柜，台，架，柜台，模特儿，基座，等）。最后，按照零售商要实施的战略，室内设计也是指陈列产品的不同方式。零售商们根据不同的颜色可以展示商品，在这个情况下可以分为两个种类：同一色搭配或者对比色搭配。另外一个的陈列方式是指商品的位置，实际上零售商可以实施一个垂直或者水平陈列的商品陈列战略。不过，零售商们，按照它们要给顾客传达的感觉和感情可以自己创造一个商品的陈列方式，比如重复陈列，关联陈列，引人注目陈列等，突出陈列，直接展示，广告陈列。在第二章中，我将会一一对这些商品陈列的方式进行详细的解释。

如果在第一章和第二章中最重要的概念是商店设计和视觉营销，则有必要指出，本文的目的不仅是描述这两个方面。而且，商店设计和视觉销售就是“视觉销售”这个新的零售战略前提。按照店铺的类型，视觉销售的方式很不同：在奢侈品店的情况下，销售方式与普通商店（超市或多连锁店）的销售方式大不相同：实际上，在奢侈品店中，有一个特定销售协助。这个销售协助是指店员向客户要传达最佳，最难忘的店内体验。在这个情况下，“视觉销售”的作用是指用视觉营销作为与销售协助不可以缺的工具，该功能不仅帮助商店人员使用文字，而且还通过图像，显示和图形来销售商品。实际上，在第三章中还将分析视觉销售的作用及其对顾客，尤其是对中国顾客的作用效果。比意大利顾客相比，中国顾客，在购买产品的时候，因为文化差异等原因，他们所持有的态度并不与欧洲顾客相同。因此，因为商店的销售人员最好必备能与中国客户进行沟通的能力，所以一个意大利的公司或者零售商应该聘请说中文的意大利经理和说中文的店员，这样可以改善沟通并克服客户和卖方之间巨大的语言和文化障碍。在这方面，作为第三章的结论，将报道一位讲中文的商店经理和一位中国顾客之间的假设对话，目的是证明说同一种语言，代表着一项应被充分利用的基本优势。

总而言之，本次论文还有创建一个特定的汉英词汇表的目的，因此，第四章我将列出包括一个对店铺设计和视觉营销的汉-英和英-汉词汇表。我的词汇表的使用材料是汉语，意大利语和英语词典（其中汉语的词典，我最使用的是现代汉语词典，辞海词典，新编学生现代汉语词典，和英汉双解商业词典）。实际上，除了第四章的词汇表以外，这篇论文的语言为英文，这样国际读者更方便会了解论文内的信息以及在中国大环境下，经济实施的情况。这篇论文的作者查阅不同的资料，书，研究文件，网站，杂志，词典，文章等。这些资料的语言是英文，中文和意大利语（中文和意大利文的资料是由这篇的作者翻译的）。

Preface

The main themes of this paper deal with the fashion and the luxury industries, fields that are, in this case, strictly connected with the retail environment and the store management. The most important concepts in which the paper focuses on are the store design and the visual merchandising: for this reason, my thesis consists of four different chapters and it conveys to the reader a specific overview, from the description of the exterior and interior design of a retail store (in particular a luxury store), to the explication of the principal visual merchandising techniques used by managers to enhance sales and attract an international customer (in particular the Chinese customer).

For what concerns the first chapter, it immediately focuses on the design: in fact, one of the first phases in designing a shop refers to planning the exterior and the interior appearance of the store. For what concern the exterior design, in the first chapter the analysis consists of describing the main external elements of the building: the store signage, the location, the storefront and the window. In addition to this, this chapter will be also focused on the atmosphere that a store shall convey to its customers: it will be demonstrated how elements such as music, colors, illumination and scents (which are connected to the senses of hearing, sight and smell) can contribute to create different types of atmosphere, depending on their use.

The introduction of the store design is the basis that conducted my research to the exploration of the world of the visual selling: in fact, the different phases of the store planning and design are strictly correlated with the visual merchandising. In the second chapter, the analysis will be focused on explaining the role and the definition of this marketing science, describing the different techniques used to organize a store from an aesthetic point of view. In particular, it will be analyzed the concept of “in-store visual merchandising”, that refers to the process whose purpose is to attract the clients in the store, encouraging them to browse in some strategic areas to enhance the possibility to increase sales. The “in-store visual merchandising” refers mainly to the design of the store layout and to the product display, or product presentation. In this regard, the interior design usually comprehends the various types of store layout (grid layout, free-form layout, boutique layout), the types of furniture used to present merchandise (cabinets, tables, shelves, counters, mannequins) and the different modalities to display a series of products, depending on the strategy the retailers want to implement.

If on the first and the second chapter the focus was on the store design and visual merchandising, however, it is necessary to specify that the purpose of this thesis is not only to give a general description of them; indeed, store design and visual merchandising represent the precondition, the prerequisite necessary to introduce the development of a new retail strategy, which is called the

“visual selling”. Considering the luxury store, in this case the modalities of selling are very different from those of a common store (a supermarket or a multi-chain store): in fact, in luxury stores prevails a specific kind of sales assistance conducted by the shop assistant with the purpose of conveying the best in-store experience to the customer.

At this point emerges the function of the “visual selling”, which deals with using the visual merchandising as an instrument, related to the sales assistance, that helps the shop staff to sell not only by using words, but also images, displays and graphics.

Furthermore, following these assumptions, in the third chapter it will be analyzed also the role of the visual selling and the consequences that it may have on the customer, (in particular on the Chinese customer), that has a completely different attitude in purchasing products with respect to an Italian customer. For this reason, due to the necessity of the shop staff to be able to communicate with a Chinese client, it will be also underlined the importance for a company or a retailer to hire Chinese speaking managers and Chinese speaking sales associates, that could improve the communication and overcome the enormous linguistic and cultural barriers between the customer and the seller. In this regard, as the conclusion of the third chapter, it will be reported a hypothetical conversation between a Chinese speaking store manager and a Chinese customer, with the purpose of demonstrating that speaking the same language represents an essential advantage that should be exploited as much as possible.

To conclude, since the purpose of this paper is to create a specific glossary, the fourth chapter consists of a Chinese- English lexicographic collection based on the principal lexicon that belongs to the fields of store design and visual merchandising.

Chapter 1

The retail store: the exterior design

1.1 What is store design?

When planning the creation of a store, there are to be considered many factors and variables, in order not to lose the initial idea or project that the store's owner has in his mind from the beginning. In this chapter, the words "store design" do not have to be misinterpreted: in fact, it is important to specify that this expression does not deal only with the aspect of the construction and the architecture of the building. When thinking about the creation of a store, people usually take into consideration just the mental work of an engineer (who draws the project), and the physical work of the bricklayers that have the role to build a structure from scratch. Even though what given above respects the truth and the reality, it is likewise true that in planning the design of a store it should be given consideration also to the work of the personnel of the company, that has to ensure that the store they have to project will reproduce the vision of the company itself, in line with its mission and its unique selling proposition (the unique selling proposition deals with the principal value and offer that the company wants to share with its customers)¹.

The aspect of the construction and the internal and external design are equally important: the design not only refers to the internal atmosphere or the predisposition of objects inside the store, but it refers also to the organization of external elements such as the window, the storefront and the signage. How an engineer or a constructor can know the ways in which a company wants to represent itself? This is the question to take in consideration when talking about store design. According to these assumptions, it would be useful to give some definitions of this term to better understand its meaning. Just to compare, there will be explained two definitions: the first approach demonstrates that the retail design of a store consists of more elements combined together, with the purpose of reaching an equilibrium between the exterior design and the types of products that the company wants to sell:

¹ Unique Selling Proposition (USP): the unique selling proposition is the instrument with which the company defines the motivations that would convince the customer to prefer its service with respect to the other companies. This concept has been introduced by Rosser Reeves, that was the director of an advertising agency in USA in 1960: he specified that the USP deals with the possibility for a company to offer a unique service to the consumer, a particular benefit that the competitors cannot provide (Kippenberger, 2000).

Retail store design plays a crucial role in communicating a brand image to consumers (Barry & Ward, 2005) and providing an environment that customers wish to visit. Store design and products or services need to be compatible, in order to form a consistent image, as part of an effective marketing mix (Goworek & McGoldrick, 2015).

The second definition gives a clearer explanation of the whole concept: “Store design unites all aspects of visual merchandising: window display and interior design as well as fixtures and fittings and lighting” (Morgan, 2016). From this extract emerges that store design and visual merchandising are complementary: even though they are considered different sciences belonging to different fields (design and marketing/economics), the first depends from the second one and vice versa.

Independently from the type, the principal aim of the store design is to “show a product to its best advantage” (Morgan, 2016). In other words, this new explanation allows to add two new elements: the ambience and the functionality. A product can stand out its beauty according to the place and the related atmosphere in which it is located.

1.1.1 Store design: a brand strategy?

If, on one hand, the first paragraph’s purpose was to introduce the theme of store design with some definitions, on the other hand, it is necessary to understand what are the pushing reasons for a company to design a new store from scratch.

The first reason deals with profitability: the possibility to improve sales in an international context could be the driving force that pushes companies to decide to create a new store. Indeed, according to other studies, companies usually think that designing a new shop could be a possible instrument that can help them in supporting and expanding the image of their brand. In other words, store design would have a real connection with a company’s desire to promote its brand on a global scale. To demonstrate this thesis, it is necessary to report four principal types of stores that, even though they have different characteristics, they explain the relationship “store design- brand strategy”:

- Flagship stores;
- Pop-up shops;
- Corners;
- Department stores.

Starting from the first type, flagship stores have a specific definition:

Flagship stores are those stores regarded as the pinnacle in the retail chain. They are usually large and located in high footfall, prestigious locations. They offer a full range of merchandise, with an emphasis on the more expensive, high quality and high fashion lines. The role of the flagship store is essentially about retail brand building and reinforcement rather than profitability (Varley, 2006).

What distinguishes the flagship store from a common store is its location (it is usually located on busy streets or shopping streets) and its product selection (much more window displays and in-store merchandise).



Figure 1: Exterior design of Dolce e Gabbana flagship store in Venice

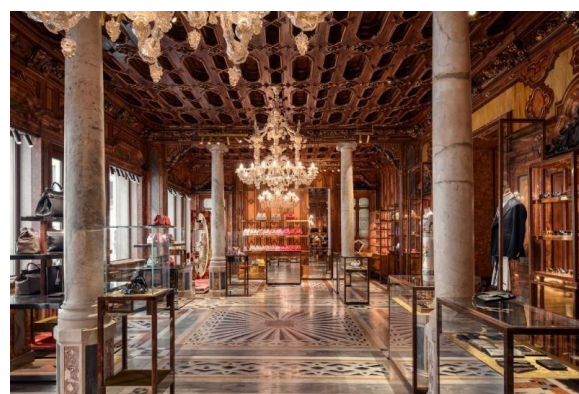


Figure 2: Interior design of Dolce e Gabbana flagship store in Venice

Besides the flagship store, also the pop-up shop is considered a strategic instrument for a company. The pop-up shop is defined as “a marketing tool to increase the brand identity outside the retailer’s traditional surroundings. As the name suggest, it appears for a limited time in a temporary space”

(Morgan, 2016). The main difference from the flagship store is that this type of shop has a temporary location, in fact, it can be defined as a small store inside the store, and it has mainly a promotional function.



Figure 3: Dior pop-up store in Beijing

Although they could be considered the same type of store, corners are different from the pop-up shops. Corners are mainly positioned in department stores, but they do not take the shape of a real shop, with its entrance and own spaces. It is, indeed, an open space where products of a brand are sold, and, for this reason, its purpose is to highlight and stand out specific items. They have not a temporary position and they are considered a strategic point of a shop (Chevalier & Mazzalovo, 2012).



Figure 4: Armani's corner

The last type of store is the department store, that, for what concerns the dimensions, is much bigger

than the corners, pop-up shops, and flagship stores. In the department store there is not a specific identification, because it can contain more types of small shops belonging to different companies or different brands. An example of luxury department store could be “La Rinascente” in Milan (Chevalier & Mazzalovo, 2012).



Figure 5: Department Store "La Rinascente" in Milan

This visual explanation demonstrates that stores have different structures, depending on the reasons for which they have been designed. This brief overview wanted to prove that even though the words “store design” seem to belong to the field of arts, architecture and graphics, there are indeed a lot of marketing strategies behind planning a store. However, independently from the type (flagship store, pop-up store, corner), almost every shop has its standard elements and it is necessary to report, explain them from an external and an internal point of view.

1.2 The exterior design

The exterior design has a strong communicative function since it can be considered as the first impact that the customer receives. When entering in a store, a good impression of the general atmosphere is the factor that pushes the client to browse inside and perhaps purchase something. Therefore, the role of the managers of the company is to attract the attention of the consumer and convey a specific image (Ebster & Garaus, 2015). The exterior design approximately consists of four elements:

- Location;
- Signs (Signage);

- Windows;
- Entrance (Ebster & Garaus, 2015).

1.2.1 The store location

The concept of location should be analyzed both from a financial and a geographical point of view. The geographical approach means that the design and the location need to be in line with the product and the merchandise sold in the store; indeed, for what concerns the financial point of view, retailers shall consider the advantages or disadvantages to choose a certain type of location and, for this reason, they should look at the possible financial return they could get from a strategic position. Retailers can behave in two different ways: they can choose a new location and design their store from scratch, or they can redesign an existing structure and modify it to obtain the result they want. It is necessary to underline that, in the first case, the retailer must ask for a permission to create a store from scratch: the authority that approves the construction of a building is called LPA (Local Planning Authority (Goworek & McGoldrick, 2015)².

Retail location is a difficult task that belongs to the field of the marketing strategies and it is considered as an element of retail marketing that could distinguish a company from its competitors. Thus, a retailer should follow a real process of different stages, useful to choose the best location for his new store. This process consists of three main steps: the analysis of the market, the analysis of the area and the assessment of the site (Zentes et al., 2007). The first step deals with identifying a specific region as the location of the potential store; the second phase is more specific, so it focuses on the evaluation of the restricted area chosen within the selected region, while the third phase deals with the assessment of the specific site chosen, examining its features and potentialities (Zentes et al., 2007).

For the evaluation of the location, companies, besides the managers' experience and competencies, can use some techniques: the "evaluation checklist" (Zentes et al., 2007), for example, allows the companies to choose the location according to the elements that could alter or enhance the performance of the shop. In this sense, every company would have its checklist, to which would correspond a specific strategy.

Another technique is the "analogue method" (Zentes et al., 2007), that allows the retailer to compare the new potential store location with other existing store sites; indeed, the "regression

² The Local Planning Authority is the public authority whose duty it is to carry out specific planning functions for a specific area. All references to local planning authority apply to the district council. For example, any local policy acts according to its national planning policy. Source: <https://dictionary.university/u/planningportal.co.uk>.

analysis” (Zentes et al., 2007) consists of hypothesizing the profitability of sales and the potential advantages that a location could provide. Last, but not least, one of the most important techniques refers, according to the law of gravitation, to the strategy of the “gravity models” (Zentes et al., 2007). The principle of spatial interaction is that “the aggregate movements of shoppers are positively related to the attractiveness of a store and negatively related to the distance from the store or other deterrence factors” (Zentes et al., 2007). In other words, the gravity models allow retailers to predict the results and the efficiency of their store location according to factors such as the dimension, the distance, the density of people and its distribution (Zentes et al., 2007).

To summarize, when deciding the location, there must be taken into consideration several principles:

- The location of the shop must be in line with its retail business;
- Managers should deeply analyze the location in terms of traffic (crowded places are a plus);
- The strategic position and the rental cost of the shop should be proportioned (it means that, if the company finds a perfect location but the rental costs are extremely high, then it will not be convenient to choose that site) (Ebster & Garaus, 2015).

1.2.2 The store signage

There are several principles to follow when developing a signage system: according to the classification of Ebster and Garaus, it is possible to find the following features:

- “Visibility”: signs need to be clear and visible. It is important to let the signs speak to the customer, so they must be positioned at the right height, in order not to lose the attention of the client;
- “Quantity”: the less the better. Positioning signs and graphics in the shop means giving the right information to the client; however, signs should be installed when needed (too many graphics could distract the customer);
- “Legibility”: it refers to the font used for the signs, to make them as legible as possible (the Sans- Serif font is preferred, using a mixture of capital letters and lower-case letters). The legibility principle deals also with the type of color used for the signs; dark colors in a light background are preferred.
- “Intelligibility”: not all the customers belong to the same nationality, for this reason, it can happen that signs could be misunderstood: to overcome the problem, it would be useful to associate words with images (Ebster & Garaus, 2015).

When talking about signage, it occurs to specify that the term “sign” can deal with all the types of graphic used inside a store to help the consumer orienting himself into the different areas (Varley, 2006). A type of interior sign that respect all the four principles described could be the store map, the map inside a shop, that helps the customer to understand where he is in a specific moment (this type of map is positioned in a strategic point and it usually combines written font (“You are here”) with the images of the different areas of the store (Ebster & Garaus, 2015). “Signage is required to help customers locate the merchandise they are looking for” (Varley, 2006).

1.2.2.1 The fascia

For what concerns the exterior shop’s sign, it is necessary to specify a technical element, which refers to the exterior signage of a store: the fascia. The fascia deals with the first impression for a customer and it has the role to represent the core values of the store and to catch the attention of the pedestrians.



Figure 6: Hermes store’s Fascia

There are several types of fascia (shop signage):

- Rooftop signboard: signboard positioned as a billboard on the rooftop to make the customer able to see it from a relative distance;
- Front signboard: it is installed on the front of the chain store, and it is used to represent the scope of the business, the trademark and the name;
- Side signboard: it refers to a sign that is not located on the front of the store but on both sides of the store, more visible by the pedestrians;
- Roadside signboard: it is a signboard placed on the pavement, in front of the shop, useful to increase the attractiveness of the pedestrians. It could be represented by a mascot or a mannequin;

- Wall signboard: to maximize the decoration of the external wall, it is used a wall signboard in which it is written the name of the shop (Tang, Deng 2017).

According to what given above, every kind of company or brand, depending on its strategy, can create an alternative type of sign and choose the most convenient position according to the store's location.

1.2.3 The storefront

The meaning of the word “storefront” cannot be inferred by the word itself because it can lead to problems of misunderstanding. At first, this word could be defined as the principal door of a shop; however, it is necessary not to give a concrete definition of the term, because it does not allude to a specific object, but it refers to the moment in which a customer finds himself directly in front of a store. In fact, the storefront is defined as “the one contact between the shopper and the merchant” (Green, 2001). In other words, it has the role to give an impression from outside to the customer that, from the first seeing, can look at the different offers of the shop and decide whether entering or not. Each company or owner of a store has the possibility to design the storefront, with the purpose to decide the level of distance with the customer. There are different types of storefront: open storefront, completely closed storefront, and semi-closed (semi-open) storefront.

1.2.3.1 Types of storefront

The storefront can be divided into open storefront, completely closed storefront, semi-closed (semi-open) storefront.

- Open storefront:

The open storefront does not have a physical element separating the street from the store (Green, 2001). This type of storefront can have both positive and negative aspects: on one hand, it can be easier for a customer to enter, due to the non-presence of barriers (psychological barriers). On the other hand, the relative freedom of the customers to go in and exit from the store whenever they want, arises a problem of profitability for the company, due to the less control of the flow of the clients (Ebster & Garaus, 2015).



Figure 7: Open Storefront

- Completely closed storefront:

This type of storefront represents the opposite of the open one; here, there is a real barrier between the entrance and the customer, that, for this reason, could be less attracted to enter in (Green, 2001). Probably, who designs this type of store wants to convey the idea of intimacy, privacy, and distance from those types of customers who do not belong to a specific social class (this can happen frequently in luxury stores). From a completely closed storefront is difficult for the customer to understand the selection of merchandise and the relative information about the products sold.



Figure 8: Completely closed storefront

- Semi closed (semi-open) storefront:

The semi-closed or semi-open storefront can be considered similar to the open storefront; however, it is defined as “a type of entrance where accessibility is still good, but a window display can be created”(Varley, 2006), with the purpose to catch the customer’s attention. In this way, the

customer will be able to look at the visual display of the window from the street (Liu, 2013).



Figure 9: Semi-closed storefront

1.2.4 The window

The window, compared to the storefront, is the most important element of the exterior design of a shop. When talking about displaying products, it is necessary to distinguish the product display and the window display: they both take care about the visual presentation of objects, but each of them has a different approach. Product display presentation means arranging the objects inside a store, in a shelf for example, or in a cabinet; indeed, window display refers to the use of the window as the instrument for the product presentation: “*chuchuang chenlie zhuyao shi zhi liyong dianmian chuchuang chenlie zhanshi shangpin*” “橱窗陈列主要是指利用店面橱窗陈列展示商品” (The window display refers to the usage of the window to represent products) (Liu, 2013).

For some aspects, window design and storefront design are strictly correlated, and their principal role is to give a first impression to the customer; actually, these two elements are both located in the same optical level of the store: the entrance. Due to their complementarity, when designing a storefront, it comes naturally to plan and design also the window. According to Morgan’s classification, it is possible to distinguish among several types of window:

- “Closed window”: it can be compared to a room: it consists of a large panel at the front, and back walls on the side, but it does not show the interior of the shop. Who designs this type of window has the purpose to capture the attention of the customer from the street and invite him to browse in the store (Morgan, 2016);
- “Open-back window”: this type of window is similar to the “closed window”. However, the “open-back window” gives the possibility to see the interior design of the shop from

the street. Due to the possibility of the customers to see from the street, these types of window are more difficult to manage when dressing the mannequins (Morgan, 2016);

- “Angled window”: window which is “angled back to the entry” (Morgan, 2016);
- “Corner window”: as the name suggests, the window “wraps around a corner” (Morgan, 2016), and it is located at the junction of two streets to allow pedestrians to see it from different sides;
- “Arcade window”: with respect to the angled window, in this case “the door is set back from the window” (Morgan, 2016); this type of window consists of creating a “lobby entrance”, a recessed entrance that consists of several window displays that lead the client to the main door of the store. This technique allows the retailer to show the customer as much merchandise as possible before entering in the shop;
- “Showcase window”: this type of window is smaller with respect to the other types, and it is used mainly to display luxury products, relatively expensive goods as for example jewels, bags, or shoes (Morgan, 2016);
- “No window” (Morgan, 2016).

If, on one hand, there were described the different types of window from an architectural point of view, on the other hand, there should be analyzed also the window types according to their visual display. The question is: how retailers work to obtain an efficient window? Do they follow any guidelines or visual principle? The following paragraph will describe how the planning phase works.

1.2.4.1 Window planning and display types

When planning a window, managers often start by thinking about the content they want to convey by using a specific display arrangement. Therefore, the point is to provoke an emotional effect on the people that, from the street, can put the attention for a while on the window, trying to infer the content of the history communicated. The instruments used to achieve the emotional effect can be the colors, the textures, the shape of the mannequin or the position of the props. The installation process of the window follows some rules that have to be respected: besides the arrangement of the merchandise (that can be grouped to form the shape of a pyramid or grouped by repetition of items), the most important elements are the “eye level” (Morgan, 2016), also called focal point, and the “optical balance” (Morgan, 2016). The eye level deals with a type of presentation of the products that are arranged and positioned on the center of the window, at the right height to perfectly catch the customer’s attention. Such a specific symmetry needs to be achieved also with the

predisposition of the items in the floor of the window, that should be equilibrated and balanced (Morgan, 2016).

The term balance refers to the optical and aesthetic equilibrium that should emerge from the presentation: “correct balance is achieved when the presentation shares equal optical weight” (Morgan, 2016). There are two different types of balance: formal and informal balance. The first one, also called symmetrical balance, refers to the usage of the same items arranged in the window display; the second one, also called asymmetrical balance, refers to the strategy of a manager to use different objects and try to combine them to achieve optical weight (Morgan, 2016).

However, before planning the window arrangement, retailers should keep in mind the main theme of the window. There can be distinguished two types of windows displays: seasonal displays and thematic window layouts (displays).

- Seasonal displays refer to the seasonal changes that determine the display of a product. In the late winter, windows will be displayed with sweaters and cardigans; on the contrary, summer clothes such as sandals, hats or t-shirts will be displayed in the late spring. To give some examples, a colorful window with a background representing the sun and the sea, formed by mannequins wearing t-shirt, jeans and sunglasses could convey the idea of summer and could promote the new spring-summer collection of the new year. In that case, the managers prepare the window design knowing that it should be a seasonal display, used temporary for the summer. Since seasonal displays play the role of “seasonal promotion”, the displays should be also arranged one month before the arrival of the new season to introduce to the customers the new collection on time;
- Thematic window display/layout: the thematic window display or layout arranges related products with a specific theme of a certain event. The thematic display includes lots of subcategories, depending on the type of the event celebrated: festival display (“*Jieri chenlie*” 节日陈列), event display (“*Shijian chenlie*” 事件陈列), scene display (“*Changjing chenlie*” 场景陈列).

An example of thematic window layout could be a window designed for the Christmas period, from November to the end of December, or the arrangement of a window display for the Chinese New Year’s celebration:



Figure 10: Fendi's Christmas window display



Figure 11: Chinese New Year's Thematic window display

To sum up, window displays should precisely transmit the main ideas of the managers, that should follow the disposition received by their companies. However, there is another aspect to consider when describing the window display, that deals with the internal decoration of it. A window can

be filled up with two elements:

1. The props;
2. The mannequins.

1.2.4.2 Props and mannequins: the principal actors in a window

A prop is considered as an instrument to help to make the function of the merchandise understandable and clear. Therefore, its purpose is to reinforce the meaning of the message that the merchandise wants to communicate and to improve the decoration of the window; they are not on sale and they cannot be sold from the shop staff. Flowers, plants, cans, plastic food are the principal types of props. In order to use them efficiently, there are some principles that should be considered:

- **Quantity:** the props need to be used accurately, without exaggerating or diminishing the quantity. In fact, too many props positioned next to the merchandise could distract the customer from the most important item in the window: the product on sale.
- **Matching:** props need to be used according to the context. For example, the props used in a supermarket will be different from those used for a luxury store: in the retail luxury environment, items like necklaces, bracelets, little bags can be considered as props (Ebster & Garaus, 2015).
- **Vicinity:** props should be positioned near the merchandise (Ebster & Garaus, 2015).
- **Substitution:** when arranging the props, it should be taken into consideration the fact that they must be changed constantly, depending from the types of window and the different marketing campaigns (Ebster & Garaus, 2015).

Most of the times, the element in which props are positioned is the mannequin. These are the symbol of the window display and they are the most efficient instrument to present the latest trends or a store's new collection. Nowadays, the mannequins of a luxury store take the shape of real people; their design is well structured, and their appearance is fancy, even if their historical background shows that, at the moment of their creation in 1950, they were not as fashionable as now. Another aspect that changed from the past is the location of the mannequin in the window: instead of being positioned in front of the window display, they can be positioned in a three-fourth perspective, to better catch the customer's eyes (Ebster & Garaus, 2015).



Figure 12: Three-fourth perspective mannequins

From this picture, besides the perspective of the mannequins, it can be seen the communicative effect that they want to convey. Planning a display with more mannequins gives a stronger impact to the entire scene. Furthermore, there are some advices to follow in grouping mannequins: they should be gathered in groups of two or three and just few of them should stand out in the window. According to the type of cloth, mannequins should occupy a different position: those wearing a skirt should be positioned in front of the window, despite those with trousers, which should be located behind (Morgan, 2016).

As for the props, also the mannequins should be kept clean and changed frequently whenever the company needs to promote a new collection.

1.3 Store atmosphere: an alternative type of communication using the senses

The retail atmosphere can influence the perceptions of a client, and it refers to the psychological effect of a customer when he visits the shop: the four dimensions that contribute to the atmosphere are the visual, aural, olfactory, and tactile dimension (Goworek & McGoldrick, 2015). More specifically, the sight can be evoked from the usage of different colors or light, while hearing deals with the possibility to listen to music. The smell refers to the usage of scents and fragrances, and the touch deals with the type of materials used to decor the shop (Goworek & McGoldrick, 2015).

The impact of the store atmosphere on the customer can change according to the emotions the client

feels from the moment he enters in. In other words, the more the customer is positive influenced by the environment, the more he will be persuaded to purchase a product. The psychological effect of store atmosphere has been analyzed by two psychologists, Albert Mehrabian and James Russel, that created the Mehrabian-Russell model, based on two different attitudes of the shopper: the approach behavior (the environment has influenced positively the customer that wants to buy and return in the shop), or the avoidance behavior (the emotional effect provoked by the store atmosphere made the shopper less interested on purchasing items)³. According to a scientific research,

Mehrabian-Russel model is based on the Stimulus-Organism-Response (S-O-R) paradigm, relating features of the environment (S) to approach-avoidance behaviors (R) within the environment, mediated by the individual's emotional states (O) aroused by the environment..[..]» (Donovan et al., 1994).

The M-R model has deeply analyzed the possible behavior of the customers inside a store; however, it is necessary to describe the specific role of the elements that contribute to the overall atmosphere: the music, the colors, the lighting system and the scents.

1.3.1 In-store music

Listening to music in a store can be a strategic instrument of persuasion. Obviously, choosing a specific genre of music for a store is related to the type and the target market of the shop itself: a common store, a grocery store will play for sure a different type of music rather than a luxury store. The interesting aspect is that what changes is not just the music's genre (rock, techno, classical, dance), but also the loudness, the volume of the music. The fast music conveys a sense of energy and dynamicity, so it is useful to speed up the customers' movements; on the contrary, slower music has the opposite consequence (Goworek & McGoldrick, 2015). In the case of the luxury stores relaxing, slow music is the perfect instrument to make consumers spend good time in the shop; it appears elegant and confers a sense of superiority with respect to the other genres. The soothing music is comfortable also because, besides the fact that it facilitates sometimes the recall of information on the customer's mind, it also allows the oral communication between the clients and the sales assistants, avoiding problems that could emerge by playing fast, loud music. What is more, slow music allows a luxury store to keep away a type of target that is not well-accepted (for

³ The Mehrabian Russel model is the most famous model that argues about the consequences of the physical environment on the consumer's behavior: the model states that emotional perceptions are considered as the principal mediators in the relationship between environmental stimuli and human behavior. Following this assumption, the physical environment affects an individual's emotional state (Liu, Jang 2009).

example the kids, because most of the times they do not have the possibility to purchase a luxury item and, entering in the shop, would just mean for the company losing a possible sale) (Ebster & Garaus, 2015).

The other aspect to consider deals with the different modalities to play music in the store. The first possibility is playing music with a simple radio station, using a common channel: however, this is not recommended at all, because the general channel could also transmit the advertising, the promotions and the publicity of the competitors. The second possibility, which is more comfortable, refers to the purchase of a specialized CDs: this instrument is very flexible, because salesperson that work in the store can decide which music they want to hear and play. The last possibility, to conclude, can be considered as an evolution of the second one, because it consists of a personal in-store radio station, in which, besides the music, there can be broadcasted news about the store and the retail company, with its relative promotions and discounts. Unfortunately, there is a negative aspect of the in-store radio station: it is the most complex and structured mean of communication and, for this reason, it has very high costs. It is, however, strongly advised for multinational and international companies with multiple chain stores (Ebster & Garaus, 2015).

1.3.2 The role of the colors

Colors deal with communication: they are used to enhance the visual sense of the customer and to decide the decoration of the exterior and the interior design of the shop (walls, shelves, counters, cabinets) (Goworek & McGoldrick, 2015). However, they are also a good instrument that allows the retailer to plan a good visual presentation of the merchandise (for example, when preparing a visual display, managers can choose to group the products according to the same color matching principle (products of the same color) or to the color contrast principle (black and white)) (Morgan, 2016). Almost all the colors have a symbolic meaning; in other words, they have a semiotic function and each of them evokes a sensation⁴. To give some examples, the white color conveys purity, refinement, while the black one conveys negative associations but also elegance and power (that's the reason why most of the times luxury companies decide to choose the white or black as the dominant color of their store). Furthermore, it is necessary to distinguish among cool colors and warm colors: the first ones are associated with the blues, greens and white, while the second category

⁴ The principal concept of semiology is to explain the role of signs, establishing how the meaning of signs is produced and the different modalities in which they convey a specific meaning. In this case, the semiology applicated to the role of colors notes that colors can also be organized according to the logical rules of expression and content. Expression deals with the visual aspects of colors; in fact, color wheels visualize colors organized by their visual relationships. To give an example yellow, orange, and red convey warmth, while blue, turquoise, and green represents coldness (Kauppinen-Räisänen & Jauffret, 2018).

includes reds, pink and oranges. In the retail environment, it is suggested to use warm colors, for example yellow or red, to obtain an efficient result; however, this is not the only aspect to consider. The retail psychology is more complex than how it seems: a company should also choose the dominant color thinking of which could be the consequences on the customer's mind. Recent studies show that the grey color is the most negative mean to represent a shop: even though it is exclusive and gives the idea of elegance, from a psychological point of view it is the worst color to use in retail (it conveys a sense of closure, claustrophobia and oppression and, for this reason, it would not encourage the customer to buy). Other colors to use with attention are the red and the blue, because both have negative and positive aspects. Blue colored stores are often preferred, and they are evaluated better than the red-colored stores (they have a less favorable store evaluation); nevertheless, a red-colored store intensifies the impulse buying (Ebster & Garaus, 2015).

The choice of the color is a difficult challenge because the company must look at multiple factors. Obviously, colors are full of a cultural meaning, depending from the society and the tradition of a country. For this reason, companies that want to expand their store chain abroad, need to consider also the cultural differences when planning the design of their shop: an Italian brand that wants to enlarge the chain of its shops in China needs to consider that, maybe, there could be a change in the choice of the dominant colors (for example, contrarily to the Italian country, in China the white color represents the symbol of death).

1.3.3 Scents and fragrances

Nowadays, many retailers choose to differentiate themselves using scents in their store: their purpose could be to catch the client's attention with real scents, adopting the strategy "smell to sell". Even though this practice is becoming more and more famous, it is still considered as an unexplored science for many companies; nevertheless, recent studies show how the usage of scents in a store has already become a marketing strategy with the name of scent marketing⁵.

To give some examples, different types of scents convey multiple types of feelings: the lavender, for example, transmit a relaxing sensation; the chocolate conveys romanticism, the peppermint enhances the productivity and stimulates the customer. Fragrances are used according to the type of environment in which they are released: if in a grocery store or in a bakery the sense of smell comes directly from the food, in clothes stores retailers need to be careful in choosing a fragrance that almost all of the people like, without exceeding in the dose. An important advice for stores is

⁵ The potentiality of scents has been discovered recently. In the retail environment, retailers have become more and more aware of the function of scents: they are useful to differentiate brands and different products in a store and they can also enhance the customer's satisfaction level and sense of happiness inside the shop (Krishna, 2009).

to release scents in the whole ambience rather than product by product (more scents in a closed environment could release a mixture of fragrances and create a bad smell). Investing on scents represents the retailer's willingness to penetrate in the human psychology: most of the times, the fragrances allow the customer to link a smell with a memory or past experience, creating a positive feeling in his mind and stimulating him to browse in the shop longer. Putting scents in a luxury store, for example in the women department, could be a mean to improve sales and encourage women to purchase. This positive influence on the consumer behavior can be obtained if the scents are combined well with the products: fragrances need to release a message in line with the items inside a store.

The company "Abercrombie & Fitch" is an example of a retailer that uses many strong and powerful scents in his store as a marketing strategy. The strategy this brand is carrying on is called "the billboard strategy" because the scents chosen by the retailer act on the customers as a "billboard", that allows him to comprehend the spirit and the aim of the brand. Abercrombie is not the only company using scents: retailers like Nike showed that using scents in a store increased the stimulation to buy by 80%. This means that scents can have positive effects in the retail environment, and it would be a low-cost solution that could be adopted by all the retail chains (Orvis, 2016).

1.3.4 The lighting system

Lighting can have different functions: it enhances the overall layout of the store, and it is useful for the customers to see clearly the merchandise and the window display from outside; nevertheless, lighting system can be used also to decorate the interior of a shop, trying to convey to the general environment a sense of energy, positiveness and brightness. For this reason, lighting has a communicative power: send a coherent message to the client (Varley, 2006); producing a good lighting system means matching it coherently with the overall environment.

The illumination has different purposes:

- The attractiveness, realized through the window's displays;
- Provide a coherent sales environment for the items sold: products need to be highlighted accurately to enhance their details. However, when highlighting the different types of merchandise, depending from the lamps used, there can be also a change in the color of the products. Light sources affect the color of the merchandise and can alter, modify the original one; this technique is called "color rendering" and demonstrates the interdependent

connection between light and color⁶.

- Facilitate the internal orientation of the customer inside the store and simplify the completion of a sale (if the store's areas are well illuminated, the customer can find quickly what is looking for) (Green, 2001).

1.3.4.1 Planning store lighting

Basically, a good lighting plan consists of many techniques and several types of lamps or bulbs. From the point of view of the interior atmosphere, it is possible to distinguish two types of lights: general (overall, primary) lighting and accent lighting (secondary lighting). Indeed, from a technical point of view, there can be distinguished many types of lamps: incandescent lamps, fluorescent lamps, LED lamps and HID (High-Intensity discharge) lamps. The analysis will proceed from general to specific, starting from the definition of general and accent lighting.

- General lighting (overall, primary lighting): the general lighting, called also ambient lighting, refers to a type of light which is used for the whole shop, with the purpose of conveying uniformity and linearity in the overall atmosphere; in fact, its function is not to highlight a special product, display or wall, but to convey a sense of coherence to the entire shop (Ebster & Garaus, 2015). For this reason, general lighting is also considered as a direct lighting system;
- Accent, Focal, Secondary Lighting: for definition, accent lighting is “the use of lighting to emphasize displays or merchandise units” (Morgan, 2016). This type of illumination usually is produced through decorative objects that can partially illuminate a specific product, such as sconces and chandeliers. Obviously, the size of the “secondary lamps” is small, since their role is to highlight a specific item: spotlights, reflectors and small bulbs are the principal instrument of secondary lighting.
- Fluorescent lighting: this lighting fixture has two advantages. The first one refers to the cost of installation, which is quiet low with respect to the other fixtures, while the second one deals with its power, energy, and capacity. Its life cycle is very long proportioned to its initial cost (they can last from 9000 to 20000 hours). To give a principal definition,

⁶ Color rendering deals with the effect of a light on the color appearance of objects by conscious or subconscious comparison with their color appearance under a reference illuminant (Sandor & Schanda, 2005).

fluorescent lamps are

Glass tubes coated on the inside with phosphor, and filled with a low-pressure, inert gas and a small amount of mercury vapor. Inside each end of the tube are electrodes that act as terminals for an electric arc, which excites the atoms of mercury vapor to release ultraviolet radiation, which in turn activates the phosphor and emits visible light (Green, 2001).

According to what given above, the installation of this type of lighting is not easy and it proceeds in a very specific way. By the way, fluorescent lamps are usually nondirectional and they are very efficient from the brightness point of view: they require much less energy than the incandescent lamps (the 80% more or less) (Green, 2001).



Figure 13: Fluorescent lamp

- Incandescent lighting: Incandescent lamps “consist of a wire filament sealed in a glass bulb containing an inert gas or enclosing a vacuum. When an electrical current is passed through the wire, it heats to the point of incandescence and emits light” (Green, 2001). Their light can be diffuse or directional with respect to the fluorescent lamps, and, for this reason, they are more flexible and allow the retailers to position them in the most visible focal point to highlight the merchandise. Furthermore, they produce from 17 to 22 lumens per watt, with respect to the fluorescent ones, which produce 58 to 100 lumens per watt. Although they are known for their directionality, flexibility, and their ability to release shadows, they are less powerful, they use more energy than other lamps and their maintenance is quite complex due to the frequent replacement of the bulbs (Pegler, 2011).
- High-Intensity Discharge (HID) Lighting: HID lamps can be considered as a tool for the overall atmosphere of the store. For what concerns the brightness, they have similar aspects with the incandescent lamps, but they are also known as an alternative instrument to replace the effect of the fluorescent lamps. They comprehend subcategories such as the metal halide

lamps, that are considered as an extension of the HID lighting fixtures: they can produce bright rays and lights, but they enhance the production of heat and they need specific fittings (ballasts) to be regulated (Pegler, 2011).

- LED (Light-emitting Diode): this type of lighting fixture is quite new, and it is becoming more and more popular for its life expectancy, its practicality, adaptability, and dimension. LED lamps differ from the incandescent lights because they do not need a filament to produce illumination; in fact, the electricity flows into a chemical compound that creates light. This type of light has a real long life (from 30000 to 100000 hours), it is durable, and it does not consume too much energy. It is well appreciated because of its “green” function: in fact, it is recyclable and does not present toxic elements (Pegler, 2011).

1.3.4.2 Using light in luxury stores

The position of the lighting fixtures needs to be studied accurately. In a window display, for example, lights should be installed according to their colors: white, bright lights should be focused on the merchandise, while colored lights should have the function of frame and background of the entire scene (so they should be positioned on the props or mannequins). Furthermore, to get a better result, lights should not bright the window display directly, but they should be positioned on the top of the window, so that the lighting effect can be diffused gradually upside-down. After setting up the window, managers should pay attention not to show the electric wires on the whole display, because they could make the window less attractive and superficial; moreover, since displays are very expensive, the shop staff, at the time of closing, should turn off the lights (Pegler, 2011).

In a luxury store, there are some recommendation in using lighting fixtures, even if the best solution would be combining all the types of lights described above to transmit a sense of dynamicity and heterogeneity. However, low illumination and warm tones are preferred, with a high percentage of color rendering (that is the effect that lights can confer to merchandise). The most used lamps are the sodium lamps and the halogen ones, that belong to the categories of the HID (High intensity discharge) and the incandescent lamps (Tang, Deng 2017). Their principal function is to release their brightness in the merchandise collection and focus on the product itself. (Tang, Deng 2017).

Chapter 2

An introduction to the visual merchandising: the store's interior design

2.1 Visual merchandising: origin and development

The science of visual merchandising developed rapidly in the retail environment: in the past, the first people that started using the visual merchandising techniques were the owners or the founders of the shop, that tried to exhibit their products directly on tables in front of the street, with the purpose to allow people to recognize at first impact the kind of products sold and to prove that their store was open to the public. In the past, the stores were not as visible as now: unfortunately, there wasn't a real, specific design of the shop, but all of them had more or less the same fixed structure, with a type of entrance that consisted of a standard door (there wasn't much possibility to plan the design of the storefront choosing from an open storefront, closed or semi-open one). This kind of circumstance was very popular in the 80's; however, one of the most important year that changed the role of the "basic" visual merchandising has been the 1840 (Morgan, 2016). This year has been fundamental because of the increase of technologies, that represented a general development that influenced the field of visual merchandising. In particular, at that time, it was allowed the production and distribution of high-quality materials, for example the panels of glass, and this fact permitted retailers to start designing a real window display, not just exhibiting products to make the store recognizable, but creating a "theatrical, scene display" that could stimulate the sight and interest of customers. (Morgan, 2016). From this brief introduction, it is possible to delineate two different periods: in the first one, until 1840, the merchandise sold in a store was not connected with the design of the shop itself; this means that the principal purpose was selling without trying to create an harmonious atmosphere (Morgan, 2016).

However, in the second phase, after 1840, it emerged slowly the conception of a visual merchandising that protracted until now, defined as "an art form, creating a statement and provoking a reaction" (Morgan, 2016). As what stated before, the concept that emerged in 1840 continues to have a strong impact in our lives, but, what implemented and made this theory stronger and able to be diffused all over the world was the year 1900, in particular the 20's. The year 1920 was a period in which the art and fashion's fields gained importance also from a social point of view: in fact, it was the period of the Art-deco, that consisted of years of explosion and creativity for what concerns the arts. Regarding

the product presentation's modalities, these years were signed by some innovations: the runway and the mannequins. The runway started to be considered as a tool, a prop useful to exhibit the retailer's creations (Morgan, 2016).

In this sense, it is possible to comprehend that during the various phases of the development of visual merchandising, the window obtains a precise role of propaganda. The publicity and communicative functions of visual merchandising were possible also thanks to the development of technology in 1990, in which companies like Prada and Gucci decided to promote their brands by using models' photographs on the window display.

The instruments described above represent the tools used from visual merchandisers during the time, but visual merchandising obviously not only deals with the window and the exterior design. Nowadays, planning an alternative window is common, and cannot be considered as an innovative decision used by retailers: the majority of the multi-chain stores have its specificity, also for what concerns the design of the window, and each of them has its particular traits. What is more, in these last years has grown the customer's willingness to buy from home, online: enhancing the online channels represents for a company the possibility to increase its profitability, but it has also the disadvantage of being an instrument that compete with the normal selling experience in-store. For this reason, a visual merchandiser should both take care about the window display (exterior of the store) but also to the interior display, trying to demonstrate that shopping inside the store has much more positive aspects than doing it from home. Contrarily to the previous chapter, this one will be focused on the types of interior layouts that a visual merchandiser can choose, including the types of products' displays according to the colour, the size or the style (Morgan, 2016).

2.2 In-store visual merchandising

The visual merchandising can be defined as the set of marketing activities of the store: this means that this science consists of the visual communication strategies implemented by managers or retailers that want to enhance the profitability of a shop and the attractiveness of the exhibition displays. In this way, they can maximize the customer's satisfaction during the selling process (Castaldo & Mauri, 2017). As it can be understood from this first definition, the visual merchandising is used by companies with the purpose to make more profits; in this sense, it is necessary to confirm that visual merchandising (VM), or merchandising presentation, is "an efficient means of substantially increasing business and sales" (Colborne, 1996). However, recent studies demonstrate that, contrary to the past, the science of visual merchandising is playing the role of protagonist when designing a store: furthermore, besides its communicative function and its ability to enhance incomes, the visual merchandising represents the mean to build, from the beginning, a positive image of a company and

its relative brand (Castaldo & Mauri, 2017). This last definition of the science is mostly adopted by multinational companies, whose purpose is to expand internationally and being recognizable abroad, always maintaining their “cultural traits” and peculiarities.

After the explanation of some basic definitions of the whole concept, it occurs to summarize in brief the different types of visual merchandising; while elements such as the storefront, the window and the signage can be considered as external elements of the shop, when talking about interior displays, exhibition spaces, equipment and furniture layout, we refer to another type of visual merchandising, called “in- store visual merchandising” (Morgan, 2016). In store visual merchandising “is the process used to lead customers through a shop in a logical order, encouraging them to shop at designated points and, hopefully, to make a purchase” (Morgan, 2016). This definition refers to the “logical order” in which the customers should be oriented once inside the store; however, it occurs to mention also the “strategic order” that the customer should indirectly follow according to the company’s strategy. An example of this last concept could be organizing the interior layout of the shop in strategic areas, with the purpose to emphasize a set of products and to arise the possibility that the customer will buy.

2.3 The interior design of a store

The most important function of the layout is to find a balanced equilibrium between the number of products sold in the store and the number of people browsing in the different areas. In designing the layout, managers need to be careful to the details, since the simplest mistake could alter the organizational architecture of the entire shop. The layout has numerous characteristics: among the principal ones, it can simplify the flow and circulation of people, it can encourage people to browse in all the departments and different areas, it enhances the impulsive purchases and it balances the space, according to the customer’s personality and necessities (for example, there can be distinguished spaces dedicated to the socialization and areas reserved to people who need privacy). Additionally, the layout’s purposes are not just oriented towards the customers; indeed, a balanced store layout can also improve the working environment and the stock replenishment, control and promotional activities (Zaghi, 2018).

In planning the interior design of the store, visual merchandisers need to consider some factors: the people and the arrangement of products. In other words, they have to plan a coherent atmosphere to let the customers gradually get in touch with the variety of products, without making them feel uncomfortable or annoyed.

Managers should focus basically on three types of layout: according to the classification of Sandro Castaldo and Chiara Mauri, the layouts can be divided into:

- The equipment layout;
- The merchandise layout;
- The display layout and the relative exhibition techniques (Castaldo & Mauri, 2017).

2.3.1 The equipment layout

For definition, the equipment layout deals with the organization of the selling areas and the different modalities of disposition of the equipment that, according to the standard chosen by managers, can influence the flow of people (Castaldo & Mauri, 2017). The arrangement of the equipment in a store can follow three principles: the grid layout, the island layout (also called free-form layout) and the boutique layout (also called shop-in the shop layout).

2.3.1.1 Grid layout:

The grid layout “contains long gondolas of merchandise, and aisles in a repetitive pattern” (Levy & Weitz, 1998). This type of layout arranges paths and aisles in a rectilinear, straight way (Castaldo & Mauri, 2017). For its monotony and ability to contain an enormous variety of merchandise through the shelves, the grid layout is mostly used in supermarkets and grocery stores. The shelves positioned for a grid layout are not normal shelves; indeed, they have a height of more or less 180 cm and they can contain several products due to their dimension (the shelves comprehends at least five levels in which the store personnel can position products). This structure has both advantages and disadvantages: for what concerns the advantages, the grid layout efficiently uses the space in the store and it is also efficient for what concerns the maintenance costs, since the shelves are long-lasting, very resistant and focus more on the functional benefit than the exterior appearance (this is why the grid layout could not be used in a luxury store). Costs can decrease also because the fixtures used for the grid layout are the same; in fact, they are positioned in a repetitive way and do not differ each other (Levy & Weitz, 1998). In conclusion, this layout is also efficient for its “standardization”: due to the shelves that create a straight path, products are visible, and customers do not have to orientate themselves in the shop. However, the grid layout has disadvantages: for example, it transmits to the customers the idea of statism, uniformity, and monotony, due to the same variety of fixtures and products positioned into the same place.



Figure 14: Helen Goworek, Peter McGoldrick (2015), Retail Marketing Management, principles, and practice, Pearson Education Limited.

2.3.1.2 Island layout (free-form layout):

For definition, the island, free-form layout is “a style of store layout where merchandise is grouped into clusters in the shop, so that customers can wander around and gain a good view of the products” (Goworek & McGoldrick, 2015). What the word “cluster” wants to communicate is that this type of layout “arranges fixtures and aisles asymmetrically” (Levy & Weitz, 1998), not following a specific geometrical order or symmetry. Obviously, contrarily to the example of the supermarket (grid layout), the island layout, due to its flexibility in terms of structure, allows customers to browse in the store without following a predetermined path; moreover, this layout is used mainly in small specialized shops or in the departments of big stores. The island layout has both advantages and disadvantages: the most important advantage is that, since it conveys the idea of being in a relaxing, peaceful environment, it stimulates customers to buy and it enhances the impulsive buying. (Levy & Weitz,

1998) However, regarding the potential disadvantages, the island layout can disorientate the customers, and it also diminishes the exhibition areas because the proportion between furniture and space is not balanced. Additionally, with respect to the grid layout, this layout is more expensive due to the higher costs for the design of the equipment and fixtures, which are different each other in terms of shape and structure (Zaghi, 2018).

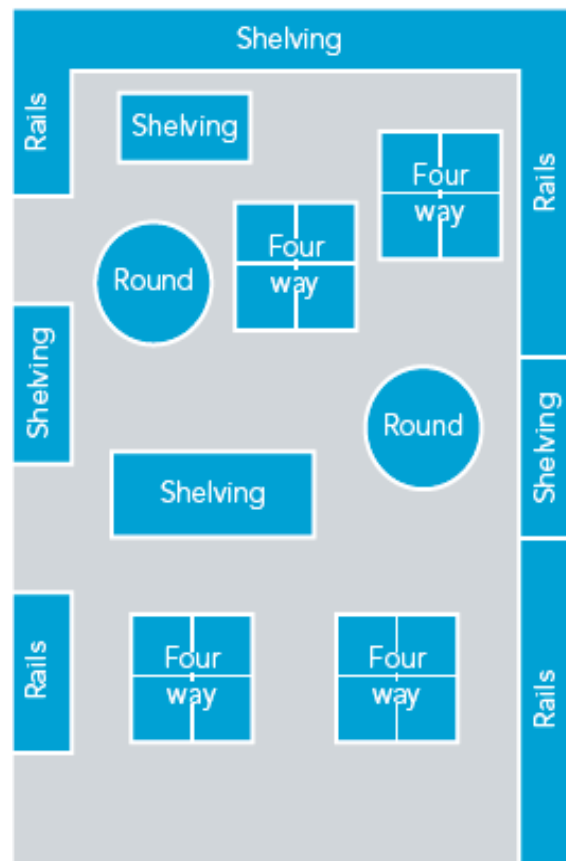


Figure 15: Helen Goworek, Peter McGoldrick (2015), Retail Marketing Management, principles, and practice, Pearson Education Limited.

This type of layout can be found most of the times in luxury stores or departments stores such as “La Rinascente” in Milan, that require high-commitment for what concerns the design and the ability of retailers to create an atmosphere that transmits the passion for details, elegance and precision.

2.3.1.3 Boutique layout:

The boutique layout (shop-in-the-shop layout) “is used to separate various types of merchandise sold in the store” (Ebster & Garaus, 2015). This type of layout is mainly used by retailers to highlight, underline a product or service by displaying it in a specific area, which is isolated from the rest of the merchandise. In fact, it consists of a “division of the space” into areas that appear well distinct from

the principal display and exposition. The “division of the space” consists of two types: the separation, in fact, can be total or partial. The “total separation” (Zaghi, 2018) leads to a consistent change of the overall layout and design of the store; in fact, the specific area that the retailer wants to isolate is enclosed by walls or windows, and it can have also a private entrance, with the purpose to convey the idea of “the shop-inside the shop”. In this regard, the disadvantage of the total separation strategy is that it could disorientate the client by creating a completely different atmosphere among the shop and the isolated area. On the contrary, the “partial separation” (Zaghi, 2018) consists of isolating a specific product or a new collection of a brand without upsetting, disrupting the overall atmosphere and layout of the shop; in this case, the area the retailers want to highlight is called “corner”. Last, but not least, the principal purpose of the partial separation is to isolate merchandise to strengthen its identity.



Figure 16: Helen Goworek, Peter McGoldrick (2015), Retail Marketing Management, principles, and practice, Pearson Education Limited.

Following these theories, it can be inferred that in the case of a luxury store, the grid layout does not represent the best strategy a retailer can implement. A luxury store needs the most a free-form layout or a boutique layout, that can be planned by a specialized architect or interior designer, with the purpose of creating a qualitative atmosphere for a client that wants to be well treated and have a unique experience.

2.3.2 The merchandise layout

From general to specific, besides the equipment layout, the merchandise layout is designed with the purpose of persuading the client to stay in the store as much as possible, trying to indirectly force him to visit the entire shop. The merchandise layout comprehends mainly three categories, that need to be described gradually, from general to specific: the first step deals with “the choice of the principal criteria of grouping products together in the departments” (Castaldo & Mauri, 2017); the second step refers to “the allocation of the departments in the exhibition spaces” (Castaldo & Mauri, 2017), and it is strictly connected with the third phase, which refers to the arrangement and the sizing of the individual departments.

2.3.2.1 Grouping products- criteria

One of the criteria adopted by retailers is the “product similarity” (Castaldo & Mauri, 2017), that consists of displaying products in “a sequence of departments according to the origin (ethnic products), the nature (dietetic products), or the way of preservation (frozen products) of the product” (Zaghi, 2018). Following this theory, the division is basically made according to the function and the type of use of the product (in the case of luxury stores, this criteria could refer to arranging products based on the texture and the materials; however, the product-similarity criteria is more used in grocery stores or supermarkets (dietetic products, snacks, frozen products). This model has the advantage of simplifying the programmed purchases of customers, that may enter in the shop and find immediately the product they are looking for (Castaldo & Mauri, 2017).

With respect to the “product similarity” criteria, the criteria of the “complementarity” (Castaldo & Mauri, 2017) deals with the impulsive buying: the aggregation of products is arranged by the retailers to enhance the possibility of additional purchases. In this criteria, the merchandise is not grouped by following strict rules, but it consists more on grouping different products that belong however the same category (for example, in large shopping malls it is possible to find the “entertainment area” that includes sub-categories of different products like the multimedia (computer, mobile phones), the videogames and information technology) (Zaghi, 2018).

The third criteria is the “price-criteria” (Castaldo & Mauri, 2017) that is based on “grouping different products according to the price range” (Zaghi, 2018), and it is mostly used when the store has promotions or it has a large quantity of products to put on sale. Following this classification, the “brand criteria” consists of displaying products by highlighting their brand (in a wall, in a shelf); this strategy can be adopted when, in a specific period of time, a particular brand influences the purchasing behaviour of the customers and represent the principal reason for which they buy (Zaghi, 2018).

Other minors criteria to group products in a store can be made according to the use, that prevail in groceries or home-based businesses (for example IKEA stores group together the instruments to use during the breakfast or the main objects to use for parties or special occasions), or according to the different lifestyle of people (this criteria look at the psychological attitude and the style of the customer, so it divides products by grouping them according to a classic, elegant, sportive, formal or informal style) (Castaldo & Mauri, 2017). Last, but not least, for the analysis of the criteria it is important to describe the target criteria, that prevails in clothing stores and groups the products according to the age or the genre of the potential customer (Zaghi, 2018).

This last type of criteria has been underlined because deals with the concept of “target marketing”: even though the target criteria represents just one of the potential criteria to group products, it is important to specify that each retailer should always implement, before planning the store layout, a marketing strategy that consists of the market segmentation, the market targeting and the positioning. A balanced marketing strategy that combines these three elements could be the principal solution for a retailer to enhance the profitability of his business. The marketing strategy consists for first of the market segmentation, that is defined as “the process of dividing a retail market into homogeneous groups” (Levy & Weitz, 1998). The market segmentation needs to be conducted according to a specific “retail market segment”, that consists of “a group of customers whose needs will be satisfied by the same retail offering because they have similar needs and go through similar buying processes” (Levy & Weitz, 1998).

This phase can be considered for a retailer the first step before the phase of the target marketing, that is defined as the science that is “tailored to specific desirable customers” (Colborne, 1996) and allows the retailers to plan, create their offer basically according to the potential needs of the clients. This analysis allows the company to build a brand identity by specifying from the beginning the type of customer the company wants to target (for example, a luxury store needs absolutely to implement a marketing strategy before thinking about the layout of the store because, depending on the market segment and the target chosen, the retailer will decide how to organize the product layout).

To conclude, another important phase of the marketing strategy refers to the positioning , that represents the last step: the positioning deals with “the design and implementation of a retail promotion program to create an image in the customer’s mind of the retailer relative to its competitors” (Levy & Weitz, 1998).

2.3.2.2 Allocation and sizing of the departments

After having chosen the principal criteria to group products in categories, the next strategy the retailer

needs to implement regards the allocation of these product-categories in the store. This obviously means that, positioning merchandise in the first floor or in the third one can have consequences for the store's profitability: allocating best-sellers, new collections, promotional products or easy-affordable products at the entrance represents a positioning strategy that can attract as much customers as possible. Another allocation technique can be created according to a gender distinction: it is already clear that women consider shopping as their favourite hobby, and the principal purpose of shopping is to find what they are looking for. They do not care about wasting time or energies to browse inside the shop and, unlike men, they can spend hours by moving from the third floor to the first one. For this reason, placing the man's clothing and accessories department at the entrance could be a strategy to facilitate their purchases, trying to fight their laziness (Zaghi, 2018). However, regardless this distinction, the entrance and the first floor in general should represent the most crowded areas in which the retailer allocates the merchandise to facilitate impulse purchases. The strategy of the allocation of products on the different areas of the store can be implemented only by focusing on the "hot zones" with respect to the "cold zones" (Zaghi, 2018). An example of hot zone can be, for example, the entrance of the shop, that can be defined as an area where the flow of people is higher (Zaghi, 2018).

2.4 The display

As the final point, proceeding from general to specific, this last paragraph regards the modalities in which a product or a set of products can be presented. Following this theory, the product presentation (product display) deals with "the way in which products are presented" (Varley, 2006): in this sense, the "display" should be considered as the "cinematographic representation" used by retailers to exhibit an object. (Zaghi, 2018). According to the classification of Zaghi, the functions of the display can vary and can have a psychological consequence (attract the client, make the customer feel emotions, keep him informed about the trends and the product's culture), but also a strategic purpose (enhance the possibility of programmed and impulsive purchases) (Zaghi, 2018).

2.4.1 Visual display according to the chromatic variation

For what concerns the display techniques, it is necessary to start to describe the modalities of displaying products according to the colour or to the way in which they are positioned (vertical and horizontal merchandising). The first technique can be defined as the "monochromatic colour assemblage" (Colborne, 1996), that consists in using the same colour to display merchandise. Obviously, the word "monochromatic" does not mean using just one variety of colour: in fact, this

technique can create contrast by playing with different tonalities and varieties of the same hue (that can be lighter or darker) (Colborne, 1996).



Figure 17: Max Mara's monochromatic colour assemblage

In this picture, the retailer decided to use the monochromatic technique by handling products according to their colour (black); this technique has the advantage to create an harmonious atmosphere in the store, conveying a sense of comfortability to the customers (Colborne, 1996).

On the contrary, the second technique used by retailers refers to the “colour blocking” (complementary colours technique) (Morgan, 2016), that deals with using opposite colours to create a visual impact to the customer. The colour blocking refers to the use of complementary colours which are opposite each other and, for this reason, can create discord towards the customer due to the chromatic inequality (matching the red colour with green or the yellow with blue) (Colborne, 1996).



Figure 18: Colour blocking

Besides the presentation according to the colour, a retailer can also choose among a vertical presentation of the products (vertical arrangement/ merchandising) or a horizontal presentation (horizontal arrangement/ merchandising).

2.4.2 The vertical and horizontal merchandising

The vertical merchandising “uses lines of products, running from the top to the bottom of the wall” (Morgan, 2016) and it is presented usually by using shelves or high walls. What distinguishes the vertical blocking from the horizontal one is that the vertical merchandising “follows the eye’s natural movement, from top to bottom” (Levy & Weitz, 1998).

On the contrary, in the horizontal merchandising, the merchandise is positioned horizontally in rows: this technique is less used because it forces the retailer to position products strategically, putting the best sellers at the customer’s “eye level”, and positioning the less attractive products at the bottom levels of the fixture (Morgan, 2016).

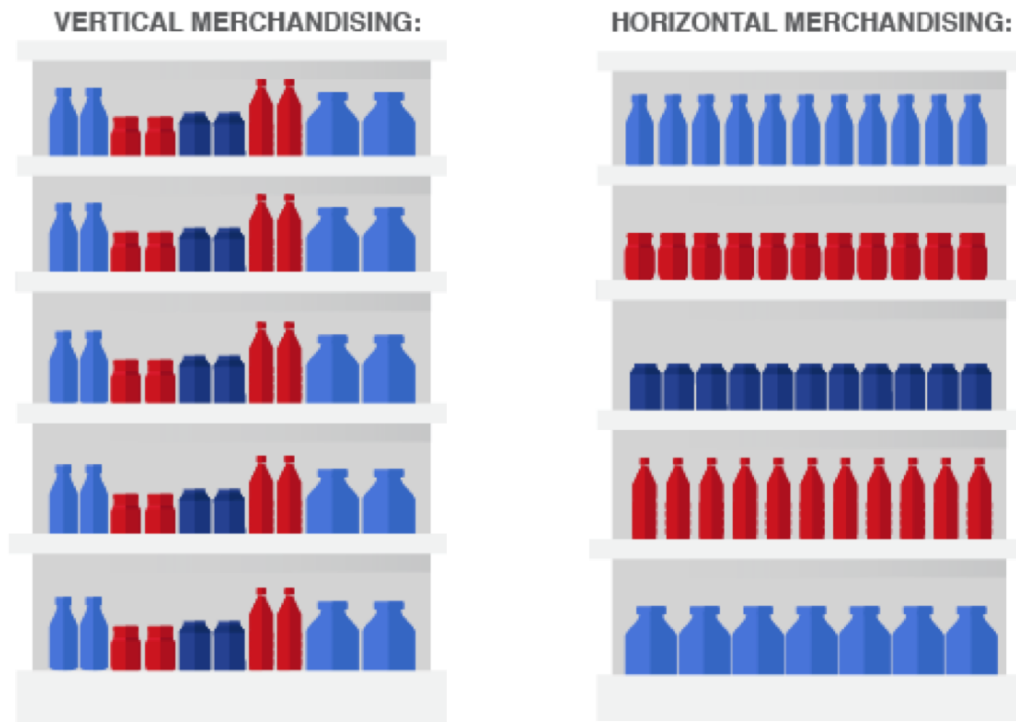


Figure 19: Vertical and horizontal merchandising

As the picture shows, in the vertical and horizontal merchandising products are positioned following a vertical or a horizontal line; it is clear that, to implement the vertical merchandising strategy, the retailer needs to use specific fixtures called “vertical fixtures”. The most important types of vertical fixtures are the shelves, the wall fixtures and the double-hang-rod fixtures (Green, 2001). However, also the cabinets and cupboards represent, in a minor way, examples of vertical merchandising. Starting from the first one, the shelving gondolas “are vertical shelves used as island displays and are tall enough to display merchandise clearly without obstructing a view of the entire store” (Green, 2001). This type of fixture it is used, most of the time, in the “grid layout”, in which products are positioned in a longitudinal way (Varley, 2006). If the function of the shelves can be considered similar to that of the wall fixtures, the “double hang-rod fixture” is a vertical unit used exclusively to display clothes, so it is mostly used in clothing stores (Green, 2001).



Figure 20: Shelving in a luxury store



Figure 21: Double Hang Rod fixture

For what concerns the horizontal merchandising, the most used fixtures by retailers are the counter, the table, and the pedestal. The horizontal displays are flexible and, due to their low height and size, they can be positioned also in the middle of the store or in places where there is a higher flow of people (Green, 2001). The main function of the horizontal displays is to attract as much customers as possible and to stimulate the impulse purchases; if, on one hand, the tables play the roles of “point of purchases” and their role is to gather people around them, on the other hand, counters, besides the persuasive function, can be also used to explain from a practical point of view the use of a specific

product (these are called “service counters”) (Green, 2001). Last, but not least, another horizontal fixture is the pedestal. Pedestals are objects “used to isolate and highlight specific products” (Green, 2001), and their role is to support an item that the retailer wants to underline.



Figure 22: Counters in “La Rinascente” department store



Figure 23: Bag's pedestal

2.4.3 The hanging

Besides the distinction among the vertical and horizontal merchandising, products can be displayed not only by using shelves or counters, but also using a technique called “hanging”. Hanging is the product presentation strategy based on putting clothes “on hangers or hooks” (Varley, 2006). Talking about the first modality, the disposition of products using the hangers deals with a type of exposition that is used most of the times in clothes stores: it consists on using a big hanger or, more specifically, a clothes-hanger, to position the products in a wall fixture, in a shelf, or in a rod (Zaghi, 2018). The hanging is useful for retailers that want to create a visible, complete display that can be seen entirely by the customers without using a mannequin. The fact that the product is hangered allows the customers to have a complete view of the products displayed, that convey a sense of movement and dynamicity (Zaghi, 2018).



Figure 24: Hanging

On the other side, the second modality of merchandising consists on using a hook of small dimension to present the products. The hook is usually inserted in the shelves or in the wall fixtures and, with respect to the clothes hanger, it can support merchandise of small sizes, such as for example mobile phones-covers, candies ecc. This hanging presentation is used most of the times in supermarkets or computer shops, home improvement stores.

2.4.4 The principal product presentation techniques

The product display according to the colour, the vertical/horizontal orientation represents one of the first decisions a retailer needs to take when planning the merchandise presentation; another important issue to discuss by retailers deals with choosing a style, an idea to display products to convey a specific message to the customer. This modality of presentation is called “idea-oriented presentation” (Levy & Weitz, 1998), and it refers to “a method of presenting merchandise based on a specific idea or the image of the store” (Levy & Weitz, 1998). Among the most important types of visual display, it is necessary to describe different types of representation: the advertising display, the frontal presentation, the related-item display, the formal display, the repetition technique, and the dominance display:

- “Advertising/promotional display”: the advertising display “has the purpose to highlight the innovations of the product and the brand itself, and it also underlines special offers and promotions” (Zaghi, 2018);
- “Frontal presentation (display)”: the frontal presentation deals with creating a visual display that “lets the goods speak for themselves”: here, the customer’s attention is focused only on

the product, without taking into consideration the background and without the necessity for the retailer to use props or decorations to reinforce the image of the display (Levy & Weitz, 1998). This type of presentation is chosen when the retailer wants the customer to put his eyes on the visual display;

- “Related-item display”: the related-item display “present numerous related items and encourage sales, specifically unplanned or impulse purchases” (Ebster & Garaus, 2015). This technique consists of displaying related products (that means different kinds of clothes that complement each other), that, due to their complementarity and association, persuade a customer to buy the entire outfit and not just one single item. For this reason, this type of display increases the probability of customers to buy more goods (Zi, 2011);
- “Formal display”: the formal display can be defined as an “eye-catcher display” because its purpose is to catch the customer attention by being positioned in a specific strategic point (Ebster & Garaus, 2015). The formal display has the role of eye catcher; in this case, the word “eye-catching” deals with the placement of goods in a focal point (*zhongdian*, 重点), that makes the product displayed visible also from outside the store, with the purpose of attracting the customer to come in and browse. If the retailer creates a formal display near the entrance of the store, the storefront of the shop can be called “a magnet storefront” due to its strong attractive power (Tang, Deng 2017);
- “Repetition”: the repetition deals with positioning “the same display or the same item several times in a specific order” (Ebster & Garaus, 2015). In this way, the function of the repetitive display is different from the other types described above: its role is to repeat and emphasize a kind or line of product that can strengthen the customer’s visual feeling of a specific type of merchandise or brand. In using this type of display, the customer is subjected to repeated visual impact (Zi, 2011);
- “Dominance display”: called also “tonnage merchandising” (Levy & Weitz, 1998), permits to demonstrate that the retailer has a deep variety of a kind of product or merchandise (Varley, 2006). In this way, the display is more protruded than the normal and it proves that the retailer

has a large quantity and stock of a specific product. This strategy enhances the visibility of goods by the customers (Tang, Deng 2017).

From this description it is possible to understand that there are several types of display that can be chosen by a retailer, but what it is necessary to specify is that the visual display needs to be created according to the kind of store and the retailer's target market. Talking about target market, after the preliminary descriptions of the main components of the exterior and interior design of a store, the next chapter will be focused on the ability of the shop staff to deal with a specific type of customer: the Chinese customer.

Chapter 3

Dealing with a Chinese customer: how the intercultural communication can overcome the different perceptions of luxury among Italy and China

3.1 The perception of luxury in Italy and China

At first glance, the retail environment seems to deal with an economic subject that studies the most appropriate modalities for a manager of a company to increase sales in its store chain. However, when talking about the retail system of a company that works in the luxury field, it emerges the necessity to specify the country of the firm and analyze it from a cultural point of view, since the concept of fashion is multiple and can vary depending on different traditions and historical backgrounds. Taking on example Italy and China, the concept of luxury differs for many factors that will be explained gradually; at first, it is useful to introduce the principal perceptions of the theme in the Chinese and Italian cultures.

The definition of luxury can vary country by country, and it can assume lots of different meanings: the most popular words associated with this concept are “expensive, exclusive, exclusiveness, desire, uniqueness, satisfaction, prestige, superiority, emotion and pleasure”. These words belong to different fields and can be divided into two principal categories: the first one is the “status-related luxury” (Bruno Godey et al., 2013), and it deals with the possibility for a consumer to improve, through luxury consumption, his social position. For what concerns the second category, the “emotional-hedonistic luxury” (Bruno Godey et al., 2013) refers to the possibility of feeling emotions, positive sensations and pleasure after the purchase of a luxury product. Following this theory, it emerges that words like desire, emotion, feeling and pleasure belong to the emotional-hedonistic field, while expressions like superiority, prestige and uniqueness are included in the status-related luxury category (Bruno et al., 2013). According to a scientific questionnaire, these perceptions of luxury have been analysed in different countries, with the purpose of discovering the possible differences or similarities of the concept around the world, and, more specifically, in China and Italy.

Just to compare, it will be reported the evaluation of the most used adjectives in the luxury field by young people (undergraduate students) coming from Italy and China, through two different graphics: the first one referred to Italy, and the second one referred to the Chinese country.

ITALY		
ADJECTIVES	MEAN	RANK
Exclusive	9.50	1
Prestigious	7.38	3
Expensive	6.19	
Elitist	7.44	2
Desirable	6.56	4
Sophisticated	4.63	
Conspicuous	3.50	
Extravagant	2.75	
Emotional	4.31	
Snobbish	2.75	

Figure 25: Bruno Godey et al. (2013), "A cross-cultural exploratory content analysis of the perception of luxury from six countries", *Journal of product & brand management*.

In the first case, the concept of luxury seems to present a precise meaning: in fact, it deals more with the status-related luxury rather than the emotional -hedonistic vision. The most used adjectives among young Italian people are "exclusive" (9,50), "elitist" (7,44), "prestigious" (7,38), and they convey a specific idea of luxury as a precious instrument that helps in changing or modifying a person's social status. However, the results of the questionnaire show also that one of the most famous adjectives to evaluate the concept of luxury is "desirable" (6,56), that it is linked to the emotional-hedonistic luxury and it refers more to an individualistic sphere (Bruno Godey et al., 2013). The individual value, in this case, refers to the hedonic value, so the materialism and the necessity to buy something with the purpose of reaching the self-actualization (Shan Chen; Lucio Lamberti, 2013). Exclusiveness is, for what concerns the Italian country, strictly correlated with the concept of fashion and it conveys the idea of rarity, preciousness. However, the word "exclusive" can also deal with the concept of intimacy, privacy, and the idea of luxury as a privilege enjoyable just by few people (Bruno Godey et al., 2013).

CHINA		
ADJECTIVES	MEAN	RANK
Exclusive	3.75	
Prestigious	8.50	1
Expensive	7.25	3
Elitist	4.25	
Desirable	6.75	
Sophisticated	3.50	
Conspicuous	7.00	4
Extravagant	8.00	2
Emotional	2.75	
Snobbish	3.25	

Figure 26: Bruno Godey et al. (2013), "A cross-cultural exploratory content analysis of the perception of luxury from six countries", Journal of product & brand management.

The second graphic represents the responses of the Chinese students about their perception of luxury: the questionnaire shows that this concept is mostly linked with the words “prestigious” (8,50), “extravagant” (8,00), “expensive” (7,25), and “conspicuous” (7,00). As it can be seen, there is a consistent difference between the Italian and the Chinese graphics: in particular, the word “Exclusive” doesn’t prevail in China (3,75), and it is not linked at all with the concept of luxury; indeed, “exclusiveness” is the most popular expression for Italian students. China is the only country that preferred associating fashion with the words “extravagant” and “conspicuous”. These expressions hide an important social meaning: on one hand, the word “extravagant” conveys the idea of something used to differentiate one person from another through an unusual fashion style. On the other hand, conspicuousness, refers to the social advantages for people who purchase high-value products.

The purpose of this study is to demonstrate that the luxury perception can vary country by country: this research, in fact, through a simple questionnaire based on the most popular adjectives used by young people, showed the different dimensions of luxury in Italy and China. The Italian fashion’s perception deals with the “exclusiveness” and the “desire”, that can be interpreted as a mean to differ oneself from the others in the society (exclusiveness), or as the willingness of a person to buy a product for his personal necessity (desire). For what concerns China, both the words “conspicuous” and “extravagant” belong to the social sphere and demonstrate the strong relationship between the citizen and the society. Another concept that will show this deep correlation will be the theory of “*guanxi*” “关系” and the theory of “*mianzi*” “面子”, that can be translated with “relationship-social connection” and “reputation” (D. Vianelli et al., 2012).

3.1.1 The psychological traits of the Chinese consumer

In this chapter, what is important to communicate is the variety of multiple concepts that the luxury environment can include: in particular, behind the simple purchase of a luxury item, there can be a lot of implications and motivations that pushed a consumer to buy. At first, it would be obvious to link the purchase of a product with the consumer's desire to buy for his personal purposes: this aspect is real and happen usually in our lives, but it does not represent the only reason for which the consumer purchases something. There are, in fact, in some cultures, several social rules that a consumer, being citizen, has to respect: sometimes, the act of buying luxury merchandise can reflect a person's necessity to be conformed within the society and show a sense of respect and homogeneity (China). Taking on example China, Lingjing Zhan and Yanqun He provide a clear list of the main characteristics of the Chinese consumer: the first one is called "Value consciousness (VC)", the second one is the "Susceptibility to normative influence (SCI)", while the third one refers to the "Need for Uniqueness (NFU)" (Lingjing & Yanqun, 2011). This classification helps to distinguish clearly the multiple aspects needed to take into consideration when negotiating with a Chinese customer.

The first trait deals with the "Value consciousness" and it is defined as "the need for a tendency to seek the best features and performances of a product or service for a given price" (Lichtenstein et al., 1990). Contrarily to most of the other countries, in China, the value perception is fundamental, and it refers to the potential benefits that a product can transmit to the consumer after the purchase. This type of consumer is smart and very careful before buying merchandise: he wants to know perfectly the specific features of the products, and he tries to make a direct proportion between the expected benefits and the price of the item he is interested to. What is necessary to underline is that the Chinese consumer is decided to spend money for a product that, even though it can costs more than another, it has much more benefits: this explains the reason why in China, the purchase of luxury products is becoming nowadays a common practice, above all for the China's middle class consumers.

The category of "value consciousness" not only relies on the technical or functional benefits of products, such as the innovativeness, the accuracy of the details, and the usability (Chen, Lamberti, 2013): indeed, the "value" refers also to the psychological benefits and advantages that a product can convey to the consumer (Wiedmann et al., 2009). The psychological benefits deal with the sense of pleasure, excitement and "material superiority" that a customer feels after the purchase (Lingjing & Yanqun, 2011); the functional benefits, indeed, are focused on the quality and the excellence in terms of material of a product.

The second trait of the Chinese consumer is the “Susceptibility to normative influence (SNI)” (Lingjing, Yanqun, 2011), that is defined as “a consumer tendency to conform to the expectations of others regarding purchase decisions in order to be identified with those others, to gain rewards or to avoid punishment from others” (Bearden et al., 1989). From this extract it can be inferred the role of the Chinese society, intended as a guide for the life of people that can determine whether a person deserves to be included in the community or not. The category of “SNI” refers to the social values and implications after purchasing a luxury product: the most important words, in this sense, are “conspicuousness” and “prestige”. The first word can be defined as the possibility that a person has to stand out, show off his outfit wearing a luxury item; indeed, the prestige appears as the principal instrument for a Chinese consumer to affirm himself by obtaining the approval from a specific group of people (Chen; Lamberti, 2013). What is more, it is necessary to underline that the luxury consumption, in the case of the Chinese consumer, refers to the necessity to consider and evaluate the perceptions of other people’s taste and preferences. (Perez et al., 2010; Wiedmann et al., 2007). Being integrated within the society and following the rules of the community represent the main principles that can have an important role also in the fashion field: it can happen that people try to imitate a trend just to be conformed with the rest of the group, protecting their dignity from judges or prejudices (Lingjing & Yanqun, 2011).

Last, but not least, the third category refers to the “Need for uniqueness (NFU)” (Lingjing & Yanqun, 2011), and deals with “the trait of pursuing differences relative to others” (Russell W. Belk, 1988): this feature is less developed on the Chinese consumer, because, for what concerns China, people are more oriented towards the social values rather than the individuality or the self-expression. However, also the need for uniqueness is based on the exclusivity that a luxury item can transmit, and it represents a perfect instrument to show to the others a person’s prestige (Gong Sun; Steven D’Alessandro; Lester W. Johnson, 2015).

Uniqueness can be linked to a social need: Chinese consumers decide to purchase well known products to emerge and to differentiate from the common people. This last concept confirms the fact that purchasing luxury represents a privilege that is not available for all the social classes, and that’s why it is possible to be alternatively “unique” (Lingjing & Yanqun, 2011). To conclude, the uniqueness deals with the recognizability that the Chinese consumer can obtain by the luxury consumption: the Chinese culture is considered as a collectivistic culture, in which the social recognition and the others’ opinion assume the main role. For this reason, a person who spends money for well-known products can be sometimes considered “superior” by the community. (Chen; Lamberti, 2013). This vision deals with the idea of a system that evaluates the importance of a person according to his position in the social ladder (Sun; D’Alessandro; Johnson, 2015).

To comprehend well the mechanism of the purchase consumption in the Chinese consumer's mind, it is useful to report a standard model graphic, which can make clearer the intercorrelation between the value consciousness, the susceptibility to normative influence, the need for uniqueness and the purchase intention.

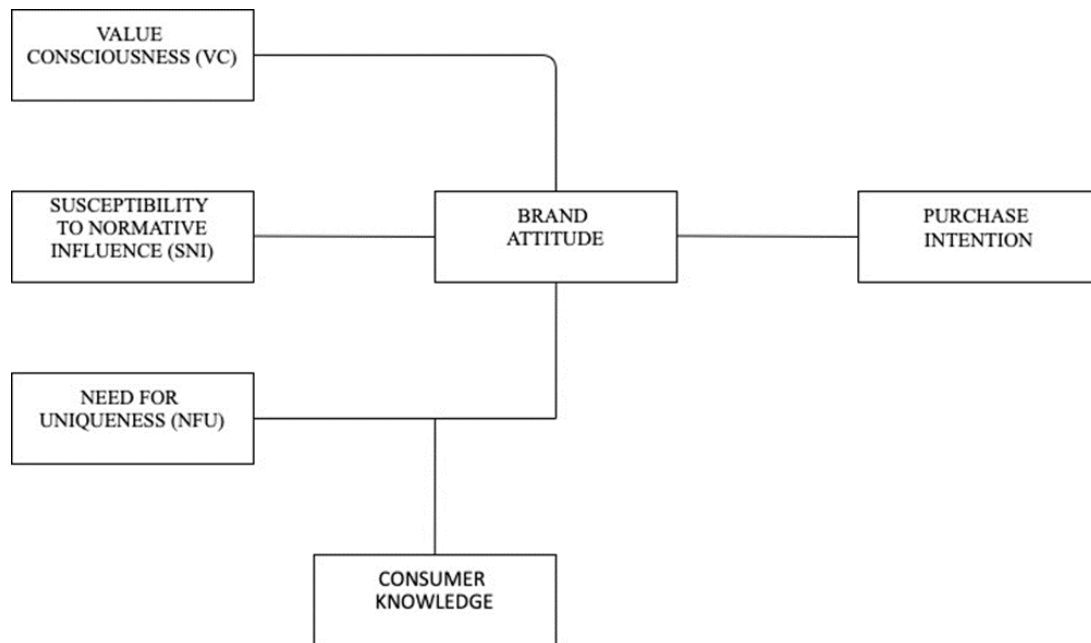


Figure 27: Lingjing, Yanqun (2011), "Understanding luxury consumption in China: perceptions of best-known brands", *Journal of Business Research*.

3.1.2 The social value: synonym of a collectivist culture?

The social value is defined as "the utility derived from the product's ability to enhance social self-concept" (Sweeney & Soutar, 2001). In some cultures, the luxury consumption is not just influenced by the fashionable trends of the moment, but also by the opinion of other people that could criticize or prejudice a specific choice instead of another (Sun; D'Alessandro; Johnson, 2015).

The word "culture" is defined as "the acquired knowledge that people use to interpret experience and generate social behaviour. This knowledge forms values, creates attitudes, and influences behaviour"(Luthans & Doh, 2015). From this first definition, it is clear that a given culture can have a strong impact on the individual being, and it can assume a guiding function for a person, that, according to the right code of conduct, can set up his attitude. Furthermore, values are "the basic convictions that people have regarding what is right and wrong, good and bad, and important and unimportant"(Luthans & Doh, 2015). The values represent an instrument for the human being to

orient himself towards the good conduct; obviously, values are different, and every place around the worlds has its own beliefs and principles.

However, to be conformed to a given culture, people need first to embody the specific values preached by a determined society. Following this hypothesis, talking about the Chinese consumer, the social values represent for him the possibility to keep up with the community; for this reason, it can happen that the Chinese consumer reflects in the consumption a possible solution to be accepted by the society around him. This happens in China because it is defined as a collectivistic culture, in which the consumption is addressed to few people that, in doing that, can improve their social position in the country.

At this regard, Geert Hofstede postulated in 1980 four dimensions of culture, that are respectively the “power distance, the uncertainty avoidance, the individualism and the masculinity”⁷ (Luthans & Doh, 2015). For this type of research, it will be useful just to describe the individualist dimension, related to its opposite, the collectivistic dimension, that is the typical cultural system that prevails in China. The dimension of the individualism- collectivism describes the relation between a human being and the other individuals within the society. On one hand, European countries, such a Netherlands, Great Britain and, for some reasons, Italy, are considered individualistic countries, due to people’s tendency to “look after themselves and their immediate family only”(Luthans & Doh, 2015). This definition deals with the individual values described in the first paragraph: here, the behaviour of acting according to other people’s opinion and preferences does not prevail, but what seems to count the most is the self-actualization. On the other hand, in the case of countries like China, Colombia, Pakistan or Taiwan, the collectivism is defined as “the tendency of people to belong to groups or collectives and to look after each other in exchange for loyalty”(Luthans & Doh, 2015).

⁷Geert Hofstede postulated a model that explained the reason why the culture influences the human resource management and the workplace in general. His research started from 1967 and 1973 by analysing the employees’ information from IBM regarding more than 70 countries. During his research, Hofstede developed a model that identifies four primary dimensions to assist in differentiating cultures: Power Distance - PDI, Individualism - IDV, Masculinity - MAS, and Uncertainty Avoidance – UAI (Hofstede, 2009). Besides the dimension individualism-collectivism, the other dimensions have specific functions: the index of power distance refers to the hierarchical relationship of power, thus the unequal distribution of power .The uncertainty avoidance deals with the modalities to deal with the future events, which are not always predictable (cultures with weak uncertainty avoidance are more tolerant about different opinions and they try to prescribe few rules to be respected; cultures with high uncertainty avoidance try to be prepared for possible future situations by imposing strict rules and security measures). The masculinity-femininity dimension deals with the division of roles among different genders within the community (masculine cultures are present in societies that focus on associating the figure of men with the concept of success and achievement). The last dimension deals with the short-term and long-term orientation: this last dimension has been discovered by creating a questionnaire written by Chinese scholars for 23 different countries. The long term orientation deals with the perseverance and persistence, and the most representative country is China (obtaining a result or an achievement means hard work and patience); the short term orientation deals with the short-term goals and the immediate gratification, obtained by the respect for the tradition and the social obligations (Luthans & Doh, 2015).

Moreover, China presents a specific cultural system: it is defined as a “high-context culture”, that, contrarily to the low-context cultures (North Europe, United States, Australia), it is based on a tacit way of communication, and the message behind a simple sentence cannot be inferred without assimilating the cultural beliefs of a country (Würtz, 2005). For what concerns the luxury consumption, China is a high-context culture mainly because the influence of the tradition of Confucius is strong. In this type of culture prevails the group orientation and collectivism.

3.1.4 The shadows of Confucianism in the luxury consumption: the case of “*guanxi*” and “*mianzi*”

Connecting the luxury, the “exhibitionist consumption” (that can be linked to ostentation, superiority, uniqueness) with the doctrine of the Confucianism that preaches values such as the “benevolence (*ren* 人), the propriety (*li* 礼), and piety (*xiao* 孝)” could seem inappropriate and difficult to comprehend. The Chinese Confucianism culture preached to human beings to behave diligently and in a parsimoniously way: for this reason, there wouldn’t be a connection with the luxury consumption, since the doctrine also preached not to excess in purchasing goods just to show off or enrich oneself (Ling Jiang; Juan Shan, 2017).

For what concerns the concept of propriety (礼), it is strictly connected with the frugality and the simplicity. However, the key to comprehend the connection between the Confucianism doctrine and the luxury consumption lies in the possible interpretation of the concept of propriety. The Confucian propriety,

“ which refers to the proper way of doing things in the deepest sense, made the hierarchical consumption a reasonable pattern by its consumers, using luxury to be respected, offering high-priced gifts to express the gift givers’ status or their respect to the receivers, and thus, maintain and build a social network for one’s survival and development” (Li & Su, 2007; Li, 2008; Liao & Wang, 2009; Luo, 2009; Wong & Ahuvia, 1998).

The Confucian propriety can have an impact on the perception of luxury consumption in China: in particular, the decorum, the respectability and the social equality can be achieved by “doing things in the deepest sense”. To do this, consumption would be a useful instrument to express a person’s dignity and social status, being “proper” in the relationship with others.

Besides the benevolence, the piety and the propriety, the Chinese consumer's perception of luxury consumption has been analysed also according to the concepts of "*guanxi*", "关系" (social connection), and "*mianzi*", "面子" (face saving) (Ling Jiang; Juan Shan, 2017).

The first word refers to the strong sense of belonging to a social system and the desire to conform to it according to the canons established by the community (the Confucianism also preached the principle of the homogenization of a being within a society) (Vianelli et al., 2012). However, this expression is more complex than how it seems, and it should be described also from a managerial point of view. Basically, the term *guanxi* "indicates the system of economic, social, deep relations that a person cultivate from his childhood, with the purpose of build a network of relationships that could be useful for him in the course of his life"(Zanier, 2011). From this definition it is possible to infer that, from a social point of view, Chinese people are decided to maintain their relationships through the "*guanxi*", which is represented as "the basis on which they exchange a lifetime of favours, resources and business leverage" (Pearce & Robinson, 2000). The social status of a person is, on this way, determined by the efforts he makes to be integrated in the "*guanxi* system".

For what concerns the managerial point of view, this concept has been diffused a lot also in the economic field among Chinese and European companies, as an instrument of mutual assistance: the *guanxi* is the defined as "the network of relationships a person cultivates through the exchange of gifts and favours to attain mutual benefits" (Pearce & Robinson, 2000). Thus, the concepts of friendship, love, affection and above all reciprocity are the main elements that created the principle of the social connection. It is obvious that, in the managerial field, to communicate well with Chinese people during a negotiation, it is preferred to begin with the socialization and the process of the "*guanxi*" instead of starting to bargain (Pearce & Robinson, 2000). In all the cases, both in the economic and social field, the value of the social connection represents the basis for the communication.

If, on one hand, purchasing luxury goods is a symptom of uniqueness for a Chinese consumer and allow him to enhance his social position, on the other hand, the social value of "*mianzi* 面子", translated with "reputation", represents a mean of "self-protection" that allows the consumer to avoid the risk to lose his reputation. The "*mianzi*" indicates "the social perception of the prestige and the honour of a person. The phenomenon of 'losing the face' is perceived with great fear among the Chinese consumers, and, for this reason, great efforts are being made to obtain honours, to demonstrate one's personal achievement" (Wang & Lin, 2009).

The value of the reputation presents a multiple meaning: if, on one hand, it represents an obstacle for the Chinese consumers because it could destroy and ruin their social position, on the other hand it represents also the unique instrument they can adopt to “save their face”.

What these first paragraphs wanted to demonstrate is that, the perception of luxury, in general, can vary according to the culture and the mentality of a country. The Chinese country feels the effects of its culture and its historical background, that, most of the time, can involve other fields, such as the sphere of luxury. The purpose of the next paragraph, after having certified the real perception of fashion in the Chinese customer, is to delineate the difficulties for Italian store managers or sales associates to deal with a completed different mentality such as the Chinese one.

3.2 Dealing with a Chinese customer

According to the previous premises, the next step deals with the concrete modalities to approach to a foreign client. The most successful techniques to sell a product seem to refer to the visual communication⁸: in particular, from a physiological point of view, the purchasing process involves two principal components of the human being: the eyes and the brain. On one hand, sight plays a fundamental role: when thinking about the situation in which a Chinese customer walks in an Italian crowded street full of shops, the first positive or negative impact that he receives from a store depends on the attractive elements that he can see from the street, that will persuade him to enter in.

On the other hand, once inside a store, the second most important element in the purchasing process is the brain, that deals with the ability of the customer to gather and accumulate information and be persuaded by the store staff to buy a certain product. To demonstrate this theory, it is necessary to underline that in the purchasing phase, eyes and brain “record the 70 % of the perceptions that the human being receives from outside” (Zaghi, 2018).

⁸ In the retail environment, the visual communication is the process of exchanging information and dialogues with the client with signs, props and decorations inside the store and in the window, with the purpose to enhance purchases; the visual communication can be considered also as the instrument that helps salespeople to describe the product and demonstrate its usage concretely (Levy & Weitz, 1998).

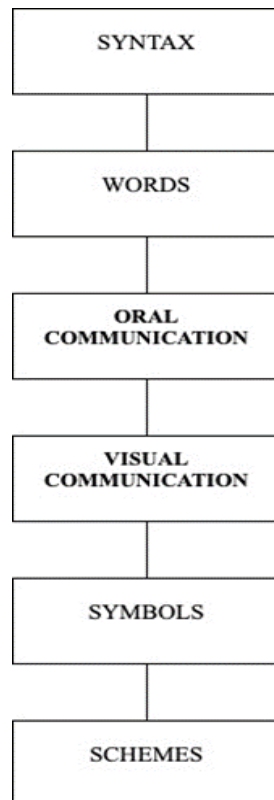


Figure 28: Zaghi (2018), Visual merchandising, La comunicazione del punto vendita per dare valore all'esperienza del cliente.

From this graphic, it can be inferred that the visual communication comprehends the symbols and schemes that can act as capture signals in the consumer's mind (in the case of the store, the visual communication refers to the window arrangement, the product presentation and the store layout); indeed, the oral communication refers to the ability of the store personnel to communicate with a wide range of different customers coming from different parts of the world. This research's purpose is not to describe only the advantages in using the oral and visual communication with a general customer, but, more specifically, it consists on underlying the strategies tailored to approach with a Chinese customer. Thus, the questions to answer in the following paragraph deal with:

- discovering the most persuasive elements in terms of “visual communication” that could attract a Chinese client;
- make clear the importance of the Chinese language when communicating with a Chinese customer.

3.2.1 The visual selling

In general, the visual selling represents an instrument to provoke an impact on the customer; however, most of the times, the purpose of the visual selling is to attract a specific type of client: the impulsive buyer⁹. The impulsive buyer differs from the loyal customer because he does not enter in a shop with the specific purpose to buy something; indeed, he purchases a product after being influenced by the surrounding environment of the shop, without a particular intention. To understand which could be the elements of a store that could attract the most the customer, it is necessary that the store personnel comprehends the consumer behaviour outside and inside the store. In general, every kind of customer in a store, wants to “touch the products, find things on their own, speak and be considered” (Chevalier & Mazzalovo, 2012).

At first glance, the consumer’s desire seem to contradict each other: if, on one hand, he wants not to be disturbed and find products without any suggestions, on the other hand, he pretends to be considered and speak with a competent sales staff. From this concept, it is possible to understand the real challenge of the sales associates in a store, that need to behave as a sort of “psychologist” with the client: they need to be careful in the first stage, during the entrance of the customer in the store, without disturbing him or make him feeling stressed or nervous; on the other side, when it occurs, they should behave as professional consultants and interact with the client. What is necessary to underline is that the sales staff needs to adapt and conform to the different kinds of customer, since the final “purchasing decision” lies in the customer itself. However, the role of the visual selling is to attract the client, indirectly forcing him to enter in the store and have the best shopping experience. Following this theory, the visual communication represents for a customer the mean to perceive colours, spaces, and lights. In other words, the key factors that make the customer decide whether entering in a shop or not are:

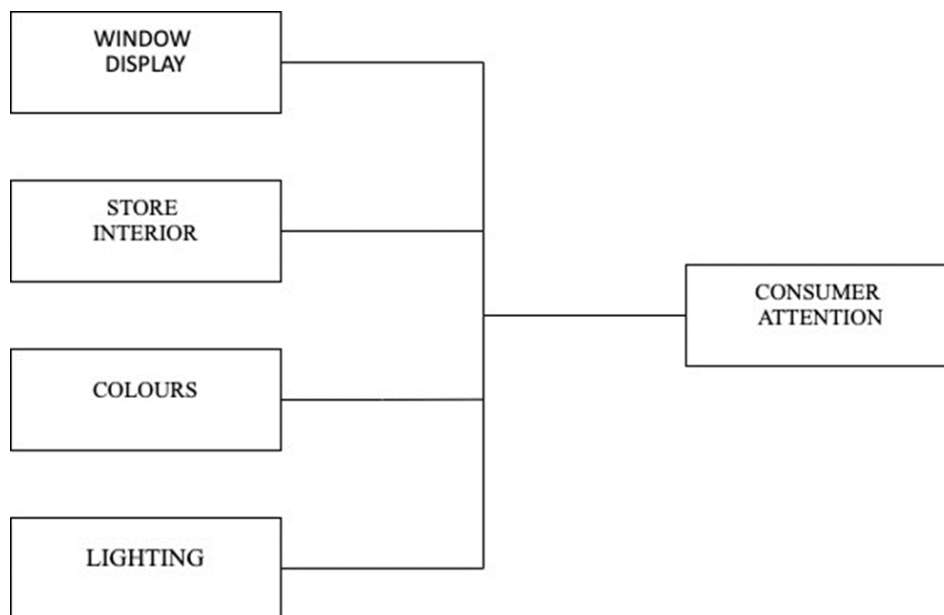
- The product’s exterior features;
- The predisposition of shelves and the quantity of products in the store;
- The design of light and predisposition of colours (Zaghi, 2018).

For what concerns the product’s external features and the quantity of products in the store, they can be observed by the customers from the street; here, the mannequins and the window displays have the main function: exhibit and show the best merchandise. Additionally, also the lighting design (that

⁹ The impulsive buyer refers to the category of ‘impulse buying’ and deals with purchasing merchandise without any plan (Colborne, 1996). In terms of meaning, the opposite can be associated with the concept of ‘customer loyalty’, that deals with a specific commitment of the client to purchase in the same store (Levy & Weitz, 1998).

is efficient if it is installed in the right angle), and the predisposition of colours can be defined as external driving forces that could catch the consumer's attention.

Obviously, depending on the target market chosen, colour, lighting system, window and store's interior design can differ, but what is important is to focus on these elements to evoke a positive sensation in the customer's mind. To prove this theory, it is possible to state that the visual selling can have a positive influence on the customer's attention through the window display, the store interior, the colours, and lighting fixtures.



These techniques represent some guidelines for the store personnel to enhance impulsive buying; however, things change when talking about a different type of customer, the “loyal customer” (premium customer). This type of customer needs a particular treatment from the store staff: to establish a relationship not based on the simple commercial transaction (the payment), the sales staff should adapt as much as possible to the mentality of the customer, understanding from the first time his behaviour inside the store and satisfying his needs in advance (Chevalier & Mazzalovo, 2012). In the next paragraph, the main theme will be focused on the importance of the intercultural communication: it will be taken as example the oral communication between a Chinese speaking sales assistant and a Chinese customer, to demonstrate that speaking multiple languages represents the key to optimize the customer service.

3.2.2 The intercultural communication

The verbal communication between the store personnel and the customer is the element that differs the basic selling from the sales assistance, that is defined as an alternative way of selling by building a relationship with the customer (the model of the sales assistance is mostly used in luxury stores rather than in multi-chain stores such as H&M or Zara). However, besides the importance of the oral communication, which is related to the usage of the language with the purpose of socializing and put at ease the customer, the concept to underline is the intercultural communication, that deals with the ability to speak different languages and communicate with different types of customers.

Following this theory, the concept of intercultural communication presents different interpretations: in general, it can be defined as “the communication between two individuals whose culture is different enough to change the communication directions and dialects” (Ganapathi, 2019). From this first definition, it can be inferred that the value that works parallel to the intercultural communication is the culture. As explained in the previous paragraphs, culture refers to the mental predisposition of a person to recognize himself in a specific group that has the same mentality (Peltokorpi, 2010): every country has its specific culture that influence a person’s lifestyle and affects the way in which people communicate. According to Friedman and Antal, the intercultural communication can be defined also as a “competence, an ability to think, discriminate the differences, manage the experiences appropriately, and build an efficient communication with people from different cultures in the multicultural society” (Friedman & Antal, 2005). This second definition demonstrates that the intercultural communication can be considered as a technical ability of the staff to guarantee the customer satisfaction.

3.2.2.1 The principal actors of the communication: sales associates and store managers

The shop staff should be intended as a huge component of a retail company, because it has to overcome the most difficult challenge in terms of profitability: sell as much as possible. The shop personnel comprehends different categories of workers, depending on the type of shop in which the staff works: in a luxury boutique or in a small shop in the city centre, it is possible to find the sales assistants, or sales consultant, and the store managers. Indeed, in the case of the department store, such as “La Rinascente” in Milan, the organization in terms of human resources changes, and there are professional figures such as the floor manager, that is in charge of all the shop areas in a floor, and the department manager, that is in charge of a specific department (wine department, jewellery department).

A luxury store composed by ten people in terms of personnel has a hierarchical structure that sees the store manager at the top, followed by the vice-store manager and the other sales associates. On one

hand, the store manager can be considered as a professional figure that started his career from the role of sales associate but, due to his abilities and skills in selling, has become the manager of an entire store. It can be defined as a sort of “general manager” (Castaldo & Mauri, 2017) of a restricted environment that consists of few people: he should in fact be responsible of what happens in the store. With respect to the sales consultant, the store manager’s function not only deals with the customer service, but also with the back-office: back-office means planning the possible marketing activities, evaluating the costs and controlling the accountability aspect of the entire store. Moreover, the store manager should also behave as a leader, so, according to the human resources management, he should train continuously the staff and motivate it (by giving feedbacks or suggestions). Contrarily to the sales associate, the store manager has to take care both to the aspect of the internal organization and the financial progresses of the shop: in other words, “he is responsible of two important KPI¹⁰ of a store: the productivity of the workers, and the economic and financial performance” (Levy & Weitz, 1998).

On the other hand, the store personnel needs to communicate the company’s offer and understand immediately the customer’s needs (Castaldo & Mauri, 2017). For what concerns the sales consultants, according to the classification by Castaldo, there are some guidelines they should follow when dealing with a customer:

- Helping the client: the sales associate should evaluate the direct and indirect needs of the customer, orienting him to make good choices from the first experience in the store;
- Self-presentation and store-presentation: in this way, it is possible for the customer to comprehend the value offered by the company and its unique selling proposition;
- Find possible solutions to satisfy the client: it means that the sales associates should not only persuade the customers to buy expensive products but, according to their budget and price range, they should find the most suitable product for them;
- Transmit knowledge: the customer usually needs to feel reassured from the person that is taking care of him: in particular, the client needs to be sure that the sales associate has the basic skills to guarantee the best customer service.

¹⁰ KPI (Key Performance Indicator): in general, the Key Performance Indicator is the term used to control and monitor the success of a company or an organisation in achieving its purposes (Cooper, 2017). In the retail environment, the Key Performance Indicators have two principal functions: the first one deals with analysing the successful strategies that could allow a company to reach a certain objective (in the case of the retail store, the first purpose is to reach the daily target decided by the company); the second functions refers to the usage of KPI as an instrument to improve the company’s performances (with KPI a company can compare the past performances with the current ones to understand the potential mistakes or the most suitable strategy to enhance profitability <https://www.glossariomarketing.it/>).

- Build relationships: this is the phase in which a common customer, like a tourist, can become a loyal customer. This phase needs a real involvement of the sales associate towards the customer. (Castaldo & Mauri, 2017).

These guidelines represent a set of suggestions that a sales associate should follow, but one of the essential feature in retail deals with the empathy, that it cannot come out by using the verbal communication, but it deals with the propension of the sellers to communicate the passion and predisposition for their work (Castaldo & Mauri, 2017).

According to the divisions of the roles of the store personnel, store managers and sales associates can be specialized on two different categories: product specialization and target client specialization.

- The “product type” specialization is preferred in big store chains, in which there is a multiple variety of different products that cannot be managed by a small group of sales associates. For this reason, in “product-type stores” it is possible to find specialized sales consultants that have a high competence in communicating the usage and the functions of a specific product (this situation can happen in stores that provide technical equipment such as “Decathlon” or in the field of technology, for example “Mediaworld”) (Castaldo & Mauri, 2017).
- The “target client” specialization consists of the ability of the store personnel to conform and adapt to the needs of a specific client and market; nowadays, this type of specialization is required in the retail environment: in fact, usually, store managers decide to hire new people according to their cultural and linguistic competences. The purpose that the company wants to obtain in this case is to hire an interactive, multicultural personnel able to replace the “mirroring effect” , that refers to the ability of sales associates to reflect themselves in the type of target client they are dealing with (Castaldo & Mauri, 2017).

3.2.2.2 In-store communication: a hypothetical speech with a Chinese customer

From general to specific, it is the moment to analyse the concrete case of the Chinese customer dealing with a sales consultant. Talking about the specific situation of an Italian sales associate dealing with a Chinese customer, the intercultural communication can be considered as the key to create a social link among two completely different cultures, overcoming in this way the cultural and linguistic barriers. The ability to listen a Chinese customer, thus resolving his complaints and necessities, can be achieved only by using the oral communication: to deal with a Chinese customer, a linguistic

competence of the Chinese language is necessary and strictly recommended to make the selling process profitable¹¹.

In the case of an Italian store staff dealing with a Chinese customer, the most important phase of the selling process is the first one, that refers to the approach to the customer. Many Chinese clients in Italian shops do not expect to find a sales associate that could immediately comprehend their needs without using an online-translator: for this reason, the most correct incipit to deal with them would be starting to speak in Chinese (however, some Italian companies pretend that their store personnel host the customers by saying “Good morning”, and then, after having certified that the Chinese interlocutor doesn’t understand English or Italian, the Chinese speaking sales associate can participate to the conversation and interact in Chinese).

In this way, the Chinese speaking store manager or the sales associate use an alternative type of selling, which is called an “adaptive selling”, considered as “an approach to personal selling in which selling behaviours are altered based on information about the customer and the buying situation” (Levy & Weitz, 1998). Following this theory, an Italian sales consultant should approach to the Chinese customer by conforming to his mind and cultural schemes: this represents the purpose of intercultural communication, that manages to achieve an equilibrium among different cultures through the verbal communication. According to what explained before, the first phase of the approach to the customer consists of a presentation of the shop itself and a brief personal introduction of the sales associate; however, besides these general concepts, when dealing with a Chinese customer there are some elements that must be explained, as for example the possibility to receive instant promotions, discounts, and the opportunity to get a tax refund at the airport.

Besides the first introductive approach, the selling process consists also of the ability to obtain information about the customer, showing the variety of merchandise and demonstrating its usage (Levy & Weitz, 1998). Most of the times, taking on example a store based in Italy, the store personnel thinks that the English language can be the key to solve and overcome all the linguistic problems: however, although it is sure that the majority of the Chinese people can comprehend English partially, a sale conducted in Chinese could represent the reason that convinces the Chinese customer to purchase a product. An Italian sales associate or store manager with a medium level of English language would have real difficulties in communicating with a Chinese client: in fact, the English

¹¹ The retail selling process consists of several activities conducted by the sales associates with the purpose to simplify and make the customer’s purchase process easier. It comprehends five different stages: the approach to the customer, the ability of the salespeople to gather information and the description of the products to the client; the last two phases regard the conclusion of a sale (payment transaction) and the ability of a sales associate to create a confidential relationship with his customer, persuading him to choose his store for future purchases (Levy & Weitz, 1998).

pronunciation of an Italian person is really different from the original one, so, if there were problems of communication between among the parties, the staff would be obliged to use pictures, online-translators to express the principal offers and promotions (this wouldn't be absolutely professional). To prove the possibility to create a conversation entirely in Chinese, it is possible to hypothesize a speech in a luxury store between a Chinese speaking sales associate or store manager and a Chinese customer, trying to link each sentence to a specific phase of the retail selling process explained above:

Store manager: “Good morning, welcome to our shop.”

Chinese customer: “Hello.”

Store manager: “Where are you from, Sir.?”

Chinese customer: “China.”

Store manager: “我会说中文。” “*Wo hui shuo zhongwen*” “I can speak Chinese.”

Chinese customer: “真的吗? 您在哪里学的?” “*Zhende ma? Nin zai nali xue de?*” “Really? Where did you learn it?”

Store manager: “我在威尼斯大学学习四年了，还在北京学习一年了。您是哪儿的人，先生? 我在中国的时候去过了很多地方。”

“*Wo zai weinisi daxue xuexi si nian le, hai zai beijing xuexi yi nian le. Nin shi nar de ren, xiansheng? Wo zai zhongguo de shihou qu guo le hen duo difang.*”

“I studied in Venice four years, one year in Beijing. When I was in China, I have visited many places” (*Self-introduction phase*).

Chinese customer: “我是北京人。”

“*Wo shi Beijing ren*” “I am from Beijing.”

Store manager: “好美的城市! 我想念中国想念得不得了，我们随时可以用中文对话。不过，如果您在找个特定的款式我可以帮您。”

“*Hao mei de chengshi! Wo xiangnian zhongguo xiangnian de budeliao, women suishi keyi yong zhongwen duihua. Buguo, ruguo nin zai zhao ge teding de kuanshi wo keyi bangzhu nin.*” “That is such a beautiful city! I miss China so much. we can talk in Chinese in our conversation. However, if you are looking for a specific model, I can help you” (*Collecting information phase*).

Chinese customer: “对, 我正在找这一款式，是普拉达新系列。谢谢。”

“*Dui wo zhengzai zhao zhe yi kuanshi, shi Pulada xin xilie. Xiexie*” “Yes, I am looking for this model, it is Prada’s new collection. Thanks.”

Store manager: “找到了。这一款式是刚推出的，它不只是由可持续材料组成的，而且它不太重，很流行。如果您对这个款式很感兴趣的话，今天您可以享受我们店铺的特别优惠，打八折。还有，我们店铺的商品可以有百分之十二的退税。您可以试一试这个新款式，我想您穿起来一定很好看”!

“*Zhao dao le. Zhe yi kuanshi gan tuichu de, ta bu zhi shi you kechixun cailiao zucheng de, ergie ta bu tai zhong, hen liuxing. Ruguo nin dui zhe ge kuanshi hen ganxingqu de hua, jintian nin keyi xiangshou women dianpu de tebie youhui, da ba zhe. Hai you, women dianpu de shangpin keyi you bai fen zhi shi er de tuishui. Nin keyi shi yi shi zhe ge xin kuanshi, wo xiang nin chuan qilai yiding hen haokan!*”

“Found it. This model has been launched recently, it consists of sustainable materials, it is not heavy, and it is fashionable. If you are interested, for today you can get the 20% off, and you can get also the 12% of tax free. Please try this new model, I am sure that it will fit well on you” (*Merchandise presentation and demonstration phase*).

This extract has been reported to make clear that the Chinese speaking manager represents a successful strategy for companies to enhance sales and build durable relationships with customers: only who knows deeply the Chinese cultural system can try to create a conversation with Chinese customers, adopting an approach according to the value of the “social connection” (*guanxi*) in which they believe.

Chapter 4

Lexicographic collection

<Subject> 经济学/Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Advertising display

<Morphosyntax> noun

<Source> ^Zaghi 2018^: 290

<Definition> The advertising display is a display that has the purpose to enhance and intensify, promoting the innovation of products and brands, or to underlying some special offers.

<Source> ^Zaghi 2018^: 290

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Dominance display^, ^Frontal presentation^, ^Seasonal display^, ^Related-item display^, ^Repetition [display]^, ^Formal display^, ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Advertising display”, and “广告陈列” exists complete conceptual equivalence.

<zh> 广告陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 1366

<Definition> 广告陈列一般比较适合品牌服饰，促销商品和利用设计师或者形象大使进行宣传推广的商品。

<Source> ^子华明 2011^: 1366

<Concept field> 视觉营销

<Related words> ^突出陈列^, ^直接展示^, ^季节性陈列^, ^关联陈列^, ^重复陈列^, ^引人注目陈列^., ^主题陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Aisle

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 17

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a passage between the rows of seats in a church, theatre, etc., or between rows or shelves in a large shop.

<Source> ^Oxford Wordpower Dictionary 2006^: 17

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “Aisle” and “走廊” exists complete conceptual equivalence.

<zh> 走廊

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 3900

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 屋檐下高出平地的过道， 或者独立的有顶的走到。

<Source> ^新编学生现代汉语词典 2018^: 847

<Concept field> 店铺设计

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Angled window

<Source> ^Morgan 2016^: 52

<Definition> This type of window is angled back to the entry.

<Source> ^Morgan 2016^: 52

<Concept field> 店铺设计/ Store design

<Related words> ^open-back window^, ^non-window^, ^corner window^, ^arcade window^, ^showcase window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Angled window” and “角度型门前橱窗展示” exists complete conceptual equivalence.

<zh> 角度型门前橱窗展示

<Morphosyntax> noun

<Source> ^Li 2002^: 60

<Definition> 店铺入口出进入行道，为店铺提供更多的展示空间。在入口外的一侧或者两侧有多个大型橱窗，中间形成一个小岛区，引导顾客进入店铺。

<Source> ^Li 2002^: 60

<Concept field> 店铺设计

<Related words> ^转角型门前橱窗展示^, ^拱廊型门前橱窗展示^, ^箱型柜式橱窗展示^, ^后背开放式的橱窗展示^, ^无橱窗式橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Arcade window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 52

<Definition> The arcade window is a type of window in which the door is set back from the window itself and its display should gain the customer's attention. The entrance to a store with arcade windows is farther away from the street; for this reason, its role is to draw the customer along the window and into the store.

<Source> ^Morgan 2016^: 52

<Concept field> 店铺设计/ Store design

<Related words> ^open-back window^, ^angled window^, ^non-window^, ^corner window^, ^showcase window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Arcade window” and “拱廊型门前橱窗展示” exists complete conceptual equivalence.

<zh> 拱廊型门前橱窗展示

<Morphosyntax> noun

<Source> ^Li 2002^: 60

<Definition> 店铺入口缩进街道内，侧面有玻璃延伸出岛型或半岛型的橱窗，顾客必须过类似大堂的区域在进入大门。橱窗展示空间扩大，室内卖场空间相应缩小。

<Source> ^Li 2002^: 60

<Concept field> 店铺设计

<Related words> ^角度型门前橱窗展示^, ^转角型门前橱窗展示^, ^箱型柜式橱窗展示^, ^后背开放式的橱窗展示^, ^无橱窗式橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Boutique layout

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Ebster, Garaus 2015^: 18

<Definition> The boutique layout (also called alcove or shop-in the- shop layout) is used to separate various types of merchandise sold in the store. In a boutique layout, each merchandise group is displayed in an individual, semiseparate area.

<Source> ^Ebster, Garaus 2015^: 18

<Context> The interesting variety created by this layout stimulates shoppers' curiosity and is well suited for creating a unique shopping experience.

<Source> ^Ebster, Garaus 2015^: 18

<Concept field> 店铺设计/ Store design

<Related words> ^Store layout^

<Type of relation> super.

<Related words> ^Free-form layout^, ^Grid layout^

<Type of relation> coord.

<Synonyms> “Alcove layout”, “Shop-in the shop layout”

<Equivalence en-zh> Between the terms “Boutique layout” and “店中店布局” exists complete conceptual equivalence.

<en> Alcove layout

<Morphosyntax> noun group

<Usage label> uncommon

<Category> full form

<Source> ^Ebster, Garaus 2015^: 18

<en> Shop-in-the-shop layout

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Ebster, Garaus 2015^: 18

<zh> 店中店布局

<Morphosyntax> noun group

<Source> ^刘建堤 2013^: 3850

<Definition> 店中店是在售货现场引入各种品牌的专卖店，是在售货现场中营造的一些特殊区域而构成的第二空间。店中店形式在大的空间中创造出一个个相对独立的小空间，符合现代消费者的需求，使消费者能在安逸宁静的小环境中购物，享受到购物的乐趣。

<Source> ^刘建堤 2013^: 3838- 3850

<Concept field> 店铺设计/ Store design

<Related words> ^店铺布局^

<Type of relation> super.

<Related words> ^格子式布局^, ^岛屿式布局^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Cabinet

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Varley 2006^: 187

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> cupboard with shelves or drawers, used for storing things.

<Source> ^Oxford Wordpower Dictionary 2006^: 100

<Concept field> 店铺设计/ Store design

<Synonyms> “Cupboard”

<Equivalence en-zh> Between the terms “Cabinet” and “橱” exists complete conceptual equivalence.

<en> Cupboard

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^Varley 2006^: 152

<zh> 橱

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^刘建堤 2013^: 1748

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 橱是指放置衣服，用具的家具：衣橱，书橱等。

<Source> ^新编学生现代汉语词典 2018^: 92

<Concept field> 店铺设计

<Synonyms> “柜”

<zh> 柜

<Usage label> common

<Category> full form

<Source> ^子华明 2011^: 272.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Cash counter

<Morphosyntax> noun group

<Usage label> main term

<Category> full form

<Source> ^Green 2001^: 58

<Definition> Cash counters are the salesperson’s island of refuge, the “business end” of the display floor, where a sale is consummated, and often the point of sale for accessories or impulse buying.

<Source> ^Green 2001^: 58

<Context> the size of the counter is determined by the equipment, wrapping spaces, and storage it must accommodate, the size of the products to be handled, and the maximum number of store personnel who will work behind the counter at one time.

<Source> ^Green 2001^: 58

<Concept field> 店铺设计/ Store Design

<Related words> ^Cash register^, ^Cashier^

<Type of relation> coord.

<Synonyms> “Checkout counter”

<Equivalence en-zh> Between the terms “Cash counter “and “收银台” exists absolute conceptual equivalence.

<en> Checkout counter

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Ebster, Garaus 2015^: 80

<zh> 收银台

<Morphosyntax> noun

<Source> ^子华明 2011^: 99

<Lexica> 按 ^汉英词典 2010^

<Definition> 收银台， 俗称付款处， 是顾客在选购完服装后付款交易的地方， 也是顾客服装店最后停留的地方， 这里给顾客留下的影响好坏， 决定顾客是否会第二次光临。

<Source> ^子华明 2011^: 99

<Concept field> 店铺设计

<Related words> ^出纳机^, ^出纳员^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Cash register

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 80

<Lexica> Found in ^English- Chinese business dictionary 1995^

<Definition> Machine which shows and adds the prices of items bought, with a drawer for keeping cash received.

<Source> ^English- Chinese business dictionary 1995^: 65

<Concept field> 店铺设计/ Store design

<Related words> ^Cashier^, ^Cash counter^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Cash register” and “现金出纳机” exists complete conceptual equivalence.

<zh> 现金出纳机

<Morphosyntax> noun

<Source> ^王晓易 2013^: 1

<Lexica> 按 ^英汉双解商业词典 1995^

<Definition> 现金收入记录机。

<Source> ^英汉双解商业词典 1995^: 65

<Concept field> 店铺设计

<Related words> ^出纳员^, ^收银台^

<Type of relation> coord.

**

<Subject> 信息学/ Information sciences

<Subfield> 人事管理/ Personnel management

<en> Cashier

<Morphosyntax> noun

<Source> ^Deng, Wu, Luan 2019^: 22

<Lexica> Found in ^English- Chinese Business Dictionary 1995^

<Definition> Person who takes money from customers in a shop.

<Source> ^English- Chinese Business Dictionary 1995^: 66

<Concept field> 人事管理/ Personnel management

<Related words> ^Cash counter^, ^Cash register^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Cashier” and “出纳员” exists complete conceptual equivalence.

<zh> 出纳员

<Morphosyntax> noun

<Source> ^王志南 2019^: 52

<Lexica> 按 ^英汉双解商业词典 1995^

<Definition> 商店里收款的人。

<Source> 按 ^英汉双解商业词典 1995^: 66

<Concept field> 人事管理

<Related words> ^现金出纳机^, ^收银台^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Ceiling

<Morphosyntax> noun

<Source> ^Green 2001^: 109

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> The top surface of the inside of a room.

<Source> ^Oxford Wordpower Dictionary 2006^: 113

<Concept field> 店铺设计/ Store design

<Related words> ^Floor^

<Type of relation> general

<Equivalence en-zh> Between the terms “Ceiling” and “顶棚” exists complete conceptual equivalence.

<zh> 顶棚

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1431

<Lexica> 按 ^辞海 1979^

<Definition> 层顶或楼板底部的表面层。

<Source> ^辞海 1979^: 4223

<Concept field> 店铺设计

<Related words> ^地面^

<Type of relation> general.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Chair

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 63

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> A piece of furniture for one person to sit on, with a seat, a back and four legs.

<Source> ^Oxford Wordpower Dictionary 2006^: 116

<Concept field> 店铺设计/ Store design

<Related words> ^Office^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Chair” and “椅子” exists complete conceptual equivalence.

<zh> 椅子

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1311

<Lexica> 按 ^Zdic.net^

<Definition> 椅子是一种日常生活家具, 一种有靠背、还有扶手的坐具。

<Source> ^Zdic.net^

<Concept field> 店铺设计

<Related words> ^办公室^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Clothes hanger

<Morphosyntax> noun

<Source> ^Varley 2006^: 188

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> Clothes- hanger is a metal, plastic or wooden object with a hook that is used for hanging up clothes in a cupboard.

<Source> ^Oxford Wordpower Dictionary 2006^: 336

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Hanging^

<Type of relation> super.

<Equivalence en-zh> Between the term “Clothes hanger” and “衣架” exists complete conceptual equivalence.

<zh> 衣架

<Morphosyntax> noun

<Source> ^子华明 2011^: 452

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 挂衣服的用具，用木材，金属等制成。

<Source> ^现代汉语词典 2013^: 1531

<Concept field> 视觉营销

<Related words> ^挂式陈列^

<Type of relation> super.

**

<Subject> 美术/ Painting

<Subfield> 颜色/ Colour

<en> Colour rendering

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Green 2001^: 121

<Definition> Light sources directly affect the apparent colour of displayed merchandise. The effect- the different perceptions of colours in different types of lighting- is called colour rendering or metamerism.

<Source> ^Green 2001^: 121

<Concept field> 颜色/ Colour

<Related words> ^Colour rendering index^

<Type of relation> general

<Synonyms> “metamerism”

<Equivalence en-zh> Between the terms “Colour rendering” and “显色性” exists complete conceptual equivalence.

<en> Metamerism

<Morphosyntax> noun

<Usage label> uncommon

<Category> full form

<Source> ^ Green 2001^: 121

<zh> 显色性

<Morphosyntax> noun group

<Source> ^王建平, 李伟, 徐晓冰, 李奇越, 孙伟 2018^: 360

<Definition>一个光源对物体颜色外貌所产生的效果。

<Source> ^王建平, 李伟, 徐晓冰, 李奇越, 孙伟 2018^: 360

<Concept field> 颜色

<Related words> ^显色指数^

<Type of relation> general

**

<Subject> 美术/ Painting

<Subfield> 颜色/ Colour

<en> Colour rendering index

<Morphosyntax> noun

<Source> ^Green 2001^: 122

<Definition> It refers to determine the colour-rendering ability of a light source.

<Source> ^Green 2001^: 122

<Context> The CRI theoretically ranges from 0 to 100. The higher the CRI number is, the closer the colour rendition will be to the reference.

<Source> ^Green 2001^: 122

<Concept field> 颜色/Colour

<Related words> ^Colour rendering^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Colour rendering index” and “显色指数” exists complete conceptual equivalence.

<zh> 显色指数

<Morphosyntax> noun group

<Source> ^王建平, 李伟, 徐晓冰, 李奇越, 孙伟 2018^: 360

<Definition> 显色指数作为照明光源显色性客观量化表征的统一标准。

<Source> ^王建平, 李伟, 徐晓冰, 李奇越, 孙伟 2018^: 360

<Concept field> 颜色

<Related words> ^显色性^

<Type of relation> general.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Complementary colour [assemblage]

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Colborne 1996^: 325

<Definition> Colours that are shown as opposites on a colour wheel; opposite colours are red and green and yellow and blue.

<Source> ^Colborne 1996^: 313

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Monochromatic colour assemblage^

<Type of relation> coord.

<Synonyms> “Opposite colour [assemblage]”

<Equivalence en-zh> Between the terms “Complementary colour [assemblage]” and “对比色搭配” exists complete conceptual equivalence.

<en> Opposite colour [assemblage]

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^Colborne 1996^: 77

<zh> 对比色搭配

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1084

<Definition> 对比色搭配就是用冷色来烘托暖色, 例如, 用绿色衣服衬托红色衣服, 用蓝色衣服衬托黄色衣服。

<Source> ^汤留泉, 等编著 2017^: 1084

<Concept field> 视觉营销

<Related words> ^同一色搭配^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Completely closed storefront

<Morphosyntax> noun

<Source> ^Green 2001^: 73

<Definition> The completely closed storefront has no visual or physical openings from the mall into the store. The front is a barrier between the mall and the store. Show windows are backed: doors are kept closed and are constructed of opaque materials.

<Source> ^Green 2001^: 73

<Context> Few completely closed storefronts are constructed, however, because of the importance of informing the shoppers outside the store of the experience they will have once inside the store.

<Source> ^Green 2001^: 73

<Concept field> 店铺设计/ Store design

<Related words> ^Semi-open entrance^, ^Open storefront^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “completely closed storefront” and “全封闭型店面” exists complete conceptual equivalence.

<zh> 全封闭型店面

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 3692

<Definition> 店内店外用门扉隔开，出入口尽可能小些，面向大街的一面，用陈列橱窗或有色玻璃遮蔽起来。

<Source> ^刘建堤 2013^: 3692

<Context> 顾客在陈列橱窗前大致品评之后，进入商店内部，可以静下心来挑选商品，不受外界干扰。以经营珠宝首饰，金银器，工艺制品等商品为主的商店，多采用这种设计。

<Source> ^刘建堤 2013^: 3692

<Concept field> 店铺设计

<Related words> ^半封闭型店面^, ^全开放型店面^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Corner window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 52

<Definition> The corner window is a type of window that wraps around a corner and it will attract the attention from two angles.

<Source> ^Morgan 2016^: 52

<Concept field> 店铺设计/ Store design

<Related words> ^open-back window^, ^angled window^, ^non-window^, ^arcade window^, ^showcase window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Corner window” and “转角型门前橱窗展示” exists complete conceptual equivalence.

<zh> 转角型门前橱窗展示

<Morphosyntax> noun

<Source> ^Morgan 2016^: 60

<Definition> 这种橱窗位于两条街的交界处，使两条街的行人都可以看到。

<Source> ^Morgan 2016^: 60

<Concept field> 店铺设计

<Related words> ^角度型门前橱窗展示^, ^拱廊型门前橱窗展示^, ^箱型柜式橱窗展示^, ^后背开放式的橱窗展示^, ^无橱窗式橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Counter

<Morphosyntax> noun

<Source> ^Yu 2011^: 96-97

<Lexica> Found in ^Oxford Wordpower dictionary 2006^

<Definition> a long, flat surface in a shop where customers are served.

<Source> ^Oxford Wordpower Dictionary 2006^: 168

<Concept field> 店铺设计/ Store design

<Related words> ^Desk^

<Type of relation> coord.

<Related words> ^Office^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Counter” and “柜台” exists complete conceptual equivalence.

<zh> 柜台

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1647

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 商店售货和金融机构，服务部门营业的台子，这样像柜而比较长，多用木头，铝合金或玻璃板制成。

<Source> ^新编学生现代汉语词典 2018^: 235

<Concept field> 店铺设计

<Related words> ^台^

<Type of relation> coord.

<Related words> ^办公室^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 零售/ Retail

<en> Customer

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 10

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a person who buys goods or services in a shop.

<Source> ^Oxford Wordpower Dictionary 2006^: 183

<Concept field> 零售/ Retail

<Related words> ^Shop assistant^, ^Store manager^, ^Floor manager^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Customer” and “顾客” exists complete conceptual equivalence.

<zh> 顾客

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 57

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 到商店来买货或服务单位要求服务的人。

<Source> ^新编学生现代汉语词典 2018^: 225

<Concept field> 零售

<Related words> ^店员^, ^店长^, ^楼层经理^

<Type of relation> general.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Department

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 108

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> one of the sections into which an organization, for example a school or business, is divided.

<Source> ^Oxford Wordpower Dictionary 2006^: 197

<Concept field> 店铺设计/ Store design

<Related words> Jewelry department, Shoes department

<Type of relation> sub.

<Equivalence en-zh> Between the terms “Department” and “部门” exists complete conceptual equivalence.

<zh> 部门

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 392

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 按行政或业务种类等划分的机构或单位。

<Source> ^新编学生现代汉语词典 2018^: 52

<Concept field> 店铺设计

<Related words> 珠宝部门, 鞋子部门

<Type of relation> sub.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Desk

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 93

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition 1> a type of table, often with drawers, that you sit at to write or work.

<Definition 2> A table or place in a building where a particular service is provided.

<Source> ^Oxford Wordpower Dictionary 2010^: 199

<Concept field> 店铺设计/ Store design

<Related words> ^Counter^

<Type of relation> coord.

<Related words> ^Office^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Desk” and “台” exists complete conceptual equivalence.

<zh> 台

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 4082

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 台是指桌子或者类似桌子的器物，比如写字台或者梳妆台。

<Source> ^新编学生现代汉语词典 2018^: 612

<Concept field> 店铺设计

<Related words> ^柜台^

<Type of relation> coord.

<Related words> ^办公室^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Dominance display

<Morphosyntax> noun

<Source> ^Varley 2006^: 193

<Definition> The dominance display is the display that allows a retailer to show that it has a very deep assortment of merchandise within a classification or category.

<Source> ^Varley 2006^: 193

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Frontal presentation^, ^Advertising display^, ^Related-item display^, ^Repetition [display]^, ^Formal display^, ^Themed display^

<Type of relation> coord

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Dominance display” and “突出陈列” exists complete conceptual equivalence.

<zh> 突出陈列

<Morphosyntax> noun

<Source> ^ 汤留泉, 等编著 2017^: 2112

<Definition> 突出陈列是指超过通常的陈列线, 面向通道突出的陈列方法。

<Source> ^ 汤留泉, 等编著 2017^: 2112

<Context> 陈列效果是商品的露出度提高。

<Source> ^ 汤留泉, 等编著 2017^: 2112

<Concept field> 视觉营销

<Related words> ^直接展示^, ^季节性陈列^, ^关联陈列^, ^重复陈列^, ^引人注目陈列^, ^主题陈列^, ^广告陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Elevator

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 13

<Lexica> Found in ^Oxford Wordpower dictionary 2006^

<Definition> A machine in a large building that is used for carrying people or goods from one floor to another.

<Source> ^Oxford Wordpower dictionary 2006^: 426

<Concept field> 店铺设计/ Store design

<Related words> ^Escalator^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Elevator” and “电梯” exists complete conceptual equivalence.

<zh> 电梯

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 685

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 多层, 高层建筑物中用电做动力的升降机, 用来载人或载物。

<Source> ^现代汉语词典 2013^: 3144

<Concept field> 店铺设计

<Related words> ^自动扶梯^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Entrance

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 10

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> the door, gate or opening where you go into a place.

<Source> ^Oxford Wordpower Dictionary 2006^: 245

<Context> The entrance is the only part of a store that every customer pass through (provided that there is only one entrance of course), and therefore many retailers and manufacturers consider it prime real estate.

<Source> ^Ebster, Garaus 2015^: 10

<Concept field> 建筑学/ Architecture

<Related words> ^storefront^

<Type of relation> coord.

<Related words> ^Exterior design^

<Type of relation> super.

<Equivalence en-zhi> Between the terms “Entrance” and “大门” exists complete conceptual equivalence.

<zh> 大门

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^汤留泉, 等编著 2017^: 927

<Lexica> 按 ^汉英词典 2010^

<Definition> 店铺大门的作用是诱导顾客的视线, 并让其产生兴趣, 激发想进去看一看的参与意识。怎么进去, 从哪进去, 就需要正确的导入, 并告诉顾客使, 是顾客一目了然。在店铺设计, 顾客进出门的设计是重要一环。

<Source> ^汤留泉, 等编著 2017^: 927

<Context> 将店门安放在店中央, 还是左边或右边, 这要根据具体人流情况而定。一般大型商场大门可以安置在中央, 小店的进出门不是设在左侧就是右侧。

<Source> ^汤留泉, 等编著 2017^: 927

<Concept field> 建筑学

<Related words> ^店面^

<Type of relation> coord.

<Related words> ^店铺外观^

<Type of relation> super.

<Synonyms > “入口”

<zh> 入口

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^汤留泉, 等编著 2017^: 1121

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Escalator

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 56

<Lexica> Found in ^Cambridgedictionary.com^

<Definition> a set of stairs moved up or down by electric power on which people can stand and be taken from one level of a building to another, especially in shops, railway stations, and airports.

<Source> ^Cambridgedictionary.com^

<Concept field> 店铺设计/ Store design

<Related words> ^Elevator^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Escalator” and “自动扶梯” exists complete conceptual equivalence.

<zh> 自动扶梯

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1266

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 电梯的一类, 是链式输送机的特种形式, 斜向或水平运行, 两侧有扶手。通称滚梯。

<Source> ^现代汉语词典 2013^

<Concept field> 店铺设计

<Related words> ^电梯^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Exterior design

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 54

<Definition> Exterior design is the first impression a shopper gets of your store.

<Source> ^Ebster, Garaus 2015^: 54

<Context> The main aim of exterior design is first to attract a customer's attention and then convey a certain image that entices the customer into the store.

<Source> ^Ebster, Garaus 2015^: 54

<Concept field> 建筑学/ Architecture

<Related words> ^fascia^, ^window^, ^entrance^

<Type of relation> sub.

<Related words> Interior design

<Type of relation> general

<Equivalence en-zh> Between the terms “exterior design” and “店铺外观” exists complete conceptual equivalence.

<zh> 店铺外观

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 830

<Definition> 店铺的外观是指店铺能被行人清楚看到的部位。

<Source> ^汤留泉, 等编著 2017^: 830

<Context> 店铺外观在经营中起着宣传作用, 这就要求在店铺外观装潢设计上, 必须有突出店铺形象的识别标记。

<Source> ^汤留泉, 等编著 2017^: 830

<Concept field> 建筑学

<Related words> ^招牌^, ^橱窗^, ^大门^

<Type of relation> sub.

<Related words> 室内设计

<Type of relation> general

**

<Subject> 建筑学 / Architecture

<Subfield> 店铺设计/ Store design

<en> Fascia

<Morphosyntax> noun

<Source> ^Goworek, McGoldrick 2015^: 217

<Definition> The fascia i.e. the shop's exterior signage, is particularly significant, as it acts as a key form of communication with customers and it is essential for it to stand out among its competitors. Colour, lettering font, texture, imagery, and materials can all be utilised by graphic designers when devising a retail fascia.

<Source> ^Goworek, McGoldrick 2015^: 217

<Concept field> 店铺设计/ Store design

<Related words> ^Exterior design^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Fascia” and “招牌” exists complete conceptual equivalence.

<zh> 招牌

<Morphosyntax> noun

<Source> ^子华明 2011 ^: 413

<Definition> 零售店的招牌即是一种标识，也是一种重要的宣传载体，于无声中向消费者传达更多的信息，从而达到刺激或引导消费者购买的目的。在消费者还没有走进或看到卖场里的商品时，店外招牌起到了非常重要的作用。

<Source> ^子华明 2011 ^: 413

<Context> 店铺招牌在导入功能中起着不可缺少的作用，它应是最引入注目的地方。店铺招牌设计，除了注意在形式，用料，构图，造型，色彩等方面给顾客以良好的心理感受外，还应在命名方面多下功夫，力求言简意赅，清新不俗，易读易记，富有美感，使之具有较强的吸引力，促进顾客的思维活动，达到理想的心里要求。

<Source> ^汤留泉, 等编著 2017^: 867-881

<Concept field> 店铺设计

<Related words> ^店铺的外观^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Fitting room

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 70

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a room in a shop where you can put on clothes to see how they look.

<Source> ^Oxford Wordpower Dictionary 2006^ 278

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “Fitting room” and “试衣间” exists complete conceptual equivalence.

<zh> 试衣间

<Morphosyntax> noun

<Source> ^子华明 2011^: 66

<Lexica> 按 ^baike.baidu.com^

<Definition> 试衣间, 又称试身室, 是服装店、百货公司的设施之一, 供客人试穿店内售卖的衣服。

<Source> ^baike.baidu.com^

<Concept field> 店铺设计/ Store design

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Floor

<Morphosyntax> noun

<Source> ^Green 2001^: 96

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> The flat surface that you walk on inside a building.

<Source> ^Oxford Wordpower Dictionary 2006^: 282

<Concept field> 店铺设计/ Store design

<Related words> ^Ceiling^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Floor” and “地面” exists complete conceptual equivalence.

<zh> 地面

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1639

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition 1> 土地的表面

<Definition 2> 房屋等建筑物内部以及周围的地上铺筑的一层东西, 材料多为木头, 砖石或混凝土。

<Source> ^新编学生现代汉语词典 2018^: 133

<Concept field> 店铺设计

<Related words> ^顶棚^

<Type of relation> general.

**

<Subject> 信息学/ Information science

<Subfield> 人事管理/ Personnel management

<en> Floor manager

<Morphosyntax> noun

<Source> ^Balasubramanian, Norrie 1995^: 3

<Lexica> Found in ^English- Chinese business dictionary 1995^

<Definition> Person in charge of the sales staff in a department store.

<Source> ^English- Chinese business dictionary 1995^: 178

<Concept field> 人事管理/ Personnel management

<Related words> ^Store manager^

<Type of relation> super.

<Related words> ^Shop assistant^

<Type of relation> sub.

<Related words> ^Customer^

<Type of relation> general

<Equivalence en-zh> Between the terms “Floor manager” and “楼层经理” exists complete conceptual equivalence.

<zh> 楼层经理

<Morphosyntax> noun

<Source> ^董笑妍 2013^: 74

<Lexica> 按 ^英汉双解商业词典 1995^

<Definition> 百货公司主管营业员的经理。

<Source> ^英汉双解商业词典 1995^: 178

<Concept field> 人事管理/ Personnel management

<Related words> ^店长^

<Type of relation> super.

<Related words> ^店员^

<Type of relation> sub.

<Related words> ^顾客^

<Type of relation> general.

**

<Subject> > 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Fluorescent lamp

<Morphosyntax> noun

<Source> ^Pegler 2011^: 32

<Lexica> Found in ^The new shorter oxford English dictionary 1993^

<Definition> Lamp in which light is produced by fluorescence. A discharge tube in which a phosphor on the inside of the tube is made to fluoresce by ultraviolet light from mercury vapour.

<Source> ^The new shorter oxford English dictionary 1993^: 984

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Incandescent light^, ^LED^, ^Sodium lamp^, ^Halogen lamp^

<Type of relation> coord.

<Related words> ^General lighting^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Fluorescent light” and “荧光灯” exists complete conceptual equivalence.

<zh> 荧光灯

<Morphosyntax> noun

<Source> ^汤留泉，等编著 2017^: 1375

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 灯的一种，在真空玻璃管中充入水银，两端安装电极，管的内壁有荧光物质。

<Source> ^现代汉语词典 2013^: 1561

<Context> 通电后水银蒸气放电，同时产生紫外线，激发荧光物质而发光。常见的荧光灯和日光相似。俗称日光灯。

<Source> ^现代汉语词典 2013^

<Concept field> 光明与有关的辐射

<Related words> ^白炽灯^, ^发光二极管^, ^钠灯^, ^卤钨灯^

<Type of relation> coord.

<Related words> ^整体照明^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Formal display

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 77

<Definition> The formal display works as “eye-catcher”, so it can be called also “eye-catcher display”: it is for this reason placed in strategic points.

<Source> ^Ebster, Garaus 2015^: 77

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Dominance display^, ^Advertising display^, ^Frontal presentation^, ^Related-item display^, ^Repetition [display]^, ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence zh-en> Between the terms “Formal display” and “引人注目陈列” exists complete conceptual equivalence.

<zh> 引人注目陈列

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 2069

<Definition> 在引人注目陈列， 引人注目是指将商品安置于专业场所中某个重点强调的陈列位置。

<Source> ^汤留泉， 等编著 2017^: 2069

<Concept field> 视觉营销

<Related words> ^季节性陈列^, ^突出陈列^, ^广告陈列^, ^直接展示^, ^关联陈列^, ^重复陈列^, ^主题陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Free- form layout

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 18

<Definition> In a free-form layout, aisles, displays, and shelves are placed in a free-flowing pattern instead of a grid.

<Source> ^Ebster, Garaus 2015^: 18

<Context> This layout has several advantages: it enhances the atmosphere of the store and the shopping experience of the customer; the store looks less sterile and more interesting. Shoppers are encouraged and more likely to browse the merchandise. Customers feel less rushed and thus are more likely to make unplanned purchases.

<Source> ^Ebster, Garaus 2015^: 18

<Concept field> 店铺设计/ Store design

<Related words> ^Store layout^

<Type of relation> super.

<Related words> ^Boutique layout^, ^Grid layout^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Free-form layout” and “岛屿式布局” (自由流动式布局) exists complete conceptual equivalence.

<zh> 岛屿式布局

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^刘建堤 2013^: 3838

<Definition> 岛屿式， 又称自由流动式。岛屿式布局是将售货现场布置成各部相连的岛屿形式， 在岛屿中间设置货架陈列商品。大多数百货商店和专业商店通常采用这种形式。

<Source> ^刘建堤 2013^: 3838

<Context> 其最大优点是便利消费者参观浏览， 刺激消费者即兴购买， 创造有利的视觉传达效果; 最大的缺点是销售空间利用率较低。

<Source> ^刘建堤 2013^: 3838

<Concept field> 店铺设计

<Related words> ^店铺布局^

<Type of relation> super.

<Related words> ^格子式布局^, ^店中店布局^

<Type of relation> coord.

<Synonyms> “自由流动式布局”

<zh> 自由流动式布局

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^刘建堤 2013^: 3838

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Frontal presentation

<Morphosyntax> noun

<Source> ^Levy, Weitz 1998^: 560

<Definition> Since it is important to show as much of the merchandise as possible, the frontal presentation deals with a method of displaying merchandise in which the retailer exposes as much of the product as possible, to catch the customer's eye.

<Source> ^Levy, Weitz 1998^: 560

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Dominance display^, ^Advertising display^, ^Formal display^, ^Related-item display^, ^Repetition [display]^., ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Frontal presentation” and “直接展示” exists complete conceptual equivalence.

<zh> 直接展示

<Morphosyntax> noun

<Source> ^子华明 2011^: 215

<Definition> 在直接展示道具，背景减少到最小程度，让商品自己说话。

<Source> ^子华明 2011^: 215

<Concept field> 视觉营销

<Related words> ^突出陈列^, ^广告陈列^, ^季节性陈列^, ^关联陈列^, ^重复陈列^, ^引人注目陈列^, ^主题陈列

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> General lighting

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Pegler 2011^: 35

<Definition> General, or primary lighting, is the allover level of illumination in an area.

<Source> ^Pegler 2011^: 35

<Context> it is usually the light that fills the selling floor from overhead light fixtures but does not include accent lights, wall washers, and display highlighting lamps (these are forms of secondary lighting).

<Source> ^Pegler 2011^: 35

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Fluorescent lamp^, ^Incandescent lamp^, ^LED^, ^Sodium lamp^, ^Halogen lamp^

<Type of relation> sub.

<Synonyms> “Primary lighting”

<Equivalence en-zh> Between the terms “General lighting” and “整体照明” exists complete conceptual equivalence.

<en> Primary lighting

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Pegler 2011^: 35

<zh> 整体照明

<Morphosyntax> noun group

<Usage label> main term

<Category> full form

<Source> ^子华明 2011^: 381

<Definition> 整体照明，也称普通照明。主要是提供空间照明，照亮整个空间。

<Source> ^子华明 2011^: 381

<Context> 主要运用模式有嵌入式 (如地灯, 层顶桶灯), 直接吸顶式照明两种方案。高级品牌专卖店一般采用相对较低的基本照明 (300 LUX), 暖色调 (2500~3000 K) 和很好的显色性 (Ra>90), 并运用射灯营造对剧全球品牌网性效果 (AF 15-30:1); 普通时装店平均照度为 (3000~3500) 和很好的显色性 (Ra>90), 使用大量重点照明营造轻松且戏剧性氛围。

<Source> ^子华明 2011^: 381

<Concept field> 光明与有关的辐射

<Related words> ^荧光灯^, ^发光二极管^, ^钠灯^, ^卤钨灯^, ^白炽灯^

<Type of relation> sub.

<Synonyms> “普通照明”, “全盘照明”

<zh> 普通照明

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^子华明 2011^: 381

<zh> 全盘照明

<Morphosyntax> noun group

<Usage label> uncommon

<Category> full term

<Source> ^子华明 2011^: 283

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/Store design

<en> Grid layout

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 17

<Definition> With a grid layout, aisles are arranged in a repetitive rectangular pattern. It is a traffic-flow pattern traditionally favoured by supermarkets, drugstores, and hardware stores.

<Source> ^Ebster, Garaus 2015^: 17

<Context> A grid layout offers several advantages: it allows customers to shop quickly, it simplifies inventory control, floor space is used efficiently, and standard fixtures can be used to display the merchandise. On the other hand, a grid layout is not particularly attractive, aesthetically pleasing, or exciting. It can look sterile and uninspiring. Furthermore, because of the uniformity of the gondolas (freestanding store fixtures), it is not particularly easy for customers to orient themselves in the store.

<Source> ^Ebster, Garaus 2015^: 17

<Concept field> 店铺设计/ Store design

<Related words> ^Store layout^

<Type of relation> super.

<Related words> ^Free-form layout^, ^Boutique layout^

<Type of relation> coord

<Equivalence en-zh> Between the terms “Grid layout” and “格子式布局” exists complete conceptual equivalence.

<zh> 格子式布局

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^刘建堤 2013^: 3838

<Definition> 格子式布局是将商品陈列货架呈平行或直角排列，直线之间的货位距离是相等的。

<Source> ^刘建堤 2013^: 3838

<Context> 大多数超市，便利店以及小型商店通常采用这种形式。其最大优点是可以最大限度地利用销售空间，最大缺点是购买气氛单调枯燥。

<Source> ^刘建堤 2013^: 3838

<Concept field> 店铺设计

<Related words> ^店铺布局^

<Type of relation> super.

<Related words> ^岛屿式布局^, ^店中店布局^

<Type of relation> coord.

<Synonyms> 直线式布局

<zh> 直线式布局

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^刘建堤 2013^: 3838

**

<Subject> > 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Halogen lamp

<Morphosyntax> noun

<Source> ^Colborne 1996^: 132

<Lexica> Found in ^Dictionary.com^

<Definition 1> a gas-filled, high-intensity incandescent lamp having a tungsten filament and containing a small amount of a halogen, such as iodine, that vaporizes on heating and redeposits any evaporated tungsten particles back onto the filament.

<Source> ^Dictionary.com^

<Definition 2> Bright, longlasting quartz lamp.

<Source> ^Colborne 1996^: 318

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Fluorescent lamp^, ^LED light^, ^Sodium lamp^, ^Incandescent lamp^

<Type of relation> coord.

<Related words> ^General lighting^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Halogen lamp” and “卤钨灯” exists absolute conceptual equivalence.

<zh> 卤钨灯

<Morphosyntax> noun

<Source> ^李民赞, 姚向前, 杨玮, 周鹏, 郝子源, 郑立华 2019^

<Lexica> 按 ^辞海 1979^

<Definition> 电光源技术发展的新品种。在白炽钨丝灯内, 充入一些卤族元素或其化合物, 当灯泡点燃时, 在一定的温度条件下, 卤素填充物与从灯丝蒸发出来的钨化合, 形成气态的卤化钨; 通过气体扩散, 又在灯丝附近进行热分解, 使钨重新粘附在灯丝上。

<Source> ^辞海 1979^: 4495

<Context>这样，由于卤化钨不断进行再生循环，钨丝损耗既小，玻壳也不变黑，从而保持稳定的光通量。卤钨灯主要有溴钨灯，碘钨灯等类，都用石英玻璃制成泡壳（耐高温），具有体积小，光效高，寿命长等优点，广泛用作摄影照明和放映光源。

<Source> ^辞海 1979^: 4495

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^荧光灯^, ^发光二极管^, ^钠灯^, ^白炽灯^

<Type of relation> coord.

<Related words> ^整体照明^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Hanging

<Morphosyntax> noun

<Source> ^Varley 2006^: 188

<Definition> Hanging is the product display technique in which products are suspended on hangers or hooks.

<Source> ^Varley 2006^: 188

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Hook^, ^Clothes hanger^

<Type of relation> sub.

<Equivalence en-zh> Between the terms “Hanging” and “挂式陈列” exists complete conceptual equivalence.

<zh> 挂式陈列

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 2161

<Definition> 挂式陈列是将小商品用挂钩吊挂起来的陈列方法。

<Source> ^汤留泉, 等编著 2017^: 2161

<Concept field> 视觉营销

<Related words> ^挂钩^, ^衣架^

<Type of relation> sub.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Hook

<Morphosyntax> noun

<Source> ^Varley 2006^: 188

<Lexica> Found in ^Cambridge dictionary.com^

<Definition> a curved device used for catching or holding things, especially one attached to a surface for hanging things on.

<Source> ^Cambridge dictionary.com^

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Hanging^

<Type of relation> super.

<Equivalence zh-en> Between the term “hook” and “挂钩” exists complete conceptual equivalence.

<zh> 挂钩

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 2161

<Lexica> 按 ^Zdic.com^

<Definition> 形状弯曲, 用于探取、悬挂器物的用品。

<Source> ^Zdic.com^

<Concept field> 视觉营销

<Related words> ^挂式陈列^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Horizontal merchandising

<Source> ^Morgan 2016^: 150

<Definition> This style of merchandising is best suited to wall fixtures: merchandise is hung or shelved in horizontal rows.

<Source> ^Morgan 2016^: 150

<Concept field> 视觉营销/ Merchandising

<Related words> ^Vertical merchandising^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Horizontal merchandising” and “水平陈列” exists complete conceptual equivalence.

<zh>. 水平陈列

<Morphosyntax> noun

<Source> ^子华明 2010^: 272

<Lexica> 按 ^baike.baidu.com^

<Definition> 水平陈列是把同类商品按水平方向陈列，顾客要看清全部商品，需要往返好几次。

<Source> ^baike.baidu.com^

<Concept field> 视觉营销

<Related words> ^垂直排列^

<Type of relation> coord.

**

<Subject> > 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Illumination

<Source> ^Ebster, Garaus 2015^: 78

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> Light or the place where a light comes from.

<Source> ^Oxford Wordpower Dictionary 2006^: 369

<Context> The overall level of ambient light needs to be such that customers can see the merchandise clearly and the store looks bright and inviting. However, lighting can be used to create interest in the store design itself.

<Source> ^Varley 2006^: 168

<Concept field> 光明与有关的辐射/ Light and related radiation

<Equivalence en-zh> Between the terms “Illumination” and “照明” exists complete conceptual equivalence.

<zh> 照明

<Morphosyntax> noun

<Source> ^汤留泉, 等编者 2017^: 1066

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 用灯光, 蜡烛等把室内, 场地等照亮。

<Source> ^新编学生现代汉语词典 2018^: 806

<Concept field> 家具与附件

**

<Subject> > 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Incandescent lamp

<Morphosyntax> noun

<Source> ^Pegler 2011^: 32

<Lexica> Found in ^The new shorter oxford English dictionary 1993^

<Definition> Incandescent lamps glow with heat, producing light by means of a white-hot glowing filament. Glowing, brightly, shining and luminous.

<Source> ^The new shorter oxford English dictionary 1993^ 1333

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Fluorescent lamp^, ^LED light^, ^Sodium lamp^, ^Halogen lamp^

<Type of relation> coord.

<Related words> ^General lighting^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Incandescent light” and “白炽灯” exists complete conceptual equivalence.

<zh> 白炽灯

<Morphosyntax> noun

<Source> ^汤留泉，等编著 2017^: 1169

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 最常用的一种电灯，灯泡是真空的或充有稀有气体的玻璃泡，里面有灯丝，电流通过时灯丝白热，发出亮光。

<Source> ^现代汉语词典 2013^: 23

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^荧光灯^, ^发光二极管^, ^钠灯^, ^卤钨灯^

<Type of relation> coord.

<Related words> ^整体照明^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Interior display

<Morphosyntax> noun

<Source> ^Morgan 2016^: 68

<Definition> The interior display of a shop represents the way to show products through windows or props, and they work in the same way as on film sets or a theatrical stage.

<Source> ^Morgan 2016^: 68

<Concept field> 视觉营销/ Visual merchandising

<Related words> Exterior display

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Interior display” and “室内展示” exists complete conceptual equivalence.

<zh> 室内展示

<Morphosyntax> noun

<Source> ^Li 2002^: 61

<Definition> 室内展示通过建筑形式和道具来展示货品。

<Source> ^Li 2002^: 61

<Concept field> 视觉营销

<Related words> 外观展示

<Type of relation> coord.

**

<Subject> 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> LED

<Morphosyntax> noun

<Usage label> main term

<Category> Initials

<Source> ^Pegler 2011^: 40

<Definition> LEDs are solid-state devices that unlike an incandescent, do not require heating a filament to create light. The LED's current popularity is due to its broader life expectancy. Compared with incandescent and halogen lamps, which last from 2500 to 5000 hours, LEDs can last 30000 to 100000 hours. These lighting products have the benefit of an extremely low power consumption and an extremely long life (50000 to 100000 hours). They are environmentally friendly, recyclable, and they do not have toxic elements or mercury.

<Source> ^Pegler 2011^: 40

<Concept field> 光明与有关的辐射/ Lighting and related radiation

<Related words> ^Incandescent lamp^, ^Fluorescent lamp^, ^Sodium lamp^, ^Halogen lamp^

<Type of relation> coord.

<Related words> ^General lighting^

<Type of relation> super.

<Synonyms> “Light -Emitting diode”

<Equivalence en-zh> Between the terms “LED” and “发光二极管” exists complete conceptual equivalence.

<en> Ligh-Emitting Diode

<Morphosyntax> noun group

<Usage label> uncommon

<Category> full form

<Source> ^Pegler 2011^: 40

<zh> 发光二极管

<Morphosyntax> noun

<Source> ^党宇超, 曹阳, 陈果 2020^: 1

<Definition> 室内可见光通信是基于 LED (Light Emitting Diode, 发光二极管) 的一种新兴的通信方式, 高亮度、长寿命的 LED 相对白炽灯等人造光源, 具有带宽大、速率高、数据安全以及对人体无害和低功耗等优势。

<Source> ^党宇超, 曹阳, 陈果 2020^: 1

<Concept field> 光明与有关的辐射/ Lighting and related radiation

<Related words> ^白炽灯^, ^荧光灯^, ^钠灯^, ^卤钨灯^

<Type of relation> coord.

<Related words> ^整体照明^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Mannequin

<Morphosyntax> noun

<Source> ^Morgan 2016^: 98

<Lexica> Found in ^Cambridgedictionary.com^

<Definition> A large model of a human being, used to show clothes in the window of a shop.

<Source> ^Cambridgedictionary.com^

<Concept field> 店铺设计/ Store design

<Related words> Interior design

<Type of relation> super.

<Related words> ^Prop^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Mannequin” and “模特儿” exists complete conceptual equivalence.

<zh> 模特儿

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1104

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 用来展示新式服装的人或人体模型。

<Source> ^新编学神现代汉语词典 2018^: 446

<Concept field> 店铺设计

<Related words> 室内设计

<Type of relation> super.

<Related words> ^道具^

<Type of relation> coord.

**

<Subject> 经济学/ Economics

<Subfield> 市场营销/ Marketing

<en> Market segmentation

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Goworek, McGoldrick 2015^: 295

<Definition> is used to divide consumers with similar characteristics or behaviour into segments, with the aim of meeting their needs effectively, thus helping to improve an organisation's profitability.

<Source> ^Goworek, McGoldrick 2015^: 333

<Concept field> 市场营销/ Marketing

<Related words> ^Positioning^, ^Target marketing^

<Type of relation> coord.

<Synonyms> “Retail market segment”

<Equivalence en-zh> Between the terms “Market segmentation” and “市场细分” exists complete conceptual equivalence.

<en> Retail market segment

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^Levy, Weitz 1998^: 141

<zh> 市场细分

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 294

<Definition> 企业首先要界定整体市场，然后进行市场细分。一个完整地市场细分过程，需要通过下列几个步骤：选定产品进入地市场范围，列举潜在顾客的基本需求，识别不同顾客群体的差异，以差异特征需求作为细分标准，细分市场群体并命名，对细分出来的市场作进一步的分析。

<Context>在进行市场细分过程中，应当遵循可衡量性，可实现性，可盈利性和可区分性四条基本原则。根据上述市场细分依据和细分程序，将整体市场划分为若干个细分市场即子市场。

<Source>^刘建堤 2013^: 294

<Concept field> 市场 营销

<Related words> ^市场定位^, ^目标市场选择^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Merchandise

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 74

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> goods that are for sale.

<Source> ^Oxford Wordpower Dictionary 2006^: 457

<Concept field> 店铺设计/ Store design

<Related words> product, good

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Merchandise” and “商品” exists complete conceptual equivalence.

<zh> 商品

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 771

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 泛指市场上出售的货物。

<Source> ^新编学生现代汉语词典 2018^: 558

<Context> 商品的性格决定店铺设计的风格。同是时装店, 高档女装店的清新优雅与青年便装店的无拘无束应截然不同店铺设计的风格与经营特色的和谐与否直接关系着商品的销售好坏。

<Source> ^汤留泉, 等编著 2017^: 784

<Concept field> 店铺设计

<Related words> 货物, 制品, 品, 物品, 货品

<Type of relation> coordination

**

<Subject> 建筑学/ Architecture

<Subfield>设计与附件/ Design and accessories

<en> Mirror

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 54

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> A piece of special flat glass that you can look into in order to see yourself or what is behind you.

<Source> ^Oxford Wordpower Dictionary 2006^: 463

<Concept field> 设计与附件/ Design and accessories

<Equivalence en-zh> Between the terms “Mirror” and “镜子” exists complete conceptual equivalence.

<zh> 镜子

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1751

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 有光滑平面, 能照出影像的器具, 古代用铜制成, 现在用玻璃等制成。

<Source> ^新编学生现代汉语词典 2018^: 334

<Concept field> 设计与附件

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Monochromatic colour assemblage

<Morphosyntax> noun

<Source> ^Colborne 1996^: 80

<Definition> The monochromatic colour assemblage (one-hue palette), consists of only one hue. This type of assemblage creates a harmonious look and is a favourite of fashion and textile designers.

<Source> ^Colborne 1996^: 80

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Complementary colours [assemblage]^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Monochromatic colour assemblage” and “同一色搭配” exists complete conceptual equivalence.

<zh> 同一色搭配

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1084

<Definition> 同一色搭配是指利用同样的颜色。同一色系的衣服放在一起会给人很舒服的感觉。

<Source> ^汤留泉, 等编著 2017^: 1084

<Related words> ^对比色搭配^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Non-window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 50

<Definition> These types of window present the whole front of the store which is exposed to the public: because there is no door, or partitions stopping customers from entering, these stores encourage the public to walk inside and browse.

<Source> ^Morgan 2016^: 50

<Concept field> 店铺设计/ Store design

<Related words> ^open-back window^, ^angled window^, ^corner window^, ^arcade window^, ^showcase window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Non-window” and “无橱窗式橱窗展示” exists complete conceptual equivalence.

<zh> 无橱窗式橱窗展示

<Morphosyntax> noun

<Source> ^Li 2002^: 60

<Definition> 这种没有常规的橱窗，取而代之的是无橱窗式入口，宽大的人口可以使路过的顾客很容易看到内部的货品，吸引顾客进入；缺点是货品容易被盗。

<Source> ^Li 2002^: 60

<Concept field> 店铺设计

<Related words> ^角度型门前橱窗展示^, ^转角型门前橱窗展示^, ^拱廊型门前橱窗展示^, ^箱型柜式橱窗展示^, ^后背开放式的橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> 经济学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Office

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 170

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition 1> a room, set of rooms or a building where people work.

<Definition 2> a room or building that is used for a particular purpose, especially for providing a service.

<Source> ^Oxford Wordpower Dictionary 2006^: 499-500

<Concept field> 店铺设计/ Store design

<Related words> ^Counter^, ^Desk^, ^Chair^

<Type of relation> sub.

<Equivalence en-zh> Between the terms “Office” and “办公室” exists complete conceptual equivalence.

<zh> 办公室

<Morphosyntax> noun

<Source> ^子华明 2011^: 2203

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 办公室的屋子。

<Source> ^现代汉语词典 2013^: 36

<Concept field> 建筑学

<Related words> ^柜台^, ^台^, ^椅子^

<Type of relation> sub.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Open- back window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 50

<Definition> These types of window have no back wall, but they may have side walls: many retailers prefer them because they make the interior of the shop visible from the outside by the customer. This does mean, however, that the interior will need to be maintained and look attractive at all times.

<Source> ^Morgan 2016^: 50

<Context> The windows can be more difficult to dress because they are viewed from both outside and inside: moreover, they should be dressed towards the customers on the street, but, since they can give a view into the store, the window and the store sides need to be well-maintained.

<Source> > ^Morgan 2016^: 50

<Concept field> 店铺设计/ Store design

<Related words> ^no window^, ^angled window^, ^corner window^, ^arcade window^, ^showcase window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Open-back window” and “后背开放式的橱窗展示” exists complete conceptual equivalence.

<zh> 后背开放式的橱窗展示

<Morphosyntax> noun

<Source> ^Li 2002^: 60

<Definition> 后背开放式的橱窗展示，这种橱窗后背是敞开的，顾客能透过橱窗看到里面店铺。它的优点是顾客能看到更多的货品。

<Source> ^Li 2002^: 60

<Concept field> 店铺设计

<Related words> ^无橱窗式橱窗展示^, ^角度型门前橱窗展示^, ^转角型门前橱窗展示^, ^拱廊型门前橱窗展示^, ^箱型柜式橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Open storefront

<Morphosyntax> noun

<Source> ^Green 2001^: 70

<Definition> Open storefronts have no physical element separating the street or mall from the store proper. In effect, there is no front except for a sign band or sign above the storefront opening. This type of storefront can be achieved in an enclosed mall as well as a street environment.

<Source> ^Green 2001^: 70

<Context> An open storefront entrance, however, has the same problem of a store with several entrances: there is less control of customer flow. Nevertheless, it has the advantage of attracting more customers because there is no door that can act as a psychological barrier.

<Source> ^Ebster, Garaus 2015^: 66

<Concept field> 店铺设计/ Store design

<Related words> ^Semi-open entrance^, ^Completely closed storefront^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Open storefront” and “全开放型店面” exists complete conceptual equivalence.

<zh> 全开放型店面

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 3705

<Definition> 商店的店面全部敞开，顾客自由出入，不受任何阻碍，经营水果，蔬菜，海鲜产品等大众化日用百货品商店，多采用这种设计。

<Source> ^刘建堤 2013^: 3705

<Concept field> 店铺设计

<Related words> ^半封闭型店面^, ^全开封闭型店面^

<Type of relation> coord.

**

<Subject> 经济学/ Economics

<Subfield> 市场营销 / Marketing

<en> Key performance indicator

<Morphosyntax> noun

<Source> ^Cooper 2017^: 44

<Lexica> Found in ^Cambridge dictionary.com^

<Definition 1> one of the most important indicators, something that shows what a situation is like or how well an economy, company or project is doing, or how well an employee is working.

<Source> ^Cambridgedictionary.com^

<Definition 2> Measuring the success of an organisation in achieving its objectives.

<Source> ^Cooper 2017^: 44

<Concept field> 市场营销/ Marketing

<Related words> ^Retailing^

<Type of relation> super.

<Equivalence> Between the terms “Key performance indicator” and “关键绩效指标” exists complete conceptual equivalence.

<zh> 关键绩效指标

<Morphosyntax> noun

<Source> ^刘太良, 沈博, 王瑜, 秦文胜, 王召国 2020^: 82

<Definition> 关键绩效指标 (KPI) 是指在对员工进行考核时, 选择对员工绩效较关键的因素而不是所有的因素。KPI 是由企业与员工共同参与完成的, 企业通过在工作表现和劳动报酬等方面与员工进行有效协商, 使双方意见实现统一。KPI 在人力资源管理中发挥了重要的作用。

<Source> ^刘太良, 沈博, 王瑜, 秦文胜, 王召国 2020^: 82

<Context> 惠振宁 (2016) 指出 KPI 是目前较为理想化和低成本的绩效管理方式, 通过制定科学、合理的绩效考核制度, 可以使得企业的管理水平大大提升, 实现企业的战略目。安娜 (2016) 指出 KPI 是沟通员工个人工作绩效与企业战略目标的一座桥梁, 合理的 KPI 可以使员工努力的方向与企业未来的发展方向保持一致。陈滢 (2018) 提出 KPI 相比于其他方法更具有客观性和公正性, 采用 KPI 能够使员工明确自身问题、确立工作方向, 并且, 企业的绩效管理就是以 KPI 为核心进行管理的过程。

<Source> ^刘太良, 沈博, 王瑜, 秦文胜, 王召国 2020^: 82

<Concept field> 市场营销

<Related words> ^零售^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Pedestal

<Morphosyntax> noun

<Source> ^Green 2001^: 58

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> the base on which a column, statue etc. stands.

<Source> ^Oxford Wordpower Dictionary 2006^: 527

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “Pedestal” and “基座” exists absolute conceptual equivalence.

<zh> 基座

<Morphosyntax> noun

<Source> ^现代汉语词典 2013^: 601

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 器物，石碑，雕塑等的底座。

<Source> ^现代汉语词典 2013^: 601

<Concept field> 店铺设计

**

<Subject> 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Point light

<Morphosyntax> noun group

<Usage label> main term

<Category> full form

<Source> ^Ebster, Garaus 2015^: 139

<Definition> Point light highlights certain products.

<Source> ^Ebster, Garaus 2015^: 139

<Context> Accent or focal lighting can be a spotlight on a display or the light in a case or under a counter. It not only highlights the product or the group of merchandise, but also make it stand out from its surroundings. Under the accent light, the colour of the merchandise appears sharper and more brilliant, the textures are defined, and the details are brought into prominence.

<Source> ^Pegler 2011^: 41

<Concept field> 光明与有关的辐射

<Related words> ^Spotlight^

<Type of relation> sub.

<Synonyms> “Secondary lighting”, “Accent lighting”, “Key lighting”, “Focal lighting”

<Equivalence en-zh> Between the terms “Point light” and “重点照明” exists complete conceptual equivalence.

<en> Secondary lighting

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Pegler 2011^: 41

<en> Accent lighting

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Pegler 2011^: 41

<en> Focal lighting

<Morphosyntax> noun group

<Usage label> common

<Category> full form

<Source> ^Pegler 2011^: 41

<zh> 重点照明

<Morphosyntax> noun group

<Source> ^子华明 2011^: 381

<Definition> 指陈列柜，货架上摆放的商品进行加强照明，让其更好体现出商品的面料，做工，质地，色彩等。至于设备方面，常用的器材主要为射灯及壁灯。

<Source> ^子华明 2011^: 381

<Concept field> 光明与有有关的辐射

<Related words> ^射灯^

<Type of relation> sub.

**

<Subject> 经济学/ Economics

<Subfield> 市场营销/ Marketing

<en> Positioning

<Morphosyntax> noun

<Source> ^Levy, Weitz 1998^: 477

<Definition> The design and implementation of a retail promotion program to create an image in the customer's mind of the retailer relative to its competitors.

<Source> ^Levy, Weitz 1998^: 477

<Concept field> 市场营销/ Marketing

<Related words> ^Target marketing^, ^Market segmentation^

<Type of relation> coord.

<Equivalence> Between the terms “Positioning” and “市场定位” exists complete conceptual equivalence.

<zh> 市场定位

<Morphosyntax> noun

<Source> ^刘建堤 2012^: 304

<Definition> 根据竞争者现有商品在细分市场上所处的地位和顾客对产品某些属性的重视程度，塑造出本企业产品与众不同的鲜明个性或形象并传递给目标顾客，使该产品在细分市场上占据强有力的竞争位置。

<Source> ^刘建堤 2012^: 304

<Context> 企业在市场定位过程中，一方面要了解竞争者的产品的市场定位，另一方面要研究目标顾客对该产品的各种属性的重视程度，然后选定本企业产品的特色和独特形象，从而完成产品的市场定位。

<Source> ^刘建堤 2012^: 304

<Concept field> 市场营销

<Related words> ^目标市场选择^, ^市场细分^

<Type of relation> coord.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Product display

<Morphosyntax> noun group

<Usage label> main term

<Category> full form

<Source> ^Green 2001^: 42

<Definition> Product display is a key element of the well-designed retail store, and it is also the area of design that demands the most involvement by the store owner. The store designer must listen carefully to the owner's program requirements and translate them into effective methods of product display. If a product is displayed well, it will virtually sell itself, and it will also convey to the customers the store's image, scope of goods, concept, price range and intent.

<Source> ^Green 2001^: 42

<Context> Display fixtures, must emphasize the item, not detract from it. Therefore, displays must be designed from the customers' point of view, as the first step in the purchasing process is capturing their interest.

<Source> ^Green 2001^: 42

<Concept field> 视觉营销/ Visual merchandising

<Synonyms> "Product presentation", "Merchandise presentation"

<Equivalence en-zh> Between the terms "Product display" and "商品陈列" exists absolute conceptual equivalence.

<en> Product presentation

<Morphosyntax> noun group

<Usage label> uncommon

<Category> full form

<Source> ^Varley 2006^: 188

<en> Merchandise presentation

<Morphosyntax> noun group

<Usage label> uncommon

<Category> full form

<Source> ^ Ebster^, ^Garaus 2015^: 90

<zh> 商品陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 1184

<Definition> 所谓商品陈列，是指通过一定的技术和方法把商品展现出来，从而达到吸引顾客进店和激发购买欲望的一项工作。由于我们可见，顾客的购买动机，购买目的等是随着商品陈列而影响的。

<Source> ^子华明 2011^: 1184

<Context> 店铺管理的任何一项工作的终极目的都是为了提升店铺的营业额，陈列也不例外。但是陈列并不是直接就能提升店铺营业额的，而是通过陈列提升进店率，提升顾客在店铺的停留时间，提升品牌和店铺在顾客心目中的印象，提升客单价，滞销款销售能力，订货量大的款式的销售能力等六个方面，从而最终提升营业额。

<Source> ^子华明 2011^: 1195

<Concept field> 视觉营销

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Prop

<Morphosyntax> noun

<Source> ^Morgan 2016^: 48

<Lexica> Found in ^The new shorter oxford English dictionary 1993^

<Definition> A portable object other than furniture or costumes used on the set of a play or films: an accessory, or an appurtenance.

<Source> ^The new shorter oxford English dictionary 1993^: 2378

<Concept field> 店铺设计/ Store Design

<Related words> ^Mannequin^

<Type of relation> coord.

<Related words> ^Window display^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Prop” and “道具” exists complete conceptual equivalence.

<zh> 道具

<Morphosyntax> noun

<Source> ^汤留泉, 刘建堤 2017^: 1656

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 演出或摄制影视片时表演用的机器, 如桌子, 椅子, 等叫大道具, 扇子, 茶杯叫小道具。

<Source> ^现代汉语词典 2013^: 269

<Concept field> 店铺设计

<Related words> ^模特儿^

<Type of relation> coord.

<Related words> ^橱窗陈列^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Related-item display

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 77

<Definition> The related items display present numerous items which are related together; its purpose is to encourage sales and unplanned or impulse purchases.

<Source> ^Ebster, Garaus 2015^: 77

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Dominance display^, ^Advertising display^, ^Frontal presentation^, ^Repetition [display]^, ^Formal display^, ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Related-item display” and “关联陈列” exists complete conceptual equivalence.

<zh> 关联陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 1332

<Definition> 关联陈列是指将不同种类但是相互补充的服饰陈列在一起。运用商品之间的互补性，可以使顾客在购买某商品后，也顺利购买旁边的商品。

<Source> ^子华明 2011^: 1332

<Context> 它可以使得专卖店的整体陈列多样化, 也增加了顾客购买商品的概率。

<Source> ^子华明 2011^: 1332

<Concept field> 视觉营销

<Related words> ^突出陈列^, ^直接展示^, ^季节性陈列^, ^重复陈列^, ^引人注目陈列^, ^广告陈列^, ^主题陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 经济学/Economics

<Subfield> 视觉营销/Visual merchandising

<en> Repetition [display]

<Morphosyntax> noun

<Source> ^Ebster, Garaus 2015^: 108

<Definition> The technique of repetition consists in locating the same display or the same item several times in a specific order. Customers will not only walk along the paths but also pay increased attention to these objects when they repeat.

<Source> ^Ebster, Garaus 2015^: 108

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Dominance display^, ^Advertising display^, ^Frontal presentation^, ^Related-item display^, ^Formal display^, ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Repetition [display]” and “重复陈列” exists complete conceptual equivalence.

<zh> 重复陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 1343

<Definition> 重复陈列是指同样的产品，装饰，POP 等陈列主体或标识，广告等，在一定范围内或不同的陈列面上重复出现，通过反复强调和暗示性的手段，加强顾客对服饰商品或品牌的视觉感受。

<Source> ^子华明 2011^: 1343

<Context> 它的特点是：使顾客受到反复的视觉冲突，从而在感觉和印象上得到多次的强化，并有“该商品使唯一选择”的暗示作用，可使顾客留下十分深刻的印象。

<Source> ^子华明 2011^: 1343

<Related words> ^突出陈列^, ^直接展示^, ^季节性陈列^, ^关联陈列^, ^引人注目陈列^, ^广告陈列^, ^主题陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 零售/ Retail

<en> Retail price

<Morphosyntax> noun

<Source> ^Goworek, McGoldrick 2015^: 137

<Lexica> Found in ^Cambridgedictionary.com^

<Definition> The price that customers pay for goods in stores.

<Source> ^Cambridgedictionary.com^

<Concept field> 零售/ Retail

<Relate words> ^Retailing^

<Type of relation> super.

<Equivalence> Between the terms “Retail price” and “零售价格” exists complete conceptual equivalence.

<zh> 零售价格

<Morphosyntax> noun

<Source> ^子华明 2011^: 924

<Lexica> 按 ^辞海 1979^

<Definition> “批发价格”的对称。零售商业直接出售商品给消费者的价格。

<Source> ^辞海 1979^: 4575

<Concept field> 零售

<Related words> ^零售^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 零售/ Retail

<en> Retailing

<Morphosyntax> noun

<Source> ^Berman, Evans, Chatterjee 2018^: 480

<Lexica> Found in ^Oxford Wordpower dictionary 2006^

<Definition 1> Business activities involved in selling goods and services to consumers for their personal, family, or household use.

<Source> ^Berman, Evans, Chatterjee 2018^: 556

<Definition 2> The set of business activities involved in selling products and services to ultimate consumers.

<Concept field> 零售/ Retail

<Related words> ^Key performance indicator^, ^Retail price^

<Type of relation> sub.

<Equivalence en-zh> Between the terms “Retailing” and “零售” exists complete conceptual equivalence.

<zh> 零售

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 11

<Lexica> 按 ^辞海 1979^

<Definition> 零售是“批发”的对称。在社会主义国家，是指商业部门直接把生活消费品售予居民作为生活上消费，或售予机关，团体和企业等作为非生产性消费的一种商业活动。

<Source> ^辞海 1979^: 4575

<Concept field> 零售

<Related words> ^关键绩效指标^, ^零售价格^

<Type of relation> sub.

**

<Subject> 经济学/Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Seasonal display

<Morphosyntax> noun

<Source> ^Horizon 2015^: 1

<Definition> The seasonal displays are temporary designs which are intended to last for the season and will accent the tone of the current season.

<Source> ^Horizon 2015^: 1

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Dominance display^, ^Frontal presentation^, ^Advertising display^, ^Related-item display^, ^Repetition [display]^, ^Formal display^, ^Themed display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Seasonal display” and “季节性陈列” exists complete conceptual equivalence.

<zh> 季节性陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 215

<Definition> 季节性陈列根据季节变化把应季商品集中进行陈列。

<Source> ^子华明 2011^: 215

<Concept field> 视觉营销

<Related words> ^突出陈列^, ^直接展示^, ^季节性陈列^, ^关联陈列^, ^重复陈列^, ^引人注目陈列^, ^主题陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 建筑学/Architecture

<Subfield> 店铺设计/ Store design

<en> Semi-open entrance

<Morphosyntax> noun

<Usage Label> main term

<Source> ^Varley 2006^: 170

<Definition> The semi-open entrance (storefront) is a type of entrance where the accessibility is still good (compared to the open storefront), but a window display can be created.

<Source> ^Varley 2006^: 170

<Concept field> 店铺设计/ Store design

<Related words> ^Open storefront^, ^Completely closed storefront^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “semi-open entrance” and “半封闭型店面” exists complete conceptual equivalence.

<zh> 半封闭型店面

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 3692

<Definition> 出入口闭全封闭型商店稍大些，并配以陈列橱窗，使橱窗对顾客具有吸引力。

<Source> ^刘建堤 2013^: 3692

<Context> 顾客从外面经过能够方便地看清商店内部的情形，尽可能无障碍地把顾客诱导到店内。以经营化妆品，服装服饰的专业化商店，多用这种设计。

<Source> ^刘建堤 2013^: 3692

<Concept field> 店铺设计

<Related words> ^全封闭店面^, ^全开放型店面^

<Type of relation> coord.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Shelf

<Morphosyntax> noun

<Source> ^Ebster, Garau 2015^: 25

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a long, flat piece of wood, glass etc., that is fixed to a wall or in a cupboard, used for putting things on.

<Source> ^Oxford Wordpower Dictionary 2006^: 654

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “Shelf” and “架” exists complete conceptual equivalence.

<zh> 架

<Morphosyntax> noun

<Source> ^子华明 2011^: 186

<Lexica> 按 ^辞海 1979^

<Definition> 搁置或支持东西的用具。

<Source> ^辞海 1979^: 2956

<Concept field> 店铺设计

**

<Subject> 建筑学/ Architecture

<Subfield> 设计/ Design

<en> Shop

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Morgan 2016^: 193

<Lexica> Found in ^Oxford Wordpower dictionary 2006^

<Definition> a building or part of a building where things are bought and sold.

<Source> ^Oxford Wordpower dictionary 2006^: 656

<Concept field> 建筑学/ Architecture

<Synonyms> “Store”

<Equivalence en-zh> Between the terms “Shop” and “商店” exists complete conceptual equivalence.

<en> Store

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^Varley 2006^: 7

<zh> 商店

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^汤留泉, 等编著 2017^: 157

<Lexica> 按 ^辞海 1979^

<Definition> 在一定的建筑物内从事商品买卖的经营单位。

<Source> ^辞海 1979^: 816

<Concept field> 建筑学

<Synonyms> “店铺”

<zh> 店铺

<Morphosyntax> noun

<Usage label> common

<Category> main term

<Source> ^汤留泉, 等编著 2017^: 253.

**

<Subject> 信息学/ Information science

<Subfield> 人事管理/ Personnel management

<en> Shop assistant

<Morphosyntax> noun

<Source> ^Goworek, Mc Goldrick 2015^: 70

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a person who works in a shop.

<Source> ^Oxford Wordpower Dictionary 2006^: 657

<Concept field> 人事管理/ Personnel management

<Related words> ^Store manager^, ^Floor manager^

<Type of relation> super.

<Related words> ^Customer^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Shop assistant” and “店员” exists complete conceptual equivalence.

<zh> 店员

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1034

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 商店或服务行业的职工。

<Source> ^新编学生现代汉语词典 2018^: 137

<Concept field> 人事管理

<Related words> ^店长^, ^楼层经理^

<Type of relation> super.

<Related words> ^顾客^

<Type of relation> general.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Showcase window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 52

<Definition> The window is placed at eye level to allow close scrutiny of the merchandise. Stores that specialize in small items such as jewellery often rely on showcase windows to attract the customer's attention.

<Source> ^Morgan 2016^: 52

<Concept field> 店铺设计/ Store design

<Related words> ^open-back window^, ^angled window^, ^non-window^, ^corner window^, ^arcade window^

<Type of relation> coord.

<Related words> ^Window^

<Type of relation> super.

<Equivalence zh-en> Between the terms “Showcase window” and “箱型柜式橱窗展示” exists complete conceptual equivalence.

<zh> 箱型柜式橱窗展示

<Morphosyntax> noun

<Source> ^Li 2002^: 60

<Definition> 小型封闭式橱窗，比上述任何一种橱窗都要小巧，用于展示相对来说比较昂贵的货品，如珠宝首饰，包，鞋等。

<Source> ^Li 2002^: 60

<Concept field> 店铺设计

<Related words> ^角度型门前橱窗展示^, ^拱廊型门前橱窗展示^, ^转角型门前橱窗展示^, ^后背开放式的橱窗展示^, ^无橱窗式橱窗展示^

<Type of relation> coord.

<Related words> ^橱窗^

<Type of relation> super.

**

<Subject> > 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Sodium lamp

<Morphosyntax> noun

<Source> ^De Groot, Van Vliet 1986^: 13

<Lexica> Found in ^The new shorter oxford English dictionary 1993^

<Definition> A gas discharge lamp using sodium vapor and producing intense yellow light.

<Source> ^The new shorter oxford English dictionary 1993^: 2933

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Fluorescent lamp^, ^Incandescent lamp^, ^LED^, ^Halogen lamp^

<Type of relation> coord.

<Related words> ^General lighting^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Sodium lamp” and “钠灯” exists complete conceptual equivalence.

<zh> 钠灯

<Morphosyntax> noun

<Source> ^子华明 2011^: 441

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 灯的一种，把钠填充在真空的玻璃外壳中制成，通电后，钠蒸气放电而发出黄色光。

<Source> ^现代汉语词典 2013^: 929

<Concept field> 光明与有关的辐射

<Related words> ^荧光灯^, ^白炽灯^, ^发光二极管^, ^卤钨灯^

<Type of relation> coord.

<Related words> ^整体照明^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Storage

<Morphosyntax> noun

<Source> ^Morgan 2016^: 157

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> the place where things are kept.

<Source> ^Oxford Wordpower Dictionary 2006^: 706

<Concept field> 店铺设计/ Store Design

<Equivalence en-zh> Between the terms “Storage” and “库存” exists complete conceptual equivalence.

<zh> 库存

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^子华明 2011^: 509

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 库房里现有的物品和现金。

<Source> ^新编学生现代汉语词典 2018^: 363

<Concept field> 店铺设计

<Synonyms> “储存”

<zh> 储存

<Morphosyntax> noun

<Usage label> common

<Category> full form

<Source> ^子华明 2011^: 583

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Store design

<Morphosyntax> noun

<Source> ^Morgan 2016^: 32

<Definition> Store design unites all aspects of visual merchandising: window display and interior design, as well as fixtures and fittings and lighting.

<Source> ^Morgan 2016^: 32

<Context> The design of a store can help support the brand image as well as underpin a successful retail strategy. Retailers rely on the design of the store to entice customers inside. While some retailers prefer a more subtle store design, others like to shock and inspire, creating stores that generate hype and discussion.

<Source> ^Morgan 2016^: 33

<Concept field> 建筑学/ Architecture

<Equivalence en-zh> Between the terms “Store design” and “店铺设计” exists complete conceptual equivalence.

<zh> 店铺设计

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^:763

<Definition> 店铺设计不同于家居设计， 店铺要满足顾客的要求， 自己喜欢的东西放在店铺里面， 而顾客却不一定喜欢。 要了解大多数人的审美观确实不容易， 应该把握大众的第一审美喜好。

<Source> ^汤留泉, 等编著 2017^: 763

<Context> 商业店铺的三个基本要点是商品， 顾客， 和建筑， 能否把握住这三个基本点是设计成败的关键。

<Source> ^汤留泉, 等编著 2017^: 763

<Concept field> 建筑学

**

<Subject> 建筑学/Architecture

<Subfield> 店铺设计/Store design

<en> Store layout

<Morphosyntax> noun

<Source> ^Liao, Tasi 2019^: 1783

<Definition> Store layouts generally refers to the size and location of each department, any permanent structure, fixture locations and customer traffic patterns. A large portion of the sales and marketing effort for any store is related to store layout and merchandise displays process design.

<Source> ^Liao, Tasi 2019^: 1783

<Context> Retail store layout planning is a complex task. The fundamental objective is to maximize sales with customer satisfaction and minimize overall costs. Many factors affect the store layout planning like the arrival pattern of customers, building design, desired service level, merchandise-mix, adjacency requirements and many more. Store layout can affect consumer's perceptions of a retail environment and thus there is a likelihood of approaching or avoiding the product or store.

<Source> ^Singh, Katiyar, Verma 2014^: 15

<Concept field> 店铺设计/ Store design

<Related words> ^Grid layout^, ^Boutique layout^, ^Free-form layout^

<Type of relation> sub.

<Related words> Store atmosphere

<Type of relation> general

<Equivalence en-zh> Between the terms “Store layout” and “店铺布局” exists complete conceptual equivalence.

<zh> 店铺布局

<Morphosyntax> noun

<Source> ^汤留泉, 等编者 2017^: 941

<Definition> 店铺的布局主要包括: 出入口的按排, 主副通道的宽度, 商品补充路线的选择, 非营业场所于营业场所的连接, 商品布局等。

<Source> ^汤留泉, 等编者 2017^: 941

<Context> 店铺内布局合理, 商品陈列美观, 不仅有利于顾客选购商品, 而且给顾客一个优雅舒适的购物环境, 营造出良好的环境形象。

<Source> > ^汤留泉, 等编者 2017^: 954

<Concept field> 店铺设计

<Related words> ^格子式布局^, ^岛屿式布局^, ^店中店布局^

<Type of relation> sub.

<Related words> 店铺环境

<Type of relation> general

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺的设计/ Store design

<en> Store location

<Morphosyntax> noun

<Source> ^Varley 2006^: 173

<Definition> The actual location of a store has a strong bearing on the store design in general, and in particular may impinge on a design strategy quite significantly. The location of a store must be appropriate to the retail business: to reach the right kind of customers is important for a store to be in a street that reflects its image.

<Source> ^Varley 2006^: 173

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “shop location” and “店铺选址” exists complete conceptual equivalence.

<zh> 店铺选址

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 253

<Definition> 通常, 店址被视为店铺的主要资源之一, 理想的店址对商品销售有着举足轻重的影响。店铺的开设地点决定了店铺顾客的多少, 也决定了店铺销售额的高低。

<Source> ^汤留泉, 等编著 2017^: 253

<Concept fields> 店铺设计

**

<Subject> 信息学/ Information Science

<Subfield> 人事管理/ Personnel management

<en> Store manager

<Morphosyntax> noun group

<Source> ^Lusch, Serpkenci 1990^: 1

<Definition> The store manager has a unique influence on the achievement of organizational objectives. At the local level, he or she is simultaneously a merchandiser, a salesperson, a financial officer, a marketer, and a supervisor of other employees. The manager is also a key intelligence gatherer and a market researcher in the store's trading area, as well as a modest strategist for the store.

<Source> ^Lusch, Serpkenci 1990^: 1

<Concept field> 人事管理/ Personnel management

<Related words> ^shop assistant^, ^floor manager^

<Type of relation> sub.

<Related words> ^customer^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Store manager” and “店长” exists complete conceptual equivalence.

<zh> 店长

<Morphosyntax> noun

<Source> ^子华明 2011^: 2192

<Definition> 店长是终端店铺的管理者，是店老板委派到一个终端店铺负责店面运营的人。他的任务概括来说是完成公司制定的营业目标，实行有效的工作计划。那么如何来完成公司制定的营业目标，实行有效的工作计划，就需要店长分解目标，从管理每天的营业活动开始。

<Source> ^子华明 2011^: 2192

<Concept field> 人事管理/ Personnel management

<Related words> ^店员^, ^楼层经理^

<Type of relation> sub.

<Related words> ^顾客^

<Type of relation> general.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Storefront

<Morphosyntax> noun

<Source> ^Green 2001^: 68

<Definition> The storefront is the front of a retail store.

<Source> ^Green 2001^: 68

<Context> the one contact between the shopper and the merchant. Therefore, the store's concept and merchandise must be clearly reflected in the design of the storefront; otherwise potential customers may pass by, not understanding the store. The storefront must give shoppers an unmistakable impression of the store's price range, product, service, selections, degree of sales assistance, and level of quality and the type of shopper the store is attempting to attract.

<Source> ^Green 2001^: 68

<Concept field> 店铺设计/ Store design

<Related words> ^Entrance^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Storefront” and “店面” exists complete conceptual equivalence.

<zh> 店面

<Morphosyntax> noun

<Source> ^子华明 2011^: 29

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 店面是商店的门面。

<Source> ^新编学生现代汉语词典 2018^: 137

<Context> 店面的设计要素包括标志，牌名，标准色，标准字体，结构，照明，装饰材料和整体风格。店面是消费者认识商店形象的基本途径。店面的地点很重要，它决定了客流量的大小。

<Source> ^子华明 2011^: 29

<Concept field> 店铺设计

<Related words> ^大门^

<Type of relation> coord.

**

<Subject> 物理学/ Physics

<Subfield> 光明与有关的辐射/ Light and related radiation

<en> Spotlight

<Morphosyntax> noun

<Source> ^Varley 2006^: 168

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> a lamp that can send a single line or bright light onto a small area.

<Source> ^Oxford Wordpower Dictionary 2006^: 692

<Concept field> 光明与有关的辐射/ Light and related radiation

<Related words> ^Point light^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Spotlight” and “射灯” exists complete conceptual equivalence.

<zh> 射灯

<Morphosyntax> noun

<Source> ^汤留泉，等编辑 2017^: 881

<Lexica> 按 ^现代汉语词典 2013^

<Definition> 利用反光罩使光线集中射向某一方向的灯。被照射的物体或空间更易引起注意。

<Source> ^现代汉语词典 2013^: 1149

<Concept field> 光明与有关的辐射

<Related words> ^重点照明^

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 市场营销/ Marketing

<en> Target marketing

<Morphosyntax> noun

<Source> ^Colborne 1996^: 325

<Definition> Marketing tailored to specific desirable customers.

<Source> ^Colborne 1996^: 325

<Concept field> 市场营销/ Marketing

<Related words> ^Positioning^, ^Market segmentation^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Target marketing” and “目标市场选择” exists complete conceptual equivalence.

<zh> 目标市场选择

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 294

<Definition> 目标市场选择是指准确地选择目标市场，有针对性地满足某一消费层次的特定需要，是企业成功地进入市场的关键，企业只有正确地细分市场，识别市场机会，才能选好目标市场，迈向成功之路。

<Source> ^刘建堤 2013^: 294

<Concept field> 市场营销

<Related words> ^市场定位^, ^市场细分^

<Type of relation> coord.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Themed display

<Morphosyntax> noun

<Source> ^Varley 2006^: 192

<Definition> The themed display is a display that can be used for a local event, like a theatre production or film release, and is commonly used for seasonal purchases.

<Source> ^Varley 2006^: 192

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Seasonal display^, ^Frontal presentation^, ^Advertising display^, ^Related-item display^, ^Repetition [display]^, ^Formal display^, ^Dominance display^

<Type of relation> coord.

<Related words> Display

<Type of relation> super.

<Equivalence en-zh> Between the terms “Themed display” and “主题陈列” exists complete conceptual equivalence.

<zh> 主题陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 1332

<Definition> 主题陈列是指应经常变换，以适应季节或特殊事件的需要。

<Source> ^子华明 2011^: 1332

<Concept field> 视觉营销

<Related words> ^突出陈列^, ^直接展示^, ^季节性陈列^, ^关联陈列^, ^重复陈列^, ^引人注目陈列^, ^广告陈列^

<Type of relation> coord.

<Related words> 陈列

<Type of relation> super.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Vertical merchandising

<Morphosyntax> noun

<Source> ^Morgan 2016^: 152

<Definition> The vertical merchandising uses lines of products, this time running from top to the bottom of the wall; it can be used to show different products' options available.

<Source> ^Morgan 2016^: 152

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Horizontal merchandising^

<Type of relation> coord.

<Equivalence en-zh> Between the terms “Vertical merchandising” and “垂直陈列” exists complete conceptual equivalence.

<zh> 垂直陈列

<Morphosyntax> noun

<Source> ^子华明 2011^: 272

<Lexica> 按 ^baike.baidu.com^

<Definition> 垂直陈列指的是相同属性，相同形状的商品按照从上到下的方式进行陈列，使顾客选购商品一目了然，增强商品陈列的立体感。

<Source> ^baike.baidu.com^

<Concept field> 视觉营销

<Related words> ^水平排列^

<Type of relation> coord.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Vision

<Morphosyntax> noun

<Source> ^Wedel, Pieters 2008^: 2

<Lexica> Found in ^Dictionary.com^

<Definition> The act or power of sensing with the eyes; sight.

<Source> ^Dictionary.com^

<Context> Theory development in visual marketing is situated at the intersection of vision science, cognitive psychology, and social psychology. Vision science is interdisciplinary itself and sometimes considered the most successful branch of cognitive science, having its roots in psychology, neuroscience, computer science, optometry, and aesthetics, among others (Palmer, 1999). Central is the idea that vision is the computation occurring in the eye and brain to build a representation of the world surrounding us. One of the goals of vision science is to uncover these mechanisms and reveal their implications. It covers the (neurological) make-up of the visual system, including that of the eye and the visual cortex. Vision science overlaps with cognitive psychology. Cognitive psychology has gained much knowledge about the influence of perceptual characteristics of rudimentary stimuli on attentional and cognitive processes.

<Source> ^Wedel, Pieters 2008^: 2-3

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Visual merchandising^, ^Visual communication^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Vision” and “视觉” exists complete conceptual equivalence.

<zh> 视觉

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 437

<Definition> 视觉是一个生理学词汇，是指通过光作用于视觉系统的外周感觉器官（眼），使其感受细胞兴奋，经中枢视觉神经系统加工和分析后获得的主管感觉。

<Source> ^刘建堤 2013^: 437

<Context> 视觉不仅是心理与生理的知觉，而且更是创造力的根源，其经验来自于对四周环境的领悟与解释。

<Source> ^刘建堤 2013^: 437

<Concept field> 视觉营销

<Related words> ^视觉营销^, ^视觉传达^

<Type of relation> general.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Visual communication

<Morphosyntax> noun

<Source> ^Levy, Weitz 1998^: 562

<Definition> The act of providing information to customers through graphics, signs, and theatrical effects both in the store and in windows to help boost sales by providing information on products and by suggesting items or special purposes.

<Source> ^Levy, Weitz 1998^: 562

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Visual merchandising^, ^Vision^

<Type of relation> general.

<Equivalence en-zh> Between the terms “Visual communication” and “视觉传达” exists complete conceptual equivalence.

<zh> 视觉传达

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 914

<Definition> 视觉传达是当代新兴的一个学术概念， 所具有的含义是：以某种目的为先导的，通过可视的艺术形式传达一些特定的信息到被传达对象，并且对被传达对象产生影响的过程。

<Source> ^刘建堤 2013^: 914

<Context> 视觉传达设计主要就是通过用视觉来向人们传达各种信息，它的主要功能就是起到传播的作用。

<Source> ^刘建堤 2013^: 911

<Concept field> 视觉营销

<Related words> ^视觉营销^, ^视觉^

<Type of relation> general.

**

<Subject> 经济学/ Economics

<Subfield> 视觉营销/ Visual merchandising

<en> Visual merchandising

<Morphosyntax> noun

<Usage label> main term

<Category> full form

<Source> ^Ebster, Graus 2015^: 83

<Definition> Visual merchandising is the art and science of presenting products in the most visually appealing way.

<Source> ^Ebster, Graus 2015^: 83

<Context> Visual merchandising is the language of a store. It is how a retailer communicates with the customers through product images or presentations. Just as every language has its own grammar and logic, visual merchandising too has its own rules and principles.

<Source> ^Ebster, Graus 2015^: 83

<Concept field> 视觉营销/ Visual merchandising

<Related words> ^Vision^, ^Visual communication^

<Type of relation> general.

<Synonyms> “VM”

<Equivalence en-zh> between the terms “Visual merchandising” and “视觉营销” exists complete conceptual equivalence.

<en> VM

<Morphosyntax> noun

<Usage label> common

<Category> abbreviation

<Source> ^Morgan 2016^: 220.

<zh> 视觉营销

<Morphosyntax> noun

<Source> ^刘建堤 2013^: 46

<Definition> 当视觉营销这一概念在我国正式提出时，它主要是指在终端卖场通过商品的陈列和形象化展示，向消费者传达品牌信息和品牌文化，对消费者的视觉形成强劲攻势，实现与消费者的沟通，达到促进商品销售的目的。

<Source> ^刘建堤 2013^: 46

<Context> 目前，国内学术界对视觉营销的研究尚未深入，研究范围主要集中在服饰商品的展示技术和视觉呈现技术方面，着重强调的是服饰商品的展示对视觉的冲击。对于什么是视觉营销有着不同的表述。

<Source> ^刘建堤 2013^: 46

<Concept field> 视觉营销

<Related words> ^视觉^, ^视觉传达^

<Type of relation> general.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Wall

<Morphosyntax> noun

<Source> ^Morgan 2016^: 146

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition 1> a solid, vertical structure made of stone, brick, etc. that is built round an area of land to protect it or to divide it.

<Definition 2> one of the sides of a room or building joining the ceiling and the floor.

<Source> ^Oxford Wordpower Dictionary 2006^: 792

<Concept field> 店铺设计/ Store design

<Equivalence en-zh> Between the terms “Wall” and “墙面” exists complete conceptual equivalence.

<zh> 墙

<Morphosyntax> noun

<Source> ^汤留泉, 等编著 2017^: 1629

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 左右结构。用砖, 石, 等砌成成架房顶或隔开内外的建筑物。

<Source> ^新编学生现代汉语词典 2018: 512^

<Concept field> 店铺设计

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Window

<Morphosyntax> noun

<Source> ^Morgan 2016^: 48

<Lexica> Found in ^Oxford Wordpower Dictionary 2006^

<Definition> The opening in a building that you can see through and that lets light in. A window usually has glass in it.

<Source> ^Oxford Wordpower dictionary 2006^: 809

<Concept field> 店铺设计/ Store design

<Related words> ^Window display^, ^open-back window ^, ^non-window^, ^corner window^, ^showcase window^, ^angled window^, ^arcade window^

<Type of relation> sub.

<Related words> ^Exterior design^

<Type of relation> super.

<Equivalence en-zh> Between the terms “Window” and “橱窗” exists complete conceptual equivalence.

<zh> 橱窗

<Morphosyntax> noun

<Source> ^子华明 2011^: 122

<Lexica> 按 ^新编学生现代汉语词典 2018^

<Definition> 商店临街的玻璃窗， 用来展览样品。

<Source> ^新编学生现代汉语词典 2018^: 92

<Concept field> ^橱窗陈列^, ^后背开放式的橱窗展示^, ^无橱窗式橱窗展示^, ^转角型门前橱窗展示^, ^箱型柜式橱窗展示^, ^角度型门前橱窗展示^, ^拱廊型门前橱窗展示^

<Type of relation> sub.

<Related words> ^店铺外观^

<Type of relation> super.

**

<Subject> 建筑学/ Architecture

<Subfield> 店铺设计/ Store design

<en> Window display

<Morphosyntax> noun

<Source> ^Colborne 1996^: 9

<Definition 1> Presentation designed for display windows.

<Source> ^Colborne 1996^: 327

<Definition 2> Window displays have a particularly important role to play in communicating to the potential customer what the retailer stands for in terms of products and shopping environment. Window displays make customers aware of the type of merchandise being sold, and hopefully will attract the interest of target customers.

<Source> ^Varley 2006^: 196

<Concept field> 店铺设计/ Store design

<Related words> ^Window^

<Type of relation> super.

<Related word> ^Prop^

<Type of relation> sub.

<Equivalence en-zh> Between the terms “Window display” and “橱窗陈列” exists complete conceptual equivalence.

<zh> 橱窗陈列

<Morphosyntax> noun

<Source> ^汤留泉, 等编辑 2017^: 889

<Lexica> 按 ^辞海 1979^

<Definition> 橱窗陈列是商业美术的重要一种。商店为了及时介绍商品的性能，特点，用途，便于消费者选购，精心设计每一个橱窗的陈设方式，包括商品的选择，组合，陈列道具，色彩，灯光等的按排，以引人注目。

<Source> ^辞海 1979^: 3032

<Context> 橱窗陈列通常分为特写，系统，专题，联合，季节，节日等方式。

<Source> ^辞海 1979^: 3032

<Concept field> 店铺设计/ Store design

<Related words> ^橱窗^

<Type of relation> super.

<Related words> ^道具^

<Type of relation> sub.

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**

English- Chinese quick reference table

<En>	<Zh>	Pīnyīn
Advertising display	广告陈列	Guǎnggào chénliè
Aisle	走廊	Zǒuláng
Angled window	角度型门前橱窗展示	Jiǎodù xíng mén qián chúchuāng zhǎnshì
Arcade window	拱廊型门前橱窗展示	Gǒng láng xíng mén qián chúchuāng zhǎnshì
Boutique layout	店中店布局	Diàn zhōng diàn bùjú
Cabinet	橱	Chú
Cash counter	收银台	Shōuyín tái
Cash register	现金出纳机	Xiànjīn chūnà jī
Cashier	出纳员	Chūnà yuán
Ceiling	顶棚	Dǐngpéng
Chair	椅子	Yǐzi
Clothes hanger	衣架	Yījià
Colour rendering	显色性	Xiǎn sè xìng
Colour rendering index	显色指数	Xiǎn sè zhǐshù
Complementary colour [assemblage]	对比色搭配	Duìbǐsè dāpèi
Completely closed storefront	全封闭型店面	Quán fēngbì xíng diànmiàn
Corner window	转角型门前橱窗展示	Zhuǎnjiǎo xíng mén qián chúchuāng zhǎnshì
Counter	柜台	Guìtái

Customer	顾客	Gùkè
Department	部门	Bùmén
Desk	台	Tái
Dominance display	突出陈列	Túchū chénliè
Elevator	电梯	Diàntī
Entrance	大门	Dàmén
Escalator	自动扶梯	Zìdòng fútī
Exterior design	店铺外观	Diànpù wàiguān
Fascia	招牌	Zhāopái
Fitting room	试衣间	Shì yī jiān
Floor	地面	Dìmiàn
Floor manager	楼层经理	Lóucéng jīnglǐ
Fluorescent lamp	荧光灯	Yíngguāngdēng
Formal display	引人注目陈列	Yǐn rén zhù rì chénliè
Free-Form layout	岛屿式布局	Dǎoyǔ shì bùjú
Frontal presentation	直接展示	Zhíjiē zhǎnshì
General lighting	整体照明	Zhěngtǐ zhàomíng
Grid layout	格子式布局	Gé zǐ shì bùjú
Halogen lamp	卤钨灯	Lǚ wū dēng
Hanging	挂式陈列	Guà shì chénliè
Hook	挂钩	Guàgōu
Horizontal merchandising	水平排列	Shuǐpíng páiliè
Illumination	照明	Zhàomíng

Incandescent lamp	白炽灯	Báichì dēng
Interior display	室内展示	Shìnèi zhǎnshì
Light-Emitting Diode (LED)	发光二极管	Fāguāng èrjíguǎn
Mannequin	模特儿	Mótè ér
Market segmentation	市场细分	Shìchǎng xìfēn
Merchandise	商品	Shāngpǐn
Mirror	镜子	Jingzi
Monochromatic colour assemblage	同一色搭配	Tóngyī sè dāpèi
Non-window	无橱窗式橱窗展示	Wú chúchuāng shì chúchuāng zhǎnshì
Office	办公室	Bàngōngshì
Open-back window	后背开放式的橱窗展示	Hòu bèi kāifàng shì de chúchuāng zhǎnshì
Open storefront	全开放型店面	Quán kāifàng xíng diànmiàn
Key performance indicator (KPI)	关键绩效指标	Guānjiàn jīxiào zhǐbiāo
Pedestal	基座	Jī zuò
Point light	重点照明	Zhòngdiǎn zhàomíng
Positioning	市场定位	Shìchǎng dìngwèi
Product display	商品陈列	Shāngpǐn chénliè
Prop	道具	Dàoju
Related-item display	关联陈列	Guānlián chénliè
Repetition [display]	重复陈列	Chóngfù chénliè
Retail price	零售价格	Língshòu jiàgé

Retailing	零售	Língshòu
Seasonal display	季节性陈列	Jìjié xìng chénliè
Semi-open entrance	半封闭型店面	Bàn fēngbì xíng diànmiàn
Shelf	架	Jià
Shop	商店	Shāngdiàn
Shop assistant	店员	Diànyuán
Showcase window	箱型柜式橱窗展示	Xiāng xíng guì shì chúchuāng zhǎnshì
Sodium lamp	钠灯	Nàdēng
Spotlight	射灯	Shèdēng
Storage	库存	Kùcún
Store design	店铺设计	Diànpū shèjì
Store layout	店铺布局	Diànpù bùjú
Store location	店铺选址	Diànpù xuǎnzǐ
Store manager	店长	Diàn zhǎng
Storefront	店面	Diànmiàn
Target marketing	目标市场选择	Mùbiāo shìchǎng xuǎnzé
Themed display	主题陈列	Zhǔtí chénliè
Vertical merchandising	垂直排列	Chuízhí páiliè
Vision	视觉	Shìjué
Visual communication	视觉传达	Shìjué chuándá
Visual merchandising	视觉营销	Shìjué yíngxiāo
Wall	墙	Qiáng

Window	橱窗	Chúchuāng
Window display	橱窗陈列	Chúchuāng chénliè

Chinese- English quick reference table

<Pinyin>	<Zh>	<En>
Guǎnggào chénliè	广告陈列	Advertising display
Zǒuláng	走廊	Aisle
Jiǎodù xíng mén qián chúchuāng zhǎnshì	角度型门前橱窗展示	Angled window
Gǒng láng xíng mén qián chúchuāng zhǎnshì	拱廊型门前橱窗展示	Arcade window
Diàn zhōng diàn bùjú	店中店布局	Boutique layout
Chú	橱	Cabinet
Shōuyín tái	收银台	Cash counter
Xiànjīn chūnà jī	现金出纳机	Cash register
Chūnà yuán	出纳员	Cashier
Dǐngpéng	顶棚	Ceiling
Yǐzi	椅子	Chair
Yījià	衣架	Clothes hanger
Xiǎn sè xìng	显色性	Colour rendering
Xiǎn sè zhǐshù	显色指数	Colour rendering index
Duìbǐsè dāpèi	对比色搭配	Complementary colour
Quán fēngbì xíng diànmiàn	全封闭型店面	Completely closed storefront
Zhuǎnjiǎo xíng mén qián chúchuāng zhǎnshì	转角型门前橱窗展示	Corner window

Guìtái	柜台	Counter
Gùkè	顾客	Customer
Bùmén	部门	Department
Tái	台	Desk
Túchū chénliè	突出陈列	Dominance display
Diàntī	电梯	Elevator
Dàmén	大门	Entrance
Zìdòng fútī	自动扶梯	Escalator
Diànpù wàiguān	店铺外观	Exterior design
Zhāopái	招牌	Fascia
Shì yī jiān	试衣间	Fitting room
Dìmiàn	地面	Floor
Lóucéng jīnglǐ	楼层经理	Floor manager
Yíngguāngdēng	荧光灯	Fluorescent lamp
Yǐn rén zhù rì chénliè	引人注目陈列	Formal display
Dǎoyǔ shì bùjú	岛屿式布局	Free-Form layout
Zhíjiē zhǎnshì	直接展示	Frontal presentation
Zhěngtǐ zhàomíng	整体照明	General lighting
Gé zǐ shì bùjú	格子式布局	Grid layout
Lǚ wū dēng	卤钨灯	Halogen lamp
Guà shì chénliè	挂式陈列	Hanging
Guàgōu	挂钩	Hook
Shuǐpíng chénliè	水平陈列	Horizontal merchandising

Zhàomíng	照明	Illumination
Báichì dēng	白炽灯	Incandescent lamp
Shì nèi zhǎn shì	室内展示	Interior display
Fāguāng èrjíguǎn	发光二极管	Light-Emitting Diode (LED)
Mó tè ér	模特儿	Mannequin
Shì chǎng xì fēn	市场细分	Market segmentation
Shāng pǐn	商品	Merchandise
Jìng zi	镜子	Mirror
Tóng yī sè dā pèi	同一色搭配	Monochromatic colour assemblage
Wú chú chuāng shì chú chuāng zhǎn shì	无橱窗式橱窗展示	Non-window
Bàn gōng shì	办公室	Office
Hòu bèi kāi fàng shì de chú chuāng zhǎn shì	后背开放式的橱窗展示	Open-back window
Quán kāi fàng xíng diàn miàn	全开放型店面	Open storefront
Guān jiàn jī xiào zhǐ biāo	关键绩效指标	Key performance indicator (KPI)
Jī zuò	基座	Pedestal
Zhòng diǎn zhào míng	重点照明	Point light
Shì chǎng dìng wèi	市场定位	Positioning
Shāng pǐn chén liè	商品陈列	Product display
Dào jù	道具	Prop
Guān lián chén liè	关联陈列	Related-item display

Chóngfù chénliè	重复陈列	Repetition [display]
Língshòu jiàgé	零售价格	Retail price
Língshòu	零售	Retailing
Jìjié xíng chénliè	季节性陈列	Seasonal display
Bàn fēngbì xíng diànmiàn	半封闭型店面	Semi-open entrance
Jià	架	Shelf
Shāngdiàn	商店	Shop
Diànyuán	店员	Shop assistant
Xiāng xíng guì shì chúchuāng zhǎnshì	箱型柜式橱窗展示	Showcase window
Nàdēng	钠灯	Sodium lamp
Shèdēng	射灯	Spotlight
Kùcún	库存	Storage
Diànpū shèjì	店铺设计	Store design
Diànpū bùjú	店铺布局	Store layout
Diànpū xuǎnzǐ	店铺选址	Store location
Diàn zhǎng	店长	Store manager
Diànmiàn	店面	Storefront
Mùbiāo shìchǎng xuǎnzé	目标市场选择	Target marketing
Zhǔtí chénliè	主题陈列	Themed display
Chuízhí chénliè	垂直陈列	Vertical merchandising
Shìjué	视觉	Vision
Shìjué chuándá	视觉传达	Visual communication

Shìjué yíngxiāo	视觉营销	Visual merchandising
Qíáng	墙	Wall
Chúchuāng	橱窗	Window
Chúchuāng chénliè	橱窗陈列	Window display

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Figure 4:

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https://www.google.it/search?q=luce+fluorescente+in+negozio&source=lnms&tbm=isch&sa=X&ved=2ahUKEwi3mLuD4_pAhUXM8AKHdQyD6wQ_AUoAnoECAwQBA&biw=1366&bih=657#imgrc=4LsSPhXAh3dhMM

Figure 17:

https://www.google.com/search?tbm=isch&source=hp&biw=1366&bih=608&ei=RM71Xqb8NtSDjLsP9sObuAU&q=monochromatic+colour+visual+merchandising+max+mara+shop&oq=monochromatic+colour+visual+merchandising+max+mara+shop&gs_lcp=CgNpbWcQAzoFCAAQsQM6AggAOgQIABATUJocWppaYK5caABwAHgAgAGIAogBuy2SAQczNy4xNS4zmAEAoAEBqgELZ3dzLXdpei1pbWc&sclient=img&ved=0ahUKEwimrquVo5_qAhXUAWMBHfbhBlcQ4dUDCAc&uact=5#imgrc=cKw2_xASvUDqAM&imgdii=37VeRXfgCsv92M

Figure 18:

https://www.google.it/search?q=vertical+e+horizontal+blocking+in+visual+merchadising&tbm=isch&ved=2ahUKEwigk6OYmp_qAhVKDewKHR4GCIQQ2-cCegQIABAA&oq=vertical+e+horizontal+blocking+in+visual+merchadising&gs_lcp=CgNpbWcQAIDZGVjJLWCjLmgAcAB4AIABogKIAeYZkgEGNi4xMy40mAEAoAEBqgELZ3dzLXdpei1pbWc&sclient=img&ei=28T1XuC5CMqasAeejKigBQ&bih=654&biw=1366#imgrc=Yk480uGsD2yxXM&imgdii=tJoZcabyqxahDM

Figure 19:

https://www.google.com/search?q=shelving+gucci+boutique&tbm=isch&ved=2ahUKEwjHvZLKnZ_qAhWmPOwKHc10B-IQ2-cCegQIABAA&oq=shelving+gucci+boutique&gs_lcp=CgNpbWcQAzoCCAA6BAgAEB46BAgAEBM6BggAEAgQHIDY5AFY6tUNYNnWDWgDcAB4AIABdIgb3xWSAQQyNy40mAEAoAEBqgELZ3dzLXdpei1pbWc&sclient=img&ei=acj1XoflAab5sAfN6Z2QDg&bih=654&biw=1366&client=firefox-b-d#imgrc=TOqIwZOst6_hKM

Figure 20:

<https://www.google.com/search?q=double+hang+rod+fixture+in+a+luxury+store&tbm=isch&ve>

[d=2ahUKEwi66oPXp5_qAhVEtqQKHfWpDm8Q2-
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&sclient=img&ei=ANP1XrrqGMTskgX107r4Bg&bih=654&biw=1349&client=firefox-b-
d&hl=it#imgrc=BDrrudkpgyi0gM](https://www.google.it/search?q=counters+in+la+rinascente+&tbm=isch&ved=2ahUKEwi66oPXp5_qAhVEtqQKHfWpDm8Q2-cCegQIABAA&oq=double+hang+rod+fixtue+in+a+luxury+store&gs_lcp=CgNpbWcQA1Djw wdYo80HYOzOB2gAcAB4AIABpQGIAZcHkgEDNi4zmAEAoAEBqgELZ3dzLXdpei1pbWc &sclient=img&ei=ANP1XrrqGMTskgX107r4Bg&bih=654&biw=1349&client=firefox-b- d&hl=it#imgrc=BDrrudkpgyi0gM)

Figure 21:

https://www.google.it/search?q=counters+in+la+rinascente+&tbm=isch&ved=2ahUKEwi3paOirZ3_qAhWkgXMKHeJ7BN0Q2cCegQIABAA&oq=counters+in+la+rinascente+&gs_lcp=CgNpbWcQA1DiQFYiPsBYIbAWgAcAB4AIABxQGIAyCdkgEDMC4ymAEAoAEBqgELZ3dzLXdpei1pb Wc&sclient=img&ei=bMz0Xre_N6SDzgPi95HoDQ&bih=657&biw=1366#imgrc=53qXW7SC0e0 UTM

Figure 22:

https://www.google.it/search?q=+bag+display+pedestal+in+a+store&tbm=isch&ved=2ahUKEwjNvKmZ_qAhUNtqQKHdXhCBsQ2-cCegQIABAA&oq=+bag+display+pedestal+in+a+store&gs_lcp=CgNpbWcQA1CiWVjEX2CSYG gAcAB4AIAB6AGIAaUFkgEFMC4yLjKYAQCgAOGqAQtd3Mtd2l6LWltZw&sclient=img&ei=OMT1XuzMHY3skgXVw6PYAQ&bih=608&biw=1366#imgrc=a7zF-gzD8GVT4M

Figure 23:

https://www.google.it/search?q=hanging+display+gucci+shop&tbm=isch&ved=2ahUKEwjG0tiK rp3qAhVBZRoKHaJPCmIQ2cCegQIABAA&oq=hanging+display+gucci+shop&gs_lcp=CgNpb WcQA1DYKliaMWCvMmgAcAB4AIABmQOIAAdYNkgEJMC4xLjLuMi4xmAEAoAEBqgELZ 3dzLXdpei1pbWc&sclient=img&ei=R830XoaTNsHKaaKfqZAG&bih=657&biw=1366#imgrc= w3bAzKX0JsKBjM

Figure 24:

https://www.google.it/search?q=colour+blocking+visual++display&tbm=isch&ved=2ahUKEwir mdnuq53qAhWN04UKHXnxBskQ2cCegQIABAA&oq=colour+blocking+visual++display&gs_l cp=CgNpbWcQA1D8hgJYnY4CYOuOAmgAcAB4AIABxgKIAcILkgEHMC4zLjMuMZgBAK ABAoBC2d3cy13aXotaW1n&sclient=img&ei=9Mr0XqvPEo2nlwT54pvIDA&bih=657&biw=1 366#imgrc=1zOz6pk9Lo3SaM

Conclusions and acknowledgments

The purpose of my work was to create a specific Chinese- English lexicographic collection of the main terms used in a retail store.

For this reason, I decided to focus on the principal lexicon that belongs to the fields of the store design and visual merchandising, that can be considered as the most important concepts when working in the retail environment.

In this regard, I chose this specific theme according to my working experience as a Chinese speaker sales associate in a boutique store in Venice. Due to my passion for the luxury field, I have always wanted to start my career in a luxury shop: this was the occasion for me to combine the interest for fashion with the ability I have to speak foreign languages.

Since the beginning, I had so much fun in selling products to foreign customers, and, more specifically, to Chinese customers. This is the reason why, for my thesis, I decided to do a research regarding mainly the retail selling process and the strategies of visual selling (visual merchandising) that can be implemented to persuade a Chinese customer.

My research influenced positively my working attitude: the Chinese-English terminological glossary gave me the possibility to improve my communicative abilities, because it allowed me to find a Chinese correspondence for each English term.

Before this research, I knew lots of English words that belong to the lexicon of retail and visual merchandising: in fact, it was much easier to communicate with an English customer than a Chinese one. I am aware that now I will be much more confident when dealing with a Chinese customer, because I will communicate in Chinese to talk about retail, using a wide range of expressions, from the simplest words belonging to the store design (counters, displays, pedestals) to the technical words of visual merchandising (related-items display, formal display, advertising display).

I strongly believe that this paper represents a great starting point to plan my career. Although this difficult period aroused problems for all the people living in this world, in my case, the passions for fashion and for the foreign languages allowed me not to give up; this made me understand that cultivating a real, true passion means overcoming all the difficulties, obstacles and problems that our life can cause constantly.

I would like to thank my mum for her economic support, because otherwise I would have never had the chance to study Chinese. I thank my mum because, since I started university on 2015, she has been my only support. It is much easier to demonstrate love with words or promises, but the love you showed was based and is still based on facts. Even if I always criticize you, I have always

*known you are with me Mamma. You are always there for me. I love you, more than my life.
For second, I would like to thank my friends: "friend" is a word full of meaning, a value to which I
have not always believed. I think that there is no need to mention their name, because the few
people that helped me and supported me in this period already know that this message is for them.*

Thanks, I love you.

*Last, but not least, I would like to thank myself. For this time, just for this time, I can take all the
credit.*

I thank myself for my willpower.

I thank myself for my strength.

I thank myself for my resilience.

I thank myself for my patience.

I thank myself for my perseverance.

I thank myself for my energy.

I thank myself because I always obtain what I want to achieve.

I thank myself for being so self-critical.

*I thank myself for being able to face the problems, trying to find solutions and get on with my life,
with its joys and sorrows.*

*I thank myself because, even when I thought to stop or to orient my life towards different passions, I
always imposed myself to follow my dreams and never give up.*

I thank myself for being myself.

Because I love myself.

从来不放弃

马可