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University of Southampton

Faculty of Arts & Humanities

Winchester School of Art

**The U.K. Airport Luxury Brand Store:
The Lure of Luxury in a Transitory Environment**

by

Debbie Pinder

ID 27516962

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Abstract

The U.K. Airport Luxury Brand Store: The Lure of Luxury in a Transitory Environment

Debbie Pinder

This thesis investigates how and why luxury brand stores articulate, establish, and perpetuate luxury brand identity in the airport. Through the construction of luxury narratives, spaces, display, and services, the luxury sensory environments must be able to attract and engage airport passengers. This thesis discusses how the airport is considered transitory and unique, which means that the identity of luxury brands must remain stable and familiar, in an environment which has opportunities to diffuse luxury. Furthermore, the airport in contemporary consciousness is driven by notions of luxury, leisure, pleasure, and the exotic. They are places of possibility and desire, which drives the need for luxury experiences. This is the first study of its kind to explore how luxury branded spaces in the airport are constructed, and how through methods of the expression of luxury display, they renegotiate what luxury means to consumers. Previous research has failed to consider how the perception of luxury is influenced in unique transitory environments, such as the airport.

International airports are now considered luxury shopping destinations in themselves. Since the first duty-free store was established in 1947 at Shannon airport in Ireland, retail in the airport has grown to seventy six billion dollars, and will reach one hundred and twelve billion dollars by 2025 (Adroit Research, 2019). Airport retail proves to be the most resilient global market, and globe travellers are four times more likely to spend on luxury purchases in the airport than in non-airport stores (Blue, 2019)¹. Therefore, luxury brands have realised that they can provide a unique offering, experience, and sensory engagement within the airport environment, which act as a microcosm for the retail world.

This thesis offers a set of recommendations for luxury brand practitioners, airport managers and academics in the realm of luxury, and suggests that for an airport luxury brand store to be deemed luxury and important, there are special measures which must be in place. These are window display, store interior design, and sensory experience, which help construct, articulate, and reposition luxury in the airport. This is important, because the airport is a distinct, non-place, transitory environment, which, due to historical associations with glamour, carries with it expectations of luxury experiences. Therefore, to raise levels of luxuriousness, spatial constructs must be in place. The results suggest that luxury in the airport must appear exclusive, at the same time inclusive, through the democratisation of the luxury experience. I reveal that the appearance of luxury brands in the airport has repositioned luxury as an accessible and democratic space to experience luxurious things.

Key words: airport, transitory, luxury, space, display, accessible, experience

¹ The empirical research of thesis was completed before the Global Coronavirus Pandemic of 2020, which impacted aviation and retail in the airport

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Research Thesis: Declaration of Authorship

Name: Debbie Pinder

Thesis Title: The U.K. Airport Luxury Brand Store: The Lure of Luxury in a Transitory Environment

I declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University.
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated.
3. Where I have consulted the published work of others, this is always clearly attributed.
4. Where I have quoted from the work of others, the source is always given. Except for such quotations, this thesis is entirely my own work.
5. I have acknowledged all main sources of help.
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself.
7. None of this work has been published before submission.

Signature:

Date: 9th May 2023

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Definitions

- Advertising Marketing communication that employs a message to promote a product or service
- Airport retail Goods and services sold within the airport setting
- Airport luxury brand store A retail outlet in the airport selling luxury goods and services
- Architecture The process and the product of planning, designing, and constructing buildings or other structures
- Atmospherics Conditions caused by light, sound, smell, and taste
- Aviation Activities surrounding mechanical flight and the aircraft industry
- Brand ambassadors A person who is hired by the company to represent the brand
- CAGR Compound Annual Growth Rate
- Concept store A shop that sells a carefully curated and unique selection of products that connect to an overarching theme
- Concession A special right given to a third party to manage and sell product of a particular brand
- Consumer A person who uses goods and services for personal use
- Contemporary meaning . Modern understanding
- COO Country of Origin
- Coronavirus / COVID-19 The global pandemic announced in March 2020, caused by a contagious respiratory and vascular viral disease
- Customer A person who buys goods or services from a shop or business
- Design A plan or specification for the construction of an object or system or for the implementation of an activity or process
- Deregulation The removal of regulations and restrictions, specifically in aviation
- Display Something placed in a prominent place so it can be readily seen

Definitions

Distribution.....	The dispersion of retail, how and where goods and services are sold
Duty-free	Retail outlets whose goods are exempt from the payment of duty
Flagship	The best and biggest example of the luxury brand store
Franchise	An arrangement wherein an entrepreneur purchases a permit to utilize the luxury brands items, image, exclusive information, and competitive advantages
Glamour.....	The special, attractive, and exciting qualities of a person, place, or activity
Global markets.....	Marketing on a worldwide scale taking commercial advantage of global operational differences, similarities, and opportunities to meet global objectives
Global shoppers	People who come from international destinations to make purchases on their travels
Globe travellers.....	People who travel to many countries
Hedonistic	The experience of pleasure
Hyperreality.....	A situation which seems more real than real
Iconography	Visual images and symbols used in a work of art
Identity	The qualities of someone or something which distinguishes itself from others
Infrastructure	The systems, services, power supply, transport and communication within the airport building so it can function effectively
Interior design.....	Layout of the store according to the architecture
International airports	Airport with customs and border control facilities enabling passengers to travel between countries
Investment.....	Putting money, effort, and time into an activity to make a profit
Jet Set	A group of wealthy, chic people who travel frequently
Logo	A symbol or other small design adopted by an organization to identify its products
Luxuriousness.....	Wealth as evidenced by sumptuousness

Luxury	Something pleasant to have or experience but is not necessary
Luxury brand	A company which sells luxury goods and services
Luxury brand identity	Functional and emotional components of a luxury brand which determines how the brand is perceived
Luxury brand store	A retail outlet selling luxury goods
Luxury goods	A good for which demand increases more than proportionally as income rises, so that expenditures on the good become a greater proportion of overall spending
Luxury purchase	Buying or consuming a luxury good or service
Microcosm	A community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger
Millennial	A person born in the 1980s or 1990s
Non-airport luxury brand store...	The luxury brand store not located in the airport
Place.....	A particular position or point in a certain location
Retail	The activity of selling goods to the public
Reward behaviour.....	Purchase of goods or activities to reward oneself
Space.....	The boundless three-dimensional extent in which objects and events have relative position and direction
Spatial concepts	Ideas surrounding how humans exist within, and interact with physical space and objects within it
Spectacle.....	An event or situation which attracts attention
Store layout.....	Layout of the store according to the products and furniture
Transitory environment...	A place which represents a continual movement of people and objects
Visual language	Images, colours, words, and logos used to represent a brand
Visual merchandising	Optimisation of retail products to attract, engage, and motivate the customer towards making a purchase
Window display	Display of product and props in a window to promote the brand

Introduction

The importance of luxury brands at the airport

All major international airports now offer an extensive range of luxury retail. The scent of expensive perfumes and high-quality leather goods in duty-free, the sight and sound of destinations displayed in the departures lounge, the vision of the powerful jet, the prospect of onward exotic destinations, and the absence of everyday timings, schedules, and stresses, creates the lure of the airport environment. Within this unique environment, luxury brands position themselves as high-end, at the same time accessible. When passengers shop for luxury goods in the airport branded stores, the fleeting experience evokes emotions of privilege and membership, because luxury goods are considered expensive, unique, and relatively unobtainable.

The luxury market today, which centres on the valuation of luxury brands, has shown a significant expansion in the last decade and is estimated at around a value of \$1.29 trillion globally (Company, 2021). Simultaneously, the interest in air travel continues to grow, and in 2021, there were 1.5 billion international tourist arrivals at airports. In 2020, airport luxury brand stores accounted for 6% of global luxury sales (Company, 2021). This thesis sets out to examine and compare luxury brand stores, in and out of the airport, to investigate what makes airport luxury brand stores convey a level of luxuriousness, which lures passengers into them.

As the head of brand creative for global luxury companies, such as Jo Malone, Godiva, De Beers and Clarins, I noticed a lack in special marketing and display tactics employed by the airport luxury branded stores. I was interested to find out whether luxury brands have sufficient display tactics in place to create a special and unique environment, which meets the expectations of luxury consumers, at the same time appearing accessible and appealing to aspiring luxury shoppers. Luxury brands must also maintain brand standards by consistently portraying the same brand identity. I am fascinated how the idea of glamour in aviation exists in an environment which is considered transitory, highly restricted, but accessible. Coming from an aviation family, I am enchanted by airports and luxury experiences in flying. This has been the main drive for this study and has developed into a deep

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interest with the democratisation of luxury and evolving notions of glamour in the airport.

The global increase in air travel has fuelled the desire for the purchase of luxury goods, and is forecast to reach a trillion-dollar industry by 2025 (IATA, 2019). Luxury specialists argue that the luxury brand store remains the best place to experience the difference between luxury and non-luxury (Chevalier and Gutsatz, 2012, Okonkwo, 2007, Scholz, 2014). This thesis determines whether a luxury brand store defines luxury through the retail space it is set within, and the concomitant factors that elevate the brand within an environment where luxury may be considered weakened.

Because the global luxury market has heightened competition amongst luxury brands, luxury goods are being produced on a mass scale and are positioned at a broader range of consumers, which makes luxury goods more accessible. This trend of contemporary luxury consumption is referred to as the democratisation of luxury (Silverstein et al., 2004). Democratisation has created a demarcation in the status of luxury, while technology has facilitated the shift from exclusive to accessible, prompting omni-channel retail strategies central to luxury brand management. Within an omni-channel retail model, luxury brand stores are located online, simultaneously with physical bricks and mortar stores, where the display of branded luxury goods and services offer an appeal through semiotic meanings of branded products, motivated by conspicuous consumption. The airport environment and the way concepts within this space elevate the brand, and luxury, is the central theme of this thesis. I investigate notions of what it is to be luxurious, in an environment where the potential for dilution is inevitable.

The airport provides a unique environment. Passengers move from security to shops and restaurants, to the aircraft departure gates, and continue their journey. People do not stay in an airport; they are moved between one destination and the next. The airport has therefore been described as a transitory environment, spaces of perpetual renewal. Furthermore, the unique airport environment offers passengers the opportunity to visit shops and restaurants which they may not normally be drawn to, because they are away from their everyday routine, free from everyday stresses and pressures, and exposed to a defined set of rules²,

² airport security, customs, passport control, baggage allowance

timings, shops, and facilities. This might be considered the 'tourist gaze'. Described by Augé (2012) and Urry (1995) as transitory non-spaces, the airport offers new ways of understanding and framing luxury. This thesis considers this by assessing how luxury brands can maintain a stable identity in a transitory environment, which is reliant on a steady stream of equally transient consumers.

Significantly for this study, luxury brand stores create an environment where there is an expectation of unique and special experiences through the promotion and maintenance of luxury ideals established and expressed by brands, but also articulated as desirable to consumers. This is the lure of luxury. The physical store remains a crucial element of a luxury brand and contributes to the understanding of 'what is luxury'. This is because luxury is articulated in different spaces and to different audiences. This study focusses on how luxury is expressed to a broad audience, in an environment where the tropes of luxury, such as security, greeters, scents, sound and strong ambience, are largely lost.

Like Bourdieu's (1985) theory of cultural capital, the production of luxury through display tactics, appeals to values of taste, which, fundamentally, drives the fascination for luxury brands in the airport. How issues of cultural capital, taste, display, and luxury manifest themselves and drive the appeal of luxury is a key point for this thesis, which will be discussed amongst existing literature within chapter 1, and in response to the empirical research carried out in chapter 6. The display of luxury and the consumer appeal of social representation, fuels the reasons why modern luxury brands are driven by consumerism and the pursuit of pleasure. However, luxury brand store display tactics have the principal aim of attracting a specific customer.

This thesis takes the reader on a journey through diverse material utilised within critical luxury studies, luxury brand management, strategic retailing, and spatial theory. The investigation is rich, broad, and interdisciplinary; however, I demonstrate the uniqueness of this study, through an exploration of the evolution of luxury and aviation and expose how these notions construct the representation of a luxury space in the unique environment of the airport. The addition of empirical research through observational analysis and interviews highlights the complexity of this new and uncharted investigation into luxury retailing in the airport. It offers retailers of luxury and consultants within aviation a guide to understand the

Introduction

significance of the display of luxury in the airport. Fundamentally, it reveals there is currently no significant body of luxury retailing in the airport literature for academics and practitioners to draw upon.

Research questions, aims and objectives.

Scholars have previously discussed the management of luxury brands, the organisation of airports, and notions of luxury. This study has been motivated by gaps in extant literature, and aims to draw from these ideas, and develop from them, through the following research questions:

1. What is distinct about the airport environment for luxury brands?
2. How do luxury brands maintain and promote brand values in transitory environments such as the airport?
3. Why is the positioning of luxury brands in the airport important?

Addressing these research questions, my study proposes that display tactics create branded spaces which influences the perception and position of luxury within the airport. This is important, because the dilemma for airport luxury brands today is a level of exclusivity must be maintained, while appearing inclusive. I suggest the airport luxury brand store is a means of democratising the luxury experience while appealing to transient luxury consumers. It is also a space in which the inevitable democratisation of the brand is counteracted by the glamour, expectation and tourist gaze elicited by the airport environment.

The primary aim of this thesis is to investigate why and how luxury brand stores establish, perpetuate, and maintain brand identity through the construction of luxury narratives, and spaces, as well as in display, service, and the creations of sensory engagement. As this thesis will demonstrate, this is significant because there is a distinction in the articulation of the brand and its expression of luxury in which a stable brand identity needs to be maintained, specifically in the wake of opportunities to diffuse luxury. Indeed, this thesis argues that the role and meaning of the airport in contemporary consciousness – and particularly airports in capital cities – are driven by notions of luxury, leisure, pleasure, the exotic, and the erotic. They are places of possibilities and desire – narratives that can be enacted through

engagement with luxury otherwise possibly not encountered. This creates a series of dilemmas for brands in establishing and fostering a transitory clientele, i.e., how to create an experience of luxury in a place where the expectations of what luxury is already high. Luxury brands must deliver a high-quality brand experience in an unideal space and offer access to luxury and brand specific ideals to new and temporary 'window shoppers' as well as new consumers. They must also communicate a strong market position, in an environment where these kinds of distinctions are blurred. Likewise, the democratisation of luxury, albeit a somewhat paradoxical term is vital in these spaces. Because of these factors, the airport luxury brand stores face the issue of maintaining exclusivity while appearing inclusive.

Furthermore, the luxury experience in the airport is unique because it is accessible and can be viewed as ephemeral, which means that as the stores are inviting and accessible, airport travellers can come and go, fitting from store to store, experiencing the luxury offered by the one or all, merely for the duration between arrival and departure. Additionally, in these spaces there is no real brand loyalty, which means that the image of the store is vital in transmitting its brand identity. This is different to the luxury brand stores in Mayfair, where the luxury store identity is well known, individual, and stands out from the other stores on the high street. There is currently little research on how luxury brands create a sense of luxury in a transitory environment, nor how the ubiquity and democratisation of luxury affects an understanding of the lure of luxury. This investigation considers how display tactics utilised by selected luxury brands constructs a luxury space, subsequently, how this affects how the brand perpetuates itself within the airport.

Therefore, I have three research objectives. The first is to understand how the airport is considered a space and place. The second objective is to seek an understanding of how luxury environments in the airport are created through branded spaces, by analysing retail design and display tactics. Subsequently, having explored how the perception of luxury in the airport has evolved, I examine the significance and positioning of luxury in the airport today.

A shortcoming of the existing literature is that it takes a partial view and primarily considers luxury and the airport individually, and from a marketing, branding and management perspective. It does not, however, consider the subjects as one topic, i.e., luxury ideology, display tactics, spatial

Introduction

concepts, and the airport luxury brand store. Luxury brand stores are increasingly addressed in texts such as *Luxury Retail Management* (Chevalier and Gutsatz, 2012), *The Luxury Strategy* (Kapferer and Bastien, 2012); and airports in business and management texts, for example, *The Airport Business* (Doganis, 1992); *Airport Interiors: Design for Business* (Thomas-Emberson, 2007) and *Airport Luxury Retail* (Pinder and Roberts, 2022). The above texts address luxury and airports in step with branding and management but fail to address a link between luxury, the airport space, and display. Therefore, chapter 1 sets the context of this thesis, and exposes the distinct absence of analysis of how the lure of luxury and the democratisation of the luxury experience is created, through special display tactics. This chapter offers a discussion on the notions of luxury which help draw us closer to an understanding of the idea of luxury in the airport today. I reveal how luxury is considered democratised, and special, and how this shapes a perception of luxury in the airport today. I discuss the evolution of international aviation while examining the meaning of the airport as a site of luxury, specifically focusing on notions of glamour. This facilitates a discussion of expectations of luxury in different spaces and is combined with a more general understanding of luxury historically and in a climate in which it has been seemingly democratised.

Subsequently, I discuss my approach to this research, and explain how I carried out the interviews and observations for the empirical investigation. Through interviewing luxury brand managers and airport consultants and conducting observational fieldwork in the luxury brand stores both inside and outside of the airport, chapter 2 reveals my unique contribution to knowledge in this field, through an explanation of the analysis and comparison research methods, in and out of the airport. Chapter 3 explores the stages and results of the pilot study.

Chapter 4 explains the significance of the focus of this study – the luxury brand store. I explain how luxury brands are concerned with creating a physical space where the identity of the brand takes on the primary function. Chapters 5 explores how luxury is currently positioned in the airport. The aim is to understand how the airport is perceived as a non-place and is constructed through retail spaces. This chapter reveals how and why luxury brands are in the airport, and how this knowledge contributes to an understanding of how luxury is positioned in the airport today.

Chapter 6 reveals how this is the first academic study of its kind to specifically examine the construction of a luxury space through an analysis of store observations and interviews with luxury brand managers, luxury store designers and airport consultants. It also situates the study within the realm of luxury, branding, brand management, and offers a critical underpinning that draws from discourse surrounding transitory spaces, non-places, and the tourist gaze. Through adopting existing concepts which consider luxury, the airport, display, and space simultaneously, this study proposes a new critical approach which has not been considered by luxury brand management strategists or airport consultants.

Therefore, the original data collected in this investigation seeks to identify what contributes to the creation and narration of the airport luxury brand stores, what makes the display of luxury in the airport luxury brand stores accessible and appealing, and how these influences and enhances the appeal of luxury in the airport. These findings allow me to present my recommendations in chapter 7, for the future of luxury brands in the airport, and other familiar transitory environments. Finally, within the conclusion, chapter 8, I reveal whether airport luxury brands currently do enough. Therefore, this thesis proposes how luxury is constructed, expressed, and translated in the airport through space and display tactics, and offers recommendations on how luxury must be positioned in the airport.

Chapter 1: Luxury in Context**The idea of luxury**

This thesis examines how the expression of luxury is constructed in the airport. It considers notions of what it is to be luxurious, because in the airport environment the potential for the dilution of luxury experiences is high. An understanding of how luxury brands convey, and airport passengers perceive luxury, is imperative to this investigation, because this helps inform how we translate the idea of luxury in the airport today. In the past, luxury has been considered corrupt, only for the morally weak, and was considered a vice. For example, luxuries in early modern Europe were perceived as self-indulgent and effeminate (Berry, 1994, Armitage and Roberts, 2016a). However, luxury today is ubiquitous, highly desired, and largely accepted. This means that people are more attuned to luxury, and there are high expectations for luxury experiences. This will be explained within this chapter.

An understanding of how luxury is constructed and perceived in post-modern transitory environments, such as the airport, highlights the evolution and role of luxury. Because customer expectations regarding the expression and availability of luxury in the airport are high, this emphasises the significance of constructing and maintaining luxury branded spaces in environments considered unideal spaces for luxury, because the usual constructs are not in place. Therefore, luxury brands must adapt their display strategies to appeal to potential consumers in this unusual environment.

This chapter highlights many gaps in the current body of literature and the knowledge surrounding the role, purpose, and articulation of luxury in the airport. There are various contemporary approaches to the understanding of luxury, however, meanings of luxury within the context of the airport amongst existing studies have not received adequate research attention. This specific section highlights the call for further research which: (1) acknowledges alternative forms of conceptualising luxury, moving beyond the predominance of studies on philosophical studies on luxury, the history of luxury and a luxury brand management strategies (Chevalier and Mazzalovo, 2012, Dion and Borraz, 2015, Heine, 2012, Hoffmann and Coste-Maniere, 2012a, Kapferer and

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Bastien, 2012, Pinkhasov and Nair, 2014a, Ricca and Robins, 2012); (2) it extends an understanding of what luxury signifies today (Nueno and Quelch, 1998, Okonkwo, 2007, Lent and Tour, 2009, Freire, 2014, McNeill and Riello, 2016); and (3) forms an understanding of the importance of democratised luxury within the transitory airport environment (Doganis, 2006, Graham, 2014, O'Connell and Williams, 2011).

The contemporary definition of luxury is not new. How we view luxury today has origins within a moral context, with its roots in Latin 'luxus', which implies indulgence, lavish or excessive lifestyles, and carries with it connotations of sumptuousness, luxuriousness, opulence and lust (Dubois, 2001). Modern terms extend this to English luxury, French luxe, the Spanish lujo, and the Italian lusso, all deriving from the Latin luxus, with the additional meaning of vicious indulgence, inferring excessive and harmful consumption. This demonstrates that luxury has not only a national interpretation in style and content, but also has a political role in defining a nation and reflecting its ideology. Within this study, I consider both *luxury*, and *luxuriousness*. This is because, by making something luxurious, there is a separation of 'luxury' products from the everyday, which increases their allure by distancing them from the reach and experience of much of the population, and acts like a form of social distinction. Luxury can therefore be considered a means of social division, determination, and organization, which is particularly important when we consider how luxury, in all its forms, is so available today. Indeed, luxuries have always been associated with skilfully made products by experienced and knowledgeable craftspeople and artisans, using the finest materials and ingredients. These qualities have been reflected in the high price points of luxury goods. However, a crude summary of the meaning of luxury, does not consider commerce, morality, emotions, culture, or the consumer behaviours which are exhibited at the airport.

Purchasing luxury goods, and experiencing luxury environments, has become a way for individuals to differentiate themselves. This suggests that modern ideas surrounding luxury has become an aspect of consumer culture and lifestyle branding, which is not just about luxury per se... Social mobility, for example, is now frequently marked and measured by the consumption of goods, and those deemed 'luxuries', which has redefined diversity in the ownership and potential for aspiration of luxury goods. Indeed, luxuries have become the benchmark for cultural capital, and their commercial diffusion has

simulated a market that is distinct in its' flexibility in offering access to luxury in greater and more varied ways whilst maintaining luxury as 'distinct' and 'elite'. The fusion here between culture and commerce demonstrates the functioning of cultural capital and how an individual can set himself apart from the group through the acquisition of knowledge and goods. The French Sociologist, Pierre Bourdieu (1986) argues within a capitalist society, cultural distinction is created through different class structures and within those class structures the elites may use their wealth, power, knowledge, and authority to impose their beliefs and views on others. He suggests that learning provides the learner with cultural capital and that this is normally achieved in a hierarchical order; this is *the entitlement effect*. In the airport, a place associated with wealth, glamour, and specifically luxurious lifestyles, the advertising of luxury brands reinforces their superiority and restates the airport and these branded goods as one and of the same luxury market. Of course, these luxury brands do not necessarily live up to expectations of the advertised promise. But the recognition of the luxury logos and labels, the product; luxury goods equate with luxury lifestyles. This indicates that the purchaser is interested in what the luxury brand represents.

When customers in the airport luxury brand store purchase luxury goods, they are turning aspiration into attainment through experiencing the luxury environment, which results in a sense of entitlement, and informs the quality of the goods being consumed. This creates a lure for luxuries because passengers want to visit the luxury branded spaces to feel entitled to a jet-set lifestyle as represented by major airports. The importance of luxury brand stores in the airport is established through the luxurious experiences on offer, and the familiarity or the intriguing look of the brand. This is the identity of the luxury brand.

Luxury identity

The look of luxury is imperative to this investigation. Within the next section, and chapter 4, I highlight the constructs which have led airport passengers to believe that visual luxury cues and a sense of glamour must still exist in the airport. For example, luxury stores need to be appealing to attract passengers, but also to maintain the myth of the airport as a luxury space. Familiarity with the brand is fundamental to this process and is established through the identity

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of the luxury brand, how they are recognised, and represented through specific ideologies, images, and display tactics. According to Jenkins (2014), 'identity' denotes the ways in which individuals and collectives are distinguished in their relations with other individuals and collectives. For example, people who buy luxury goods, either to stand out and be seen as different, unique, and exclusive (individualism), or to be part of a club, wearing the same logos and carrying the same handbag as other luxury brand consumers (collectivism). This has been seen in China in recent years with the popularity of owning luxury goods such as Louis Vuitton and Chanel (Deloitte, 2019). Once purchased, a consumer can display the branded logo in an obvious way, which helps the consumer feel elite and fit in with the wealthy crowd. With both cases, the consumers have an identity, because no matter if they are wearing the same luxury logos and goods, they still appear different to an alternative set of collectives. Furthermore, similarity and difference must always be considered together, and are the dynamic principles of identification.

The identity of a luxury brand begins with the name. This is interpreted through text, a term, or a symbol. The intention is to identify the products or services of the seller and to differentiate them from those of its competitors (Aaker, 1996, Randall, 2000). The differentiation between regular brands and a luxury brand is the experience it offers through visual cues, and tangible elements, located within a branded space (Carter, 2000). This creates the physical brand identity and is what creates brand loyalty, because the brand identity reflects their own consumer identity, ethics, and taste. However, within the airport environment, where luxury brands face the issue of transient customers, airport luxury brand stores experience lower levels of loyalty. Because the airport is a unique environment exempt from everyday schedules, normal processes, and routine, passengers are disoriented and forget about brand loyalty. This is a challenge for luxury brands because they must work extra hard to remind passengers of the value of their brand identity, achieved through the design and display of the luxury brand store. However, an advantage of this mode of otherness, is passengers can adopt their own new characteristics and identities, they are in the mood to spend, and will seek new experiences in stores they may not be familiar with. Furthermore, experiencing luxury within the airport, helps a passenger feel they have gained a different kind of lifestyle, because the ownership of luxury goods is associated with higher economic social and cultural capital, and therefore,

higher levels of taste, than somebody not able to experience luxuries (Bourdieu, 1985), as I established earlier.

Luxury brands must also express the brand identity through a set of brand characteristics, nurtured through its roots, heritage, values, and benefits. For example, the luxury brand Ralph Lauren, who as a designer is more a stylist and as a brand offers a specific lifestyle. The stores, display and goods offers access to a specific heritage and lifestyle (Kapferer and Bastien, 2012) which emphasise an American pioneer spirit, as accessible and understandable to those in New York City as those who live on a ranch in Montana, as these stories and motifs are the stories of a nation. Therefore, brand identity comprises of the brand story, history and heritage and the brand image, which is then presented to and interpreted by the consumer. The way a brand identity is formed is through all the tangible visual aspects. This includes the logo, the brand colours, products and packaging, the look and feel of the website, the brand story conveyed, and the look and experience within the physical retail store. Customers visit branded stores because they are tempted through the look and feel of the physical space. They are also attracted by the store because of its familiarity – this is the power of brand identity. A strong brand identity which is familiar to consumers plays a role in popular psyche and public consciousness. This thesis considers whether the identity of luxury brands and the recognition of consumers is steady or fluid: do these factors change within transient spaces, such as the airport, where most of the luxury stores are globally known, internationally located luxury brands?

Conveying a coherent and consistent brand identity is achieved through managing the visual and behavioural identity of the corporation (Mahdi Foroudi and Foroudi, 2021). The identity approach luxury brands adopt must focus on a unified, visual, and behavioural identity, and draws on a variety of academic fields such as graphic design, strategic management, organizational cultural studies, and organizational behaviour. The luxury fragrance brand Jo Malone, for example, has a very clear unified approach to the brand's identity: the fragrance bottles, the logo, the website you visit, in any part of the world, the packaging, the colours, the physical boutique and the brand ambassadors all look the same. Even the staff within the Jo Malone head office dress in a style which is line with the look of the brand. This means that the luxury brand adopts an organizational approach, where values and beliefs held by the employees are key to a unified brand identity. The luxury brand not only

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adopts a corporate branding message, but it also incorporates all functions within the business – lifestyle, values, marketing, sales, finance, HR – including relationships between internal and external stakeholders linking top management, staff, creative agencies, and consumers. In essence, the everyday practices of the organization [organizational culture] creates a strategic vision for the brand, emulating in an external image, which is perceived by external stakeholders, and forms the perceptions of who the organization is, or the corporate identity (Schultz and Hatch, 2002).

How luxury consumers see and interpret the brand identity, which triggers a sense of familiarity and exclusivity, is based on the *actual*, the *communicated*, the *conceived*, the *ideal* and the *desired* (Balmer and Greyser, 2003). The actual identity is the everyday reality of the corporation – this is how the company is organised and functions, is what the consumer sees. For example, in the Jo Malone example above, this is the look of luxury brand store, the website, and the product and packaging within. The *communicated* is the brand identity expressed through promotion. This is the image the brand portrays through imagery and words, through promotional and advertising materials³. The *conceived* is the image of the corporation. This is how the consumer, and the external stakeholders view the company. In the case of Jo Malone, it is the brand itself, and the parent company, Estee Lauder Companies. The *ideal* is how the brand creates its optimum positioning of the organization, for example, aligned against its competitors, holding a position within the market. The *desired* is the strategic vision of the corporate leaders. In the case of Jo Malone, this is the vision of the senior management of the brand, and the senior stakeholders within the parent company, Estee Lauder Companies. For brands, this means designing products which are unique and recognisable by the consumer. Brands must also be able to communicate their products and services to consumers through promotion and advertising tools such as media and online, printed materials and posters. The image portrayed must be in line with the brand values of the company and express the unique aesthetic appeal of the brand, which subsequently places the brand in an optimum position within the market. Finally, the brand strategy must be in line

³ Chapter 3 reveals the findings of the pilot study, i.e., the display of luxury in the Jo Malone store, which demonstrates the brand identity strategy

with the corporate leaders and decision makers of the brand. An example is Ralph Lauren, which the following image demonstrates.

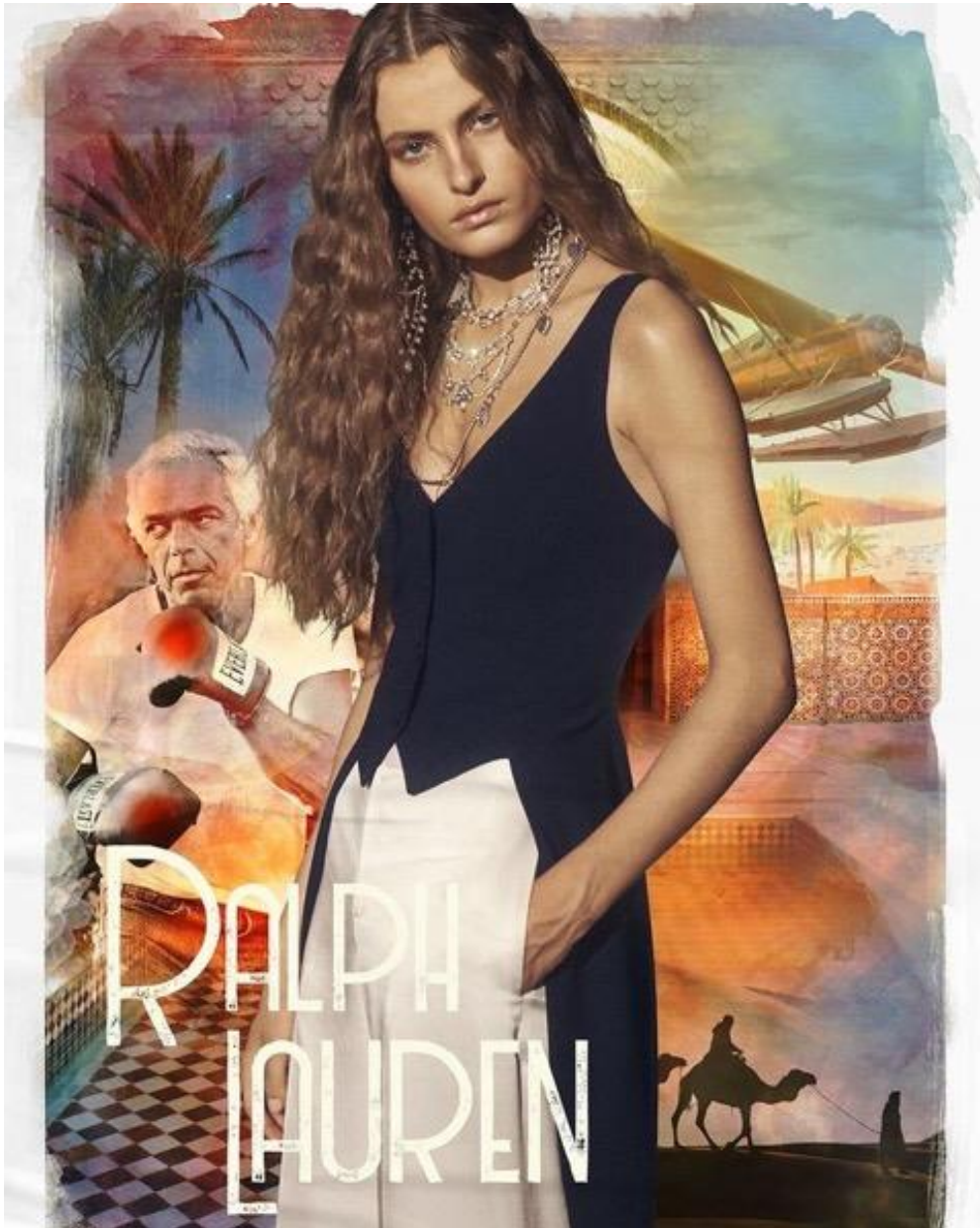


Figure 1. 1: Ralph Lauren Spring/Summer 2020 Season Advertising Campaign

Source: Ralphlauren.com

The Ralph Lauren Spring/Summer campaign of 2020, shown above, was photographed by Lachlan Bailey, and showcases Ralph Lauren's latest designs for the season including sleek tailored blazers, and high-waisted trousers along with black and white colours (Lauren, 2021). The signifiers within this image are the palm trees, camels, vintage aircraft, old style Moroccan buildings, a boxer (Ralph Lauren himself) from the 1950s, the feminine black

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and white suit worn by the model, the soft orange, blue and green colours, and the 1950s style text used in the logo. These elements suggest the model is the lead role in an old-style movie, set in the warm climate of Morocco, which is an exotic and faraway place to most people. The model looks dominant, her facial expression taking charge, while wearing her trouser suit (traditionally worn by men) but feminised to show her slender frame and feminine beauty. The advert represents traditions of the brand, it highlights the heritage of the brand through historical aspects within the image, for example, the image of Ralph Lauren himself, and the clothing worn by the model represents the classic tailoring, iconic to the brand. This exemplifies how consumers interpret luxury branding, through associations with heritage, the far away and the exotic.

The visual elements which construct the image which conveys the luxury branding as exotic and glamorous are the logo, colours, and the fashion setting. The iconography of this image is distinctively American and is linked with longevity, glamour, and notions of escapism. It offers the idea of pure romance and fantasy, linked with longevity and consistency. This signifies how the use of recognizable motifs allows the brand to move within a popular culture that embraces all the things Lauren is associated with. The brand is desirable and therefore more people feel it is for 'them' because of the popular culture references, and because film has been doing this for centuries. This Ralph Lauren image demonstrates how luxury identity is constructed through luxury branding. This is important for luxury brands, because they need to be distinguished through a particular look, constructed of logos, colours, goods, models, and characteristics under a particular name, 'to identify and differentiate itself from its competitors' (Chevalier and Mazzalovo, 2012).

How luxury consumers engage with luxury branding today derives from the original marketing strategies which emerged in the 1970s⁴. The cultural climate during this time saw luxury brands start licencing their products in response to the growing buying power of the middle classes. The licencing

⁴ The expansion of luxury brands coincided with the period of global economic growth, globalisation, and democratisation post World War II.

From the 1950s, consumer packaged goods companies like Procter and Gamble, General Foods and Unilever developed the discipline of brand management, or marketing as we know it today, when they noticed the quality levels of products being offered by competitors around them improve.

business offered luxury brands the opportunity to expand internationally, because it offered cheaper goods than the originals, which made them affordable to the masses. These lower cost luxury goods maintained their sense of luxuriousness, which made them desirable, by positioning them next to the high-cost goods, within advertising campaigns and within the luxury brand stores. The increased volume of luxury products led to the expansion of distribution strategies for luxury brands, and the opening of luxury branded spaces within department stores and in the global major cities. This led to the democratisation of luxury that we know today (Okawa, 2022).

Subsequently, when luxury brands like Louis Vuitton started to become more popular in the 1970s, they realised the identity of the brand, through luxury branding strategies, was important for consumers to recognise and trust the brand (Walls et al., 2011). A luxury brand manager would be responsible for giving a product an identity that distinguished it from nearly indistinguishable competitors. This included the look of the product, packaging, the store, and the advertising campaigns. They did this by developing new photography and visual merchandising techniques. Brand managers within the large firms had to adopt a whole new level of marketing strategy, employing bright, creative marketing executives, and using external agencies for innovation and artistic design (Chevalier and Mazzalovo, 2008, Kotler, 2001) (Nueno and Quelch, 1998). This was emulated in exciting advertising campaigns, and new look architecturally designed, minimalistic luxury branded spaces.

Creating physical luxury branded retail spaces became a strategy implemented amongst the key luxury firms⁵ during the 1990s. This is a key point of this thesis, because understanding why the branding of luxury retail spaces was established reveals how it has evolved into the luxurious spaces, therefore how and why luxury consumers have specific expectations of luxury branded spaces today. Essentially, luxury brands discovered a way to express branding and the luxury identity, constructed through visual merchandising strategies (this is discussed later within this chapter, *Creating Branded Spaces*). The identity of the luxury brands must fulfil the expectations of consumers, which is met through luxury characteristics, display tactics and

⁵ The key luxury firms were considered L'Oréal, Estee Lauder, LVMH and Richemont, who were at the forefront of the production and mass marketing of personal luxury goods.

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sensuous experiences. These messages must maintain a level of visual consistency, so that a consumer experiences the same store atmosphere, wherever they are in the world. These concepts help capture consumer preference and loyalty, as customers will have a greater opportunity to trust the brand when they are more exposed to its brand identity (Chevalier and Mazzalovo, 2008 p.275, Kotler, 2001).

Luxury branding and expression of brand identity through visual merchandising has evolved into one of the crucial tactics' luxury brands adopt in articulating the form of luxury, because is it obvious, tangible, and quick to translate by the consumer (Morgan, 2016). An example of this is the Chanel store in Seoul, South Korea, as seen in the following image.



Figure 1. 2: Chanel boutique, Seoul, South Korea

Source: Chanel.com (accessed 20.12.21)

The Chanel store image, above, represents all aspects of the luxury brand's visual merchandising (Chanel, 2021). The key visual merchandising signifiers within this image are the wall displays, the glass cabinets, the lowered central ceiling, the wooden flooring, the materials used for the interior design throughout the store, the lighting, the glass shelf back wall displays, the models wearing the clothes, the product displayed within the display cases, the spacious layout of the furniture, and the minimal black and white

colours used for the whole display. All these elements, and the position of them within the store, signifies luxury. For example, the wooden floor suggests expense, old and museum like, and enhances the feeling of being present (floorboards often make a noise when walked on). Therefore, the consumer identifies with luxury brands through chic, minimal displays, using iconic colours and elements from its brand identity, which a consumer identifies with the brand. The lines are straight, the furniture is well spaced out, the lighting highlights specific displays, and the product is positioned as singular items, or coupled with another, in the centre of a display case or shelf. Subsequently, a consumer can navigate through the store easily, and they consider the products special, because they are showcased under or on glass, which offers a sense of exclusivity - they are untouchable and are museum-like. The lighting highlights specific products, like they are special, almost holy, and as such carry's associations of otherworldliness and exclusivity. The black of the furnishings looks like a fine line and acts as a highlighter to draw the consumers attention to specific focal points on displays and products.

Therefore, the luxury brand store, as demonstrated above, helps build the brand identity through the look of the store, because the display tactics adopted, signify luxury. In the transitory space, away from familiarities and normal routine, the airport is a space where people can momentarily forget everyday stresses and disable personal morals and values related to consumption behaviours, allowing passengers to 'step into' luxury. Why consumers are attracted to the visual cues of luxury reveals the importance of how luxury brands establish, perpetuate, and maintain brand identity. This is the psychology of luxury, which informs us how we arrive at a positioning of luxury today.

The Psychology of luxury

The psychology of luxury is the key to understanding the behaviors and perceptions of luxury consumers today. Luxury brands must understand the psychology of their consumers because this knowledge informs the brand how to articulate levels of luxuriousness. Consumers engage with luxury experiences, which have perceived outcomes, i.e., the environment creates a space in which consumers can enact a particular lifestyle, which is confirmed

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by the consumption of goods. Understanding the appeal of luxury through the translation of experiences and brand identity, reveals how and why passengers in the airport are attracted to luxury brands, in an environment which is busy, unstable, and distracting. The psychology of luxury refers to how consumers respond towards luxury brands, including luxury goods, services and the visual aspect portrayed. These signifiers help inform luxury brands what attracts aspirational consumers, so they can create visual strategies which appeal to their desires of pleasure and excess (Aaker, 1996, Chevalier and Mazzalovo, 2008, Hoffmann and Coste-Maniere, 2012b, Kapferer and Bastien, 2012, Okonkwo, 2007, Pinkhasov and Nair, 2014b, Thomas, 2007, Wright, 2011).

An important aspect of luxury consumption in the airport is how passengers engage with luxury through emotional behaviors (Gutsatz's 1996 study) (Hines and Bruce, 2007). Passengers wander around looking for luxury brands they recognize, through familiar brand identity, subsequently, so that passengers can reward themselves with luxury products and services to satisfy their emotional and psychological desires. This is because, purchasing products from luxury brands encapsulates the intangible benefits that appeal to the emotional, social, and psychological levels of consumers (Nueno and Quelch, 1998). There is also reward behavior. For example, after suffering a high amount of stress, work and pressure, people enjoy themselves by indulging in a little bit of luxury. Therefore, the purchase decision, is based on both the desire to achieve specific elevated economic status, in addition to relieve stress, hardship, and pain from work. (Scholz, 2014 p.64). These behaviors are driven by desire, which is an important aspect of airport passenger luxury experience.

Desires for luxury experiences have always been related to refinement. Refinement is associated with class, and the articulation of detail. For example, Baudrillard, in his study on the bourgeois system of objects, recognized that the bourgeois interior was dependent upon the discretion of tints and nuances. Colors such as grey, mauve, and beige (limited to three colours) mark a moral refusal of color, and a level of knowledge, in the bourgeois world (Stewart, 1993). In a modern context, this is the display of material objects which signifies the mark of the connoisseur, for example, the ownership of luxury goods. Taking into consideration Pierre Bourdieu's (1985) theory on cultural capital and values of luxury taste, this is influential in

explaining why people desire luxuries. I argue that luxury retailers use design to articulate levels of luxuriousness, in the same way bourgeois values symbolized high-class lifestyles. I employ Bourdieu's notion of cultural capital developed in *Forms of Capital* (1985) to explore how the production of luxury through display tactics, appeal to values of taste. This is because the production of luxury display represents a particular value, which is subsequently assessed and understood by consumers. They will then decide whether such items or goods satisfy their taste, which influences their judgment and classification on luxury design (Arsel, 2013). In this way, luxury brands are considered a status symbol, whereby the symbolic value of a brand is mainly for shaping, developing and delivering consumer self-concept, which is why customers visit and buy products from the luxury brand stores⁶ (Kleine et al., 1993). This study seeks to understand how luxury brands employ display tactics to symbolize luxury and a high-end lifestyle, in the way Bourdieu suggests, but in a new and unexplored territory of the airport. This is particularly innovative, as unlike other stores, the airport environment disrupts notions of time and space, it is witness to connoisseurs and those unfamiliar with luxury brands. This means the airport must acknowledge this and work with different strategies to ensure the narrative and its psychological underpinning remains effective.

The idea of psychological consumer desires and refinement have evolved over time because of modes of production and capitalism. These notions help inform luxury brands how consumers may interpret luxurious experiences and what is important to them. For example, from a Marxist perspective, luxury signifies, drives, and underpins Capitalism. It is an idea and object by which wealth and the desire for wealth is created and sustained (Marx, 1867). At the heart of Marx's discussions was the relationship between production and consumption and how this created social division which was marked by those who produced and those who consumed. This separation

⁶ For example, see ARGHAVAN, N. & JUDITH LYNNE, Z. 2000. Do Counterfeits Devalue the Ownership of Luxury Brands? *Journal of Product & Brand Management*, 9, 485, NUENO, J. L. & QUELCH, J. A. 1998. The Mass Marketing of Luxury. *Business Horizons*, 41, 61, WIEDMANN, K.-P., HENNIGS, N. & SIEBELS, A. 2009. Value-Based Segmentation of Luxury Consumption Behavior. *Psychology & Marketing*, 26, 625-651., who consider the psychological benefits of luxury brands for consumers.

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between needs and luxuries, generates desire, and forms the basis for social organization⁷. These notions remain, but in a more diffused form. For example, by passing through airport security, passengers are transferred to a space that affords them special privileges.

Luxury in the airport is viewed as subjective and as a holistic sensation in a socio-cultural context (Wiedmann et al., 2009). Luxury is context-related because it is interpreted through reflections within a consumption context. For example, luxury consumers who enter the luxury brand stores are absorbed in a space which has been designed to create a special experience, to encourage discernment through unique aesthetics, and brand storytelling, which distinguishes it from the non-luxury spaces. The store displays special products and services, which the customer associates with quality, high price, and superfluosity, which build the symbolic component, translated as a luxurious experience. A summary of the variables which seek to define a luxury product, which represent a luxury brand, is presented in the following diagram, *The Characteristic of Luxury Products* (Table 1.1).

⁷ This is the basis of capitalism MARX, K. 1867. *Capital. Volume I: The Process of Production of Capital*, Hamburg, Verlag von Otto Meissner..

Characteristics	Description
Aesthetics	<p>Consumers believe luxury should have a strong aesthetic appeal. Some cases luxury is perceived as works of art.</p> <p>Legal protection trademark.</p> <p>Provide pleasure as a central benefit and connects with consumers emotionally.</p>
Ancestral heritage	<p>An association with the past. A view that luxurious products have a long history, and the craftsmanship processes have a link with tradition.</p> <p>Links with personalities, events, and countries.</p>
Excellent quality	<p>The products are perceived excellent quality.</p> <p>There is a mental association between luxury and quality.</p> <p>Logos, symbols, and packaging create a premium image.</p>
High price	<p>A perception of high price is established on the absolute value of price and of comparison with non-luxury alternatives.</p> <p>Premium price strategy.</p>
Superfluosness	<p>Luxury products are not expected to be necessary or for survival. Luxuries should be viewed as superfluous or excessive.</p>
Uniqueness	<p>Uniqueness is closely associated with perceived excellent quality and high prices.</p> <p>Controlled distribution.</p>

Table 1. 1: The Characteristics of Contemporary Luxury Brand Products

Source: Compiled from (Dubois, 2001, Chevalier and Mazzalovo, 2008, Keller, 2009, Kapferer and Bastien, 2012)

The above table highlights the key characteristics which are associated with how luxury products are translated by consumers. I adopt these characteristics within this thesis because it helps explain elements a luxury

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brand requires to be perceived as luxury. These characteristics are: excellent quality (recognised through the logos, symbols and packaging); high price (a high price delivers the perception that the quality of the products and services is exceptional); uniqueness (where distribution is controlled, a customer feels they are receiving a special and exclusive product or service); aesthetics (the beauty of the products and the environment within which it is sold, offers the customer a sensation of pleasure and holistic experience, which the customer associates with something special and emotional); ancestral heritage (customers want to feel there is longevity in the brand, that it has a special story, and the production process is associated with artisanship and a high quality process); superfluousness (customers want to know their luxury experience is unnecessary, which offers the sensation that they have earned the special experience).

Therefore, customer interpretation of the luxury brand through desires, refinement, and aspirations to be part of a specific socio-cultural context, is important to this study. Luxury brands express levels of luxury through display which is interpreted by the consumer. This demonstrates the importance of the luxury brand store, because without this consumption context, and the luxury values I have defined within this thesis - excellent quality, very high price, uniqueness, aesthetics, ancestral heritage, and superfluousness - a symbolic component is missing. Consumption context and cultural values influence the lure of luxury through associations with emotions, cognition and motivation values (Luna and Forquer Gupta, 2001). These values secure the consumption of luxury in consumers' minds as morally acceptable and differentiate luxury goods as desirables rather than necessities.

Luxury and morality

Defined by the Oxford English Dictionary, morality is "the distinction between right and wrong or good and bad behaviour" (OED, 2012). This informs consumers of luxury today why the idea of purchasing something luxurious is a treat, it is a desire, and something special, because it is well earned and hard fought. However, it may be considered 'naughty' because it is excessive. The idea of luxury and morality has been developed by critical writing on the subject and buying something from a luxury brand today can be viewed as

demonstrating social identity and cultural values, at the same time, carrying with it notions of self-indulgence (this could be perceived as 'bad behaviour'). These ideas, over time, have been considered as excessive and highly criticised within society as immoral, and without constraint (Berry, 1994). The idea of morality is longstanding⁸, and the history of luxury and morality⁹ still informs our decisions about consuming luxury today. Today, purchasing luxurious treats is still sometimes scrutinised, because it taps into consumer emotions through interpretations of morality; for example, are we allowed to be self-indulgent in the airport, or is this behaviour deemed excessive? Luxuries are desires, they are exotic, far away treats, that, within the right setting, anyone should feel comfortable indulging in.

The lure of luxury remains a moral dilemma for airport passengers. In the airport, passengers find themselves in an environment where all the goods and services on offer are accessible. The brand identity, along with the expression of the luxury characteristics, as explained above, creates an allure. Allure is a form of seduction. It establishes a means by which desire can be stimulated. Therefore, passengers are seduced by the luxury store as a reference point from which they can achieve what they desire; the experience of a luxurious lifestyle. By stepping over the threshold, the consumer becomes part of the brand 'world' and its identity. From the ambience, staff and to the goods themselves, browsers can literally buy into the lifestyle on display, which might be so tempting as to 'treat' themselves with a souvenir or marker of their allegiance to these values. This causes airport passengers to be in a constant mode of moral debate – *Do I visit the luxury brand store because they are accessible and appealing, or would that be naughty?*

Because of the global availability of luxury goods and services today, purchasing and owning luxury goods from the global luxury brands, is considered acceptable within modern society. Therefore, if luxury is accepted from a moral standpoint, then this is a key factor in why passengers within the airport feel at ease to visit the luxury brand stores. Furthermore, the

⁸ See, for example, text on Plato (375 BCE), in 'the city of pigs' in *The Republic* JOWETT, B. & BUTLER-BOWDON, T. 2012. *Plato The Republic*, Chichester, Capstone. believed that anything more than necessities in society, i.e. luxuries in the city, can generate warfare, due to the increase in competition of activities within the land.

⁹ Philosophers such as Bernard Mandeville (1732), David Hume (1752) and Adam Smith (1776) argued that vices, such as vanity and greed, result in publicly beneficial results. For example, actions commonly thought to be virtuous were, instead, self-interested at their core and therefore vicious.

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dissemination of luxury within the airport environment encourages passengers to participate in luxury. Passengers can pop into the luxury brand stores, where a luxury environment has been constructed, and everyday moral boundaries are momentarily forgotten. This means there is a purposeful act of a passenger moving into the unfamiliar territory to experience luxury brands, for a momentary treat, something considered out of the ordinary, which appeals to emotional response and notions of social status.

Morality and social status are connected to social hierarchy by dividing economic class; it demonstrates status, taste, and used as a means of stepping outside of one's moral boundaries and 'indulging' oneself. It is a 'reward' for following moral codes, like working hard, passing an exam, or sticking to a diet. It is something we 'shouldn't have', which, can be accessed in mainstream society, through goods which are deemed more special than others, for example, 'premium' mince pies. The idea that a good is deemed more luxury than another, is a moral concept, and can be given more meaning when placed in context with its antonym, which is necessity. In other words, luxury implies a standpoint of human 'needs' versus 'wants' (Berry, 1994, Armitage and Roberts, 2016b). The idea of luxury as unnecessary and superfluous help understands why indulging in luxury goods in the airport takes place, in other words, how a luxury display makes the airport luxury brand stores special and appealing to airport passengers. As Coco Chanel famously said:

"Luxury is a necessity that begins where necessity ends".

Coco Chanel

As Chanel notes, there is no definition of what constitutes a necessity or a luxury, it starts and ends when what you need becomes what you want. Scholars like Armitage and Roberts (2016a) and Berry (1994) look to philosophers such as Plato, Socrates and Glaucon to draw an understanding of the meaning of the morality of luxury. Philosophical studies have placed the idea of luxury as an adornment of culture, comfort, and enjoyment¹⁰. As

¹⁰ ARMITAGE, J. & ROBERTS, J. 2016a. *Critical Luxury Studies: Art, Design, Media*, Edinburgh, Edinburgh University Press. denotes that a philosophical approach to luxury considers

stated in the above section, luxury is seen as an object of desire, which starts at the point where humans surpass the natural existence of necessity, and anything beyond this is considered excess, extravagant or lavish (Armitage and Roberts, 2016a, Berry, 1994). The idea of desire also provides the trajectory between need and want. This is important because it not only allows us to wallow in pleasurable fantasies, but it also fuels social mobility, which also might be a fantasy. With regards to the consumption of luxury goods, and experiences, it allows a 'taste' or a promise of a better life. This is particularly evident in the overuse and application of the term 'luxury' and the rise of extension strategies of luxury brands, such as luxury brand cafes, hotels, and the accessibility and popularity of luxury brand stores in airports.

The idea of necessity and extravagance confuses the morality standpoint in the airport. On the one hand, visitors to the airport luxury brand stores consider the luxury goods and services as superfluous, excess, and extravagant. On the other hand, luxuries in the airport are considered a requirement of the travel experience. The airport environment breaks the barriers between accessible and the inaccessible, because within the airport space, a passenger can walk into a Boots store, then have a walk around the Mulberry store. In this sense, the airport encourages browsing and removes the idea that luxuries are only accessible to a certain demographic. Passengers are also aware of the unique environment of the airport, where they are removed from everyday stresses and normal routine. This means they feel liberated and in a mood to experience pleasures, such as superfluous items from the luxury brand stores (Augé, 2012, Doganis, 1992, Mellery-Pratt, 2013, Pascoe, 2001).

However, purchasing luxury goods and experiences is about more than simply purchasing items. Luxuries are associated with the ownership and possession of something, and the insider knowledge of the transgressive, which comes only from hard-fought knowledge, and is not simply about objective qualities (Wiesing, 2019). Therefore, luxuries can only exist if consumers understand the specific values they are buying into. This means that to own something luxurious, you need to know what it is about: what is the luxury brand? What is the significance of the luxury brand? Why do they offer luxury

recognition that human beings live in a world they have themselves shaped, and that they find meaning through sumptuous enjoyment.

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goods and services? How were the goods made? What makes this luxury brand special today? If a consumer knows the answer to these questions, they qualify to be in possession of something luxurious. However, today, possession of luxury is only part of the picture; experience through luxury services and the luxury environments are also significant, which this thesis considers to a greater depth, through studying the luxury brand store environment. Wiesing asserts that luxurious things is what makes us human and that if we were to entirely abandon the world of the luxurious we would find ourselves cast into either a state of nature inhabited by beasts or a computational dystopia of hyper-rational barbarians (Featherstone, 2020 p.270). This thesis considers this point within the context of glamour in the airport. For example, if luxurious things did not exist in the airport, would the travel experience feel chaotic and messy?

The purchasing behaviour through acceptance of morals, ownership and knowledge of luxury goods has lead to an understanding of why passengers in the airport, which is considered a place of movement, act on luxury consumption as part of leisure. This is because luxuries are associated with accumulation, consumerism and pleasure. In Veblen's (1899) discussion on conspicuous consumption and the purchasing of luxury goods, he considered that in order to display ones personal wealth and economic power, consumer goods are regarded as a marker for differentiation of economic status, and a means of showing the spread of mass consumption and the rise of a 'leisure' society (Veblen, 1899, Diggins, 1999). He coined the term *conspicuous consumption* to describe excessive consumption and the display of ostentacious consumer behaviour. In the past, the *Jet Set* flew by air as part of ostentacious behaviour (I discuss this within chapter 5), which is why the airport today carries with it associations of glamorous lifestyles and luxury experiences.

Today, the status of luxury alters over space and time, which blurs the boundaries of where luxury morals sit. For example, carrying a branded Chanel bag on New Bond Street, makes a luxury consumer feel special, because it is perceived high class and luxurious to be shopping in the wealthy area of London's Mayfair shopping district. Displaying recently purchased Chanel goods on a regular high street within a town elsewhere in England, would be perceived as ostentatious and out of place. Émile Louis Victor de Laveleye, in *Luxury (1912)* discussed the politics of luxury, the economic

status of luxury, and its relationship to wealth of nations, and justice and government. His focus concerned luxury versus needs, and the purchasing of goods at great expense, believing luxury to be both superfluous and too expensive (Laveleye et al., 1990)¹¹. These ideas are still prevalent today, because luxuries are associated with high priced goods and services, which creates a financial implication, and also carries with it moral implications. This is because, anything luxury is seen as more than a need, it is more than required in the everyday, and therefore, it is considered excessive.

The excessive consumption of luxury goods can be problematic in specific cultures, where the display of extravagance, through luxury branded goods, creates class divisions and exposes class values and behaviours. This can be an issue in the airport, where there is a merging of nations and cultures, ideals and morality. Because values and morals are in play, there must be a strong desire to encourage consumers to buy into high priced excessive goods in the luxury brand stores. However, sometimes these class boundaries are confused today, where fake goods are available, because anyone can be seen to be wearing luxury branded products. This creates other issues, such as a damaged luxury brand identity because of poor placement of the product image (such as Burberry and their widely accessible branded fake goods during the 1990s). Therefore divisions in class, values and behaviours in a luxury consumption today are blurred, because the availability and the lure for these luxuries is ubiquitous.

However, today, we consider the possession of luxurious things in a positive light. This is because, in developing societies we all experience economic and cultural growth, and with it the availability of personal items, technology, services, the city and its peoples' expectations and standards change. Luxury today is largely accepted, as an ever changing concept, and with the introduction of a new level of luxuries, the level of basic needs

¹¹ Luxury and morality can be seen from many viewpoints, for example moral decline, where luxuries generate competition within society, leading to resentment and warfare¹¹ PLATO 2008. *Republic by Plato*, Oxford University Press, MANDEVILLE, B. 1732. *The Fable of the Bees*, London, Penguin Classics, HUME, D. 1752. *Of Money*, SMITH, A. 1776. *The Wealth of Nations*. Oxford.. Or luxury as a moral driver, where, within society, envy does not exist, instead, luxuries offer the prospect of unnecessary enjoyment out of the mundane basics in life, such as food, clothing and shelter¹¹ (Socrates in PLATO 2008. *Republic by Plato*, Oxford University Press..

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becomes blurred (Armitage and Roberts, 2016a, Berry, 1994). Scholars have tried to explain the moral implications of luxury consumption over time, to explain why we feel luxury has been 'de-moralised'. The idea of 'de-moralization of luxury' has been considered to describe the positive impact of luxury's economic status over its negative moral implications (Berry, 1994). Both Berry and Berg (2003) support Sombart's (1913) view of luxury's economic impact. For example, Berg states that with the production, trade and the civilizing impact of superfluous commodities, corruption and vice previously associated with luxuries disappeared (Berg, 2003, p.7). These ideas confirm the idea that luxury has moved from being considered unacceptable because of the association with corruption and excess, to morally justified and familiar, through a process of commodification, social mobility and democratisation. Similarly, in the airport there is a distinction between regular stores and airport luxury brand stores. This appeals to passengers who may not be regular consumers of luxury. If new customers enter the airport luxury brand stores, it generates a sentiment of wealth and elitism. This is morally acceptable, because the consumption of luxury goods in the airport is contributing to the economy and the commercial policy of the airport.

Of course, it is not just about whether we feel our status in society is accepted if we are seen to be holders of luxury goods, consumption of excess also carries with it ethical implications. For example, Berry (1994) discusses the negative impact the excessive consumption of luxury goods on climate change. Today luxury consumers are concerned with the sourcing, manufacture, logistics and usage of goods, which may have a negative impact on the global climate. Climate change is an important factor regarding the consumption of luxury in the airport, because aviation today is associated with contrails, excess production of CO₂ gases and irreversible side effects on the planet. Aspects concerning the environmental impact and sustainability of aviation throws the airport luxury brands into a morally concerned position, because these issues have not yet been resolved and consumers demonstrate an interest in these areas. These discussions can be found within Chapter 5 of this thesis, and consider the moral stance on luxury in the airport today, and the availability and superfluous nature of the products and services. The airport luxury brands do not currently address these issues, which means there is an opportunity for luxury brands to express environmental behaviours through visual displays, which helps airport passengers translate these visual

cues into a moral acceptance of luxuries.

However, the lure of the air travel, the airport, and of luxurious things is not disappearing any time soon. There is still a desire to experience exotic locations and to consume special goods, which the statistics within the *Introduction* of this thesis has highlighted. Therefore, an understanding of why passengers desire the act of shopping within the airport and the experience of special treats is important to understand how luxury brands retain their significance and express levels of luxury which lure passengers in.

Luxury and the exotic

Luxuries in the airport are exciting; they are considered treats and are special because of the environment they are positioned within. These treats are defined as such because they are not everyday necessities, and they are in an environment of escapism. Therefore, these luxuries are seen as desires, otherness, and the exotic¹². Furthermore, they are associated with the far away, rare, mysterious, exciting and something special, different from the everyday (Berg, 2005, Thomas, 2007, McNeill and Riello, 2016)¹³. *Why are these treats exotic?* Because the exotic is viewed as something decentralised, transferred to a different location and then recentralised. Therefore, it is not the original geographic or cultural context which is valued, it is the suitability of the objects in a new setting which creates a new meaning (Mason, 1998, Guest, 1992). The exotic has an allure, it is something which is deemed inaccessible and somehow better: it is a meeting of the imagination and the real. This positions luxury goods in the airport as exotic and a lure.

The exotic has always been considered part of faraway travel: pre-globalisation and the dissemination of technology, places like Thailand and Nepal were considered exotic to the West (Mason, 1998). The sensory experience in these places differentiated the regular from the exotic. Romantics saw this difference as other spaces and places where morality was

¹² Otherness is the result of discursive process by which a dominant group – *the us* – constructs one or many dominated out-groups, *the other*, by stigmatizing a difference, real or imagined, presented as a negation of identity. Otherness allows individuals, or things, to be identified as a dominant group within a hierarchy.

¹³ Otherness can only exist if it is not sustained, and remains out of the ordinary.

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relaxed, which produced indulgence and escape. In this sense, the exotic is an important aspect of Romanticism. Just as Romantics responded to the longing of people for a distant past, so they provided images of distant places. In this sense, the exotic was a guise or an imaginary space in which one could enact one's fantasies and escape the everyday. This was based on the tales that appeared in books written by travellers who explored new places. Therefore, this links the idea of distance (geographic, but also cultural and social) with exploration, desires, fantasies, and the exotic. Within *Luxury and Pleasure in Eighteenth Century Britain*, Berg (2005) explores luxury throughout the Eighteenth Century, and the increase in international trade and manufacture of luxury consumer goods. Specifically, the international trade of luxury items were perceived as special and exotic. The Industrial Revolution resulted in an increase in mass production of items, and so luxury goods became more accessible and more sought after. This fuelled the desire for ownership of luxury goods, because of the idea of owning something from another place, seeped in others culture and specialness, the *otherness*.

The idea of the exotic and otherness is at the forefront of the purchase of luxury goods in the airport, because of historical associations with travel and trading which have transformed societies around the world. For example, through the Eighteenth Century, trading practices increased the desire for tulips and coconuts, porcelain, tea, and lacquer ware in Western cultures (McNeill and Riello, 2016). Bringing high quality commodities from other places established a link with country of origin (COO). For example, chocolate from Belgium, whiskey from Scotland, lace from France. This is because these products were distinguished from the everyday, regular items available. Products like Godiva Belgian chocolates were considered exotic because they were expensive and from another country, which most people could only imagine purchasing and consuming. In a similar way, global luxury brands, such as Louis Vuitton, Hemes and Cartier, were founded in the eighteenth and nineteenth centuries to create beautiful items for the royal courts. Subsequently, with the rise of industrial fortunes in the late nineteenth century, luxury adornment, and the ownership of exotic items, was synonymous with the top of the social hierarchy, setting apart the haves from the have nots (Thomas, 2007). This meant that owning exotic luxury items increased ones status within society; it symbolised the birth of the

connoisseur. The glamorous world of luxury today carries with it similar associations with COO, because the ownership of exotic, far away, high quality, best in class, inaccessible luxury products, is seen as belonging to a higher social and economic status.

Experiencing the exotism of places and things occurred with the development of the airline industry, the accessibility of traveling by air, and the subsequent development of tourism in the 1960s (Berg and Eger, 2003, Said, 1978, Staszak, 2008). For example, the tourist has always been perceived as an explorer, a pioneer, someone exciting, and in the past, someone who conquered new lands. These ideas stem from how exotica and otherness became commonplace in the 19th Century with colonization and the spread to the tropical world (Staszak, 2008). Up to this point, it was characterized by the import of exotic products (as described above), by travel books, and by colonial literature. It was only privileged persona, aristocrats and explorers who travelled to experience the pleasures of exotic lands. These ideas still inform notions of the exotic and luxury, which today, consumers consider important elements when booking a package holiday.

The airport is still considered exotic. It is a space of travel, distant locations, and an escape from reality and time (Tuan, 1977b). It is also associated with movement, which implies a transition from the known to the unknown and back again. The exotic is considered temporal (Berg, 2005, McNeill and Riello, 2016). McNeill and Riello (2016) introduce the concept of the rare, of a thing being held in high regard because 'it comes from another time' (McNeill and Riello, 2016 p.11). This means that travelling through time through contact with objects from the past enables us to experience the ultimate luxury, time. The exotic cannot be too familiar to us in our experience of daily life, because we become bored too easily – the exhilarating moment of achievement is forgotten. This signifies that the transient, temporary nature of the airport is appealing. It seems special and exotic and a place to indulge, because it is hard to access, and is absent of everyday timings and stresses. Passengers visiting the airport luxury brand stores want to experience the exotic, because they are on their travels, and see the world through the

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tourist gaze¹⁴, which increases their propensity to spend. This is an important aspect in the airport because understanding exotic and otherness, helps luxury brands display luxury goods to appeal to passenger desires. This also helps inform luxury brands how they must appear accessible to airport passengers who may not be familiar with the brand.

The democratisation of luxury

In the above text I have discussed how luxury has become more morally transgressive, and how today luxury is considered ubiquitous because of the variety of luxury goods and services available globally. The idea and concept of luxury has become largely acceptable, and with the increased democratisation of luxury goods and experiences, the lure of luxury has heightened. The democratisation of luxury is paramount to this study because it investigates whether luxury brands in the airport are portrayed as an inaccessible indulgence, or whether luxuries are open to all.

Luxury today is not just about the familiarity of luxury brands; luxury is understood through the availability of luxury goods and services. Through the accessibility of luxuries, people can experience unnecessary indulgences throughout society and cultures. The dictionary definition of luxury bridges the broader idea of old and new luxury, as 'something that is considered an indulgence rather than a necessity' (OED, 2012), because luxury consumers today seek unique experiences and spend money on goods and services for the experience.

Advancements in society, which I have explored earlier in this thesis, means that globalization has increased the availability of luxury products and has enabled more consumers to access them. 'Affordable' luxuries, allow for new customers entering into the luxury sphere where previously they were unable, and existing luxury consumers are willing to offer considerably higher

¹⁴ John Urry (1990) suggests that travellers and tourists see the world through the 'tourist gaze' (visiting new places for visual aesthetic pleasure), for one of two reasons: either romantic or collective URRY, J. 1995. *Consuming Places*, London, Routledge, DIAS, J. A., LÓPEZ, F. M. & CORREIA, A. 2013. Tourism second homes market – a course of owners' perspectives. *Advances in Tourism Marketing (ATMC)*. Algarve, Portugal: Marketing Places and Spaces..

amounts of money for luxury products (Chevalier and Gutsatz, 2012, Kapferer and Bastien, 2012, Thomas, 2007, Wright, 2011). Furthermore, new luxury is characterised as being a reward for oneself, produced in large quantities, by luxury brands that have established a premium position in the market and are targeted at middle-class consumers (Chevalier and Mazzalovo, 2012). Additionally, Fiske and Silverstein (2003) claim that new luxury is determined by the consumers' experiential understanding of luxury which shifted the meaning of luxury from what the product is to what it represents based on hedonism and its experiential nature.

The increase in levels of consumption and ownership of luxury goods is central to capitalism. Although luxury consumers today do not consider capitalism as an important factor in the physical act of consuming luxury goods, it has expanded the economy into the luxury goods sector that we know today. This encompasses fashion, accessories, leather goods, cosmetics, and perfume, all the types of luxury brands we find in the airport today. The rise in luxury brands originally stemmed from advancements arising from the Industrial Revolution. This resulted in companies having the competency to generate premium and affordable products, which today, symbolise the acceptance of luxury and contribute to the identity of luxury (Brun et al., 2008). Werner Sombart's *Luxury and Capitalism* (1913) has occupied a captivating place in the history of luxury, positioned as the driver of the rise of capitalism, following the birth of the mass market. Sombart's idea is relatively straightforward: luxury and its pursuit were of cardinal importance for the development of capitalism because it created the idea that wants rather than need was a means to fuel production and consumption.

Today, as the demand for luxury grows within the airport so does the economy to accommodate it. For example, the airport setting provides a unique and abstract space which is only accessible if a passenger has paid the price of a ticket to fly, qualifying their passage through security and passport controls. This makes the airport exclusive, inaccessible and far away. These ideas have stemmed from eras when imports of Asian quality goods (earthenware, glass and metal ornament) fuelled production, innovations and economic growth in Britain during the Eighteenth Century. The growing media coverage in the press and in journals, which delivered information about luxury and fashion to the public, also fuelled the acceptance and desire for

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luxuries, even though these items were still considered high price, inaccessible and not mainstream (Berg, 2005). This signifies difference and desires for the new. Even though Berg discusses the evolution of luxury in the eighteenth century, the acceptance, production and promotion of luxury goods and services is familiar with luxury brands today.

Therefore, the luxury brand stores within the airport setting carry with them the notion of the foreign and imported, just as the trade of exotic goods did during the eighteenth century. The idea of inaccessible and exotic fuels desire for consumption (see Veblen earlier in this chapter). Fundamentally, it was the Industrial Revolution that led to the awakening of creativity, innovation and social mobility. As technology and communication increased in the ensuing years, it was lifestyle marketing during the 1970s when consumers eyes were opened to new and romantic lifestyles to aspire to.

Today, luxury brands promote their image as a lifestyle, which broadens the idea of the purpose of luxury goods. At the same time, there has been a flattening of the class system since the start of the post-war period. Thomas (2007) argues 'luxury has lost its lustre' (Thomas, 2007 p.13), implying that luxury no longer carries with it connotations of exclusivity, quality and prestige. For example, where luxury goods are no longer considered exclusive, it creates a reluctance amongst higher spending wealthy individuals, because owning mass produced branded goods creates an automatic association with non-exclusivity, therefore less wealthy individuals in society. This poses an issue for the luxury brand stores in the airport today, because they must appear accessible and democratic, appealing to global consumers, at the same time they must be perceived as exclusive to attract wealthy clients. This is done partly through the familiarity of the branded logos and corporate identity promoted through advertising.

The global availability of luxuries has generated a desire for exclusive luxury experiences, where consumers can obtain a one-off, something unique and cherished. This signifies the cult of the 'new' and the endless reinvention of things. Today, luxury is considered transversal, with goods and services crossing a multitude of industries, which are perceived luxuries due to their position within the market. Luxuries are presented as products and services which deliver experiences, and embody prestige and perfection. Luxury brands delivering these goods are often categorized by industry segment. The global

luxury market tracked by Bain & Company (2021) comprises nine segments, including luxury cars, personal luxury goods, luxury hospitality, fine wines and spirits, gourmet food and fine dining, fine art, high-end furniture and housewares, private jets and yachts, and luxury cruises. Furthermore, according to Bain and Company (2019), over the last twenty years, the personal luxury goods market advanced through five stages of growth: Democratisation (2001-2007); Financial Crisis (2008-2009); Chinese Shopping Frenzy (2010-2013); Reboot (2015-2016); and now the New Normal (2017 onward). This signifies the availability and acceptance of luxury, and how robust the luxury sector is (people continue to spend money on treats as a form of escapism, no matter how volatile the global economy). Although spending on luxuries is linked to wealth and exclusivity, it demonstrates the level of accessibility and democracy within the luxury sector.

Democratisation is the key difference between the airport and non-airport luxury brand stores because the idea of luxury brands today is a contemporaneous concept, ubiquitous and largely morally accepted, even though luxuries are unnecessary indulgences and are considered treats. Within the holiday environment of the airport, passengers want to treat themselves, and have experiences which are out of the norm. For example, only in the airport can you have a gin and tonic at 8am and it be deemed acceptable! The open layout of the airport is welcoming, and once past airport security, is accessible: most people are in the mood to spend money and enjoy themselves. The transitioning nature of people and processes in the transitory environment of the airport means that passengers, who may not be familiar with luxury brands, can visit the luxury brand stores without feeling intimidated or socially excluded.

Understanding the idea of the democratisation of luxury reveals that primarily, today, we view luxury for its association with luxury brands, and the availability of luxury goods and experiences. When people purchase a luxury product from a luxury brand, they do not just buy the product but a complete package including intangible benefits that appeal to the emotional, social, and psychological levels of their being. Luxury products are no longer considered 'conspicuous waste', as Thorstein Veblen suggested, rather as quality and service in a sophisticated environment. The luxury brand stores create the sophisticated environments, which convey the identity of the brand. Consumers symbolise the luxury brand stores as high-class lifestyles which

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have been created through special display characteristics that generate and perpetuate the brand's identity. The combination of space, display, identity, and lifestyle narrative, establishes a mutual understanding of luxury goods and experiences within the airport environment.

The airport environment

The airport is a transitory environment, a place considered temporary for its visitors, which is divided into landside and airside areas. This is significant, because these factors mean that the airport is different, it has zones of accessibility and exclusivity, where air side areas are only accessed through the purchase of a ticket to fly, and security measures filter people and luggage. This signifies a process of qualification. How airports function is integral in how and why luxury brand stores exist in the airport. This contributes to the significance of the positioning of luxury brands in the airport today.

The basic airport structure consists of runways, taxiways, apron space, gates, passenger and freight terminals, and ground transport interchanges, where passengers and freight transported by the aircraft are processed. In other words, it is a place of continual movement (Doganis, 1992, Graham, 2014). Within the ground transport interchanges are facilities and services consisting of air traffic control, baggage handling, security, and commercial facilities such as shops, and restaurants (Graham, 2014). Pascoe (2001) writes: 'Since the passenger must physically pass through the airport terminal, from landside to airside, according to prescribed patterns of movement, usually reinforced by pictograms and direction signs, the modern terminal is obliged to furnish suitable passenger circulation areas: concourses, corridors and moving walkways' (Pascoe, 2001 p.201). Airside areas are associated with movement, like a passage to the next place. They include all areas accessible to aircraft, including runways, taxiways, and ramps; access from landside areas to airside areas is tightly controlled at most airports. Passengers on commercial flights access airside areas through terminals, where they can purchase tickets, clear security check, or claim luggage and board aircraft through gates. The waiting areas, which provide passenger access to aircraft, are typically called terminals (Edwards, 2005, Gordon, 2004).

The terminal spaces are considered transitory because of the nature of the continual transition, transfer, and movement of passengers. The airport creates a process of transit that guides, holds, and releases passengers. However, the process of transit within the large international airports today, is obscured by notions of freedom, escape, and pleasure, which is experienced within the luxury brand stores and restaurants. For example, the luxury walkway within London's Heathrow Terminal 5, moves passengers away from the hustle and bustle of the main terminal departure gates and facilities, into a space of calm and discovery. Along this walkway, passengers can enter any of the luxury stores and look at and try products. This is an escape into a luxury space, where freedom from everyday stresses and routine excites passengers, and momentarily, the idea of being in transit is forgotten. This thesis is unique because it considers how the airport creates a space of luxury which facilitates a platform where luxury brands can flourish and are not viewed as out of place. Additionally, this thesis examines whether the notion of luxury and brand identity is disseminated in these spaces. I consider how the airport is a site of shopping and is a setting for the continuation of shopping as pleasure, leisure, and luxury.

Since the first international airports were established, the interest in air travel captured the imagination of investors and the public. The post-war period, also known as the atomic age, was promoted as the era of science, movement, and exploration. It witnessed the Space Race and demonstrated through more mundane forms of transport, that technology, speed, and the appliance of science could facilitate equally exciting, but earth-bound travel for everyone. Technologies adopted forms that were akin to rockets and logos were borrowed and adapted from molecules and other scientific iconology that underpinned the modernity and progressiveness of the company. To add to the excitement of new opportunities for exploration, air travel, which for many may have seemed terrifying, was made desirable through its alignment with celebrity and Hollywood glamour (Horwood, 2012, Gundle, 2008, Stadiem, 2014).

Over time, with advances in technology, mass production of aircraft and the size of the jet, the cost of a ticket to fly lowered, and more seats on the aircraft were available. More people were able to afford a ticket to fly and travelling by commercial aircraft became widely appealing. By the early 1960's, airports bustling with passengers and the popularity of flying by air

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boomed (Gordon, 2004). The 1960's was labelled the era of the *Jet Set*, because of the popular and glamorous notions associated with air travel (Gordon, 2004, Pascoe, 2001). The aircraft – the *Jet* - was associated with speed and modernity, and the *Set* was all about the beautiful people, who appeared to have it all - the money and the looks - and great networks of elite friends, who always looked fantastic (Stadiem, 2014). Everyone wanted to be part of this glamorous world. In its sixties heyday, the *Jet Set* was defined by an international social group of wealthy individuals who frequented fashionable exotic resorts (Stadiem, 2014, Gordon, 2004, Pascoe, 2001).

This new era of Jet travel inspired a new wave of fashion in the 1960's. Passengers dressed in a stylish mode, and *Vogue* even advised women to wear a pale grey suit, a fresh white collar and cuffs, and a white straw hat, while men travelled in smart tailored suits (Gordon, 2004). This was also a glamorous era for the air stewardesses, who were employed to look and behave in a certain way, and, while working, dressed like runway models. The centre isles of the new jets became catwalks in the air, and fashion designers like André Courrèges and Pierre Balmain were commissioned to design seductive uniforms (Gordon, 2004). This was an era where fashion and travel collided to create a new sense of lifestyle.

Terminal buildings followed. Airports were designed with a sense of movement, sensation, transition, and excitement. New airport architecture mimicked the look of the jets themselves with air-foil roofs and cantilevered wings. Airline thrillers added to the 'dream' and 'glamour' of 1960s air travel, with the emergence of *The High and Mighty* and *The Crowded Sky* movies, in which pilots were brave and handsome and stewardesses were beautiful and willing. The 1960s was the era of the 'glamorous' travel (Gordon, 2004, Pascoe, 2001). Moreover, during the 1960's, comparisons between jet travel and sexual adventure became prominent, with sex being used to sell commercial air travel. At the heart of every 1960s terminal was a cocktail lounge, a place to have a 'tipple', strut, and flirt pre-flight. Playboys and party girls wandered through the departure lounges and sexy dancers entertained the jet-lagged businessmen in 'Go-Go' lounges located in the larger international airports. Stories appeared in men's magazines about anonymous encounters on transatlantic flights, and the term 'Mile High Club' started to circulate amongst the 'Don Juans' of the jet-set society (Gordon, 2004).

The 1960s Finnish architect Eero Saarinen was synonymous with

creating charm and a sense of glamour through architecture (see image 4.2 later in this section, within the discussions on architecture) (Friedman, 2010). Saarinen believed in creating new designs, simultaneously including significant architectural features of the past, expressed in new forms and technology. He was proud of using elements of Nordic Romanticism, and was devoted to studies of natural materials, craft techniques, historical imagery, and modern architecture. From 1948 to 1962, Saarinen was commissioned to design new corporate headquarters and campus research centres for General Motors, TWA, IBM, John Deere, the American Embassy in Oslo and London, and the new jet-age Dulles Airport in Washington D.C. The 1960s are still recognised today as the golden age of flight filled with glamorous experiences and associated with luxury. Because of the iconic styles and moments within aviation, notions and expectations of the *Jet Set* are still prevalent in the mindset of air passengers today.

By 1970 O'Hare was the world's biggest airport, with more than 14 million passengers a year, followed by LAX and New York. Then came the jumbo jet in 1970. Pan Am was the first to fly the 747, and all 25 of its fleet changed the dynamics of the airport structure and its terminals (Gordon, 2004, Thomas-Emberson, 2007). Subsequently, during the 1970's, airports expanded exponentially, became lean and linear, and became straight concourses directly from drop off to departure, with no incentive to remain in the airport building. Passengers were forced to walk great distances from check in to departure gates through endless 'fingers' of the terminal buildings. Moving walkways helped accelerate the process, however, this added to the dislocation from the real world (Thomas-Emberson, 2007). As airport terminals expanded, the passengers also become increasingly disoriented. Elaborate information systems were installed to guide passengers, and clear and consistent signage was implemented to help establish continuity in the terminal flow. Simplified icons and logos replaced descriptions to aid this process further (Gordon, 2004). The glamorous restaurants and cocktail lounges of the 1950's was replaced with self-service courts and fast-food restaurants to cater for the increased volume in air passengers. Over time, the free-standing terminal lost its luxury appeal and architectural identity as international airports started becoming copycat versions of each other (Doganis, 2006, Graham, 2014, O'Connell and Williams, 2011). This meant that airports became spaces of function and lacked a sense of place and

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identity. Consequently, flying by air lost its sense of glamour and travelling through the airport became more about transiting through a secure space, to an onward destination, rather than spending time in the airport enjoying the pleasures of luxury and leisure through the facilities on offer.

The de-regulation of the airline industry

When did luxury move into the airport? A key factor in the history of the management handling, finances, retail, and commerce of international airports can be attributed to the changes in aviation legislation. Most of the world's scheduled airlines were regulated when they were first established in the 1950s and 1960s. It was in 1978 that the US took the initial step to deregulate the air transport market, removing government regulation in fares, routes, and market entry. Deregulation allowed carriers the freedom to serve new and growing markets, to expand to more extensive route networks, to charge low fares and to expand commercial opportunities within the airport (Doganis, 2006). Following the deregulation in the US, other developed economies in Europe followed, and then Canada (beginning in 1984), New Zealand (1986) and Australia (1990). The Single European Act of 1986 aimed to eliminate barriers in intra-European competition without lowering barriers to competition from non-EU airlines and thus created the platform for deregulation in Europe. In 1992 European air transport was fully deregulated (Graham, 2014, O'Connell and Williams, 2011, Doganis, 2006).

Between 1990 and 1993 the world's scheduled airlines made losses of over \$20 billion, because of the global recession (O'Connell and Williams, 2011). However, the airline industry regained pace and profitability between 1995 and 2000, with restructuring programmes and cost cutting measures that were introduced in the economic downturn. Strong economic growth, high employment, high disposable incomes, the dot.com boom and global stability through the absence of terrorism and wars resulted in an increase in demand for air travel. Airlines found new ways to compete through non-price competition, by adding elements considered exclusive and luxurious, such as ticketless travel, interactive entertainment systems, flat beds in business class, new international luxury terminals and lounges, and a new wave of über luxury VIP lounges and air travel (Doganis, 1992, Thomas-Emberson, 2007). Deregulating markets across the globe triggered increases in passenger traffic.

Subsequently, there was a wave of consolidations between the large airlines¹⁵ (O'Connell and Williams, 2011). The new commercial competitive 'open skies' sector, saw an increase in the volume of passengers through the airports, which triggered retail opportunities for the large luxury retailers in the airport.

Airport operators now have the freedom to choose how they manage their own commercial strategies, which includes the luxury retail within the terminal building. Airport management consultants recognise the desire for luxuries within the air travel experience. This has seen luxury brands investing in stores in the largest international airport hubs, expanding into as many global cities and airports as they can. Luxury brands have realised that by being in the airport, a global audience can be reached. For example, by the second decade of the 21st century, there were over 1,200 international airports and almost two billion international passengers and 50 million metric tons of cargo passing through them annually (International, 2020).

Subsequently, luxury brands today consider airports as a fantastic piece of real estate. The sales density can be significantly higher than the best locations on the high street (based on retail performance measured in sales per square metre). Some luxury brands consider London Heathrow Terminal 5 is second only to their Bond Street or New Bond Street stores in terms of sales, and for some, it's the most successful in terms of sales made per square metre (Newman and Lloyd-Jones, 1999, Mellery-Pratt, 2013). For example, duty-free and travel retail sales are estimated to generate revenues of \$112 billion by 2023 (Statistica, 2018). The luxury boutiques within the airport vary in size, depending on the goods on offer and the space available (Van Uffelen, 2012). Furthermore, most brands limit their collections to high value and 'best sellers', to fit according to space available, and include seasonal variations to suit a traveller wherever their global destination (Thomas, 1997). Additionally, airports constitute a captive audience who are excited by the start of a leisure trip. The biggest incentive for luxury brands is the premium customer profile of international passengers. For example, at an airport, millions of high spending customers pass through every year, and 60 percent are middle-class (Collie, 2013). Therefore, the luxury brands within the airport offer passengers the opportunity to experience and purchase goods and services which may not normally be an option outside of the airport

¹⁵ Air Canada and Canadian Airlines, American Airlines and TWA, and Japan Airlines and Japan Air System

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space. However, are luxury brands doing enough? For example, do the display tactics employed by luxury brands offer a lure, something exciting, and exotic which meets the expectations of the travelling consumers, whose expectations are fluid and relatively unpredictable?

The commercial strategy of international airports

Today, retail is the main source of revenue within the commercial strategy of airports (Doganis, 2006, Graham, 2014, O'Connell and Williams, 2011). In pursuing commercial success, airport operators have a choice between two strategies; the first is the traditional airport model, where the aim is to meet the basic needs of the passengers, and the focus is on speeding up passenger handling and throughput (Doganis, 1992). This model is usually followed by government owned airports. The second strategy is the commercial airport model. The aim here is to maximize income from all activities in the airport, and target, not only the usual customers – airline, passengers, cargo shippers – but also a wider audience – airline employees, visitors, passenger relatives, residents and local businesses and industries. The latter is the more common model used globally today by the major airports (Doganis, 1992, Graham, 2014). Airport commercialisation, privatisation and ownership diversification have shaped the way airports function and vary the facilities they operate (Doganis, 2002). The passenger experience and customer satisfaction has become the major concern for many airports. The consequence of this commercialization and privatization of airports means that operators are devoting more resources to building up the non-aeronautical and commercial areas of the business (Graham, 2014, Gordon, 2004, Hanlon, 2007, Doganis, 2002).

The world's first duty-free shop was established at Shannon Airport in Ireland by Brendan O' Regan in 1947 (Pond, 2014), and the facilities were designed to provide a service for Trans-Atlantic airline passengers travelling between Europe and North America, whose flights stopped to refuel on the outbound and inbound legs of the journey. The success of this model was down to the captive audience inside the airport building, with nowhere to go other than the waiting area, and the simple display of goods, which were presented as special and luxurious. They were also advertised as duty-free, offering the perception that the goods were cheaper than in the high street

stores. This successful commercial model was copied by two American entrepreneurs, Charles Feeney, and Robert Warren Miller, who, in 1960, created the globally known Duty-Free Shoppers (DFS). The first DFS operations started in Hong Kong and quickly caught on in Europe. During the same period, DFS secured concessions in Hawaii, Saint Martin, and the U.S Virgin Islands in the Caribbean, and along with these, Hong Kong and Singapore all became duty-free shopping destinations. This meant the customers in these destinations could purchase goods free of duty and tax, which fuelled consumption and made airport shopping hubs¹⁶ (Pond, 2014, Williams and O’Connell, 2011, Lin and Chen, 2013).

Today, the modern international airport offers a sense of place for people on the move – a microcosm in a competitive world of hospitality and retail outlets (Thomas-Emberson, 2007). Airport management and retail brands consider the passenger’s need for experience and entertainment, not just through efficient airport processes and beautiful terminals, but through the creation of distinct atmospherics where time and place have less meaning – creating a space of timelessness and placelessness – the passenger forgets the outside normal pressures of modern everyday life, consequently he/she feels hedonistic and able to indulge (Thomas, 1997). As Hamilton (2013, p.19) suggests, ‘airports are a place to be naughty, indulgent and escape... where else can you have a cocktail at 8am and no one bats an eyelid?’. As the world population becomes more urban, social, and online, its desires are changing - today people are well-informed consumers, having a long list of high expectations that apply to each product, service, and experience on offer. However, international air travel retains its importance due to the services airports provide.

¹⁶ Later, airlines such as Emirates, Delta, and Singapore Airlines started offering duty-free sales on their flights POND, C. 2014. In the Duty-Free Shop. New York: Antioch Review, WILLIAMS, G. & O’CONNELL, J. 2011. *Air Transport in the 21st Century: Key Strategic Developments*, London, Routledge, LIN, W. T. & CHEN, C. Y. 2013. Shopping Satisfaction at Airport Duty-Free Stores: A Cross-Cultural Comparison. *Journal of Hospitality Marketing and Management*, 22, 47-66..

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Rank	Airport	Location	Passenger Numbers (million)	% Change from 2018
1	Hartsfield-Jackson Atlanta International Airport	Georgia, US	110.5	2.9 ↑
2	Beijing Capital International Airport	China	100	1 ↓
3	Los Angeles International Airport	California, US	88	0.6 ↑
4	Dubai International Airport	United Arab Emirates	86.4	3.1 ↓
5	Tokyo's Haneda Airport	Japan	85.5	1.7 ↓
6	Chicago's O'Hare International Airport	Illinois, US	84.6	1.7 ↑
7	London's Heathrow Airport	United Kingdom	80.9	1 ↑
8	Shanghai Pudong International Airport	China	76	2.9 ↑
9	Paris Charles de Gaulle Airport	France	76.1	5.4 ↑
10	Dallas/Fort Worth International Airport	Texas, US	75.1	8.6 ↑

Table 1. 2: The World's Busiest Airports in 2019

Source: Adapted from the World Air Traffic Rankings, International (2020)

The above table represents the volume of passengers who travelled through the World's top 10 busiest international airports in 2019, which demonstrates the importance of the airport as a commercial hub. The volume of international passengers means that the airport hub is becoming ever more significant in a cultural context: the airport is a space of geographical significance, shrinking distances on a global scale, hosting international cultures and different travellers seeking new experiences. Therefore, the international airport today is significant today because aviation has become a popular method of international travel, additionally, the airport it is a microcosm in a competitive world of hospitality and retail outlets. The airport provides a special and unique experience, which is considered a transitory environment, because of the movement of international passengers.

Despite the success and ever-expanding sales of luxury in the airport, the international airport faces several challenges. These challenges have an impact on passengers choosing how to travel, and consumers selecting which

airport to fly out from (see Appendix for detail on challenges facing the airport today). However, it is reasonable to suggest that aviation is not going to disappear any time soon, therefore, solutions need to be found in making aviation kinder to the planet. With increased demands of the modern traveller surrounding ethics and environmental factors, will aviation continue to be perceived as acceptable and luxurious in the future? The space of luxury retains its significance in the airport, which acts as a distraction from the controversial issues surrounding the effects of taking a commercial flight.

Constructing a space

The previous sections have revealed the airport is a space of transition, a holding bay for the movement of people and goods. Within this space, it is considered hyperreal (Baudrillard, 1968), because real timings and schedules are absent, and travellers are in a tourist gaze, where they desire experiences which are considered different, exotic, and special. This makes this space unique and complex.

Understanding spatial theory itself is complex: the nature, existence and essence of space has been debated since antiquity. In 1974, within the French Marxist Philosopher, Henri Lefebvre, 1974 works *La Production de L'espace*, he discussed urban theory within human geography. Lefebvre argued there are different forms of production of space (specialization), including natural space (absolute space) and complex spatiality's which are socially produced (social space). Lefebvre argues in *La Production de L'espace*, that space is a social product of complex social construction, and this affects spatial practices and perceptions (Lefebvre 1991, cited in Hubbard and Kitchin, 2011, p.209). The postmodern political geographer and urban planner, Edward Soja, continued Henri Lefebvre's concepts on space, and suggested there exists a *third space*, where spaces are both real and imagined, where everything comes together (Soja, 1996, p.57). It can be argued the airport is a third space, where people pass through a space lacking reality, a place of non-identity, a timeless environment where nobody really belongs, they simply pass through on their way to another destination.

In an airport, travellers, often find themselves in a world of non-belonging, or placeless ness within a trans local environment. Explaining the

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confusion of airports Pia¹⁷, concludes that, 'All we really are intermediaries; eternally passing among others who are also intermediaries. But the question is where is all this leading? ... the never ending flow of passengers, communications, conveyors, messengers, announcers and agents' (Pia cited in Pascoe, 2001, p.95). Pia and Auge (2001) explain how the airport is a world where nobody lives, it is a space of place-lessness, a transitory space, where everybody is just moving quickly through. Within the airport environment, passengers find themselves in a space of non-belonging, while still needing familiarity and a sense of identity. This is what makes the luxury brands important for travellers: the logos, colours, expectations, and experience in the airport stores suggest a sense of familiarity which travellers find reassuring; therefore, they are more likely to visit the branded stores. This forges the luxury brand stores as an anchor within a space which may be unfamiliar.

Relph discussed six different forms of space ¹⁸, one of which considers architectural and planning space, as a deliberate attempt to create spaces through conceptualization of experience. Luxury brand stores invest heavily in their architecture to create sophisticated environments which creates differentiation. Relph suggests that present day technology, communication and flow influence our experience and creation of spaces (Relph, 1976, p.26). This study considers how the idea of architectural and planning space, together with the flow of people, goods, technology, and communication with the space form the airport luxury brand store.

Viewing place as socially constructed is an important concept within this study, because the physical construction of the airport luxury brand store,

¹⁷ Pia was a character in Michael Serres *Angels*. She was a young doctor in the medical centre at Charles de Gaulle airport SERRES, M. 1995. *Angels: A Modern Myth* Paris, Flammarion

1. ¹⁸ Pragmatic space – organic space created through instinctive behavior.
2. Perceptual space – a clearly developed structure based on action and immediate needs.
3. Existential space – culture and experiences existing within a lived-space.
4. Architectural and planning space – a deliberate attempt to create spaces through conceptualization of experience.
5. Cognitive space – the identification of space as an object for reflection and concepts developed around it.
6. Abstract space – the space of local relations created using descriptions not founded in empirical observations. RELPH, E. 1976. *Place and Placelessness*, London, Pion..

emulates how different values and meanings of design features are invested into the luxury space. The idea that place refers to a point in space, is mappable and measurable, is concrete, and means something to people. Place is often associated to include special meaning – doorways, arches etc. , whereas space is not. Within cultural geography, the physical environment interacts with cultures, and people make sense of places (Horton and Kraftl, 2014 p.267). Within the airport luxury brand store, specific design features evoke emotions and meanings which are associated with the perpetuation and perception of luxury (see earlier in this chapter, where I discussed the perspectives of luxury).

Additionally, time is an important consideration in the exploration of the spatial arrangement with luxury. I discussed earlier how the Industrial Revolution led to a revolutionary change in the nature and experience of time and space; the rapid expansion of the stage coach and the rail network, the development of the communications network, and improvements to the postal system, and introduction of the telegraph and then the telephone network, have all been fundamental in reshaping peoples understanding and concept of time and space (May and Thrift, 2001). The concept of time is implied everywhere in the ideas of movement, effort, freedom, goal and accessibility (Tuan, 1977b). People often talk about 'time is luxury' meaning it is special and hard to obtain. Furthermore, the airport is considered transitory, meaning that people and time are fleeting and momentary within this environment.

Ultimately, space and time in a contemporary sense is largely subconscious. We experience space because we can move about, and we experience time because, as we go about actions with recurrent phases of tension and ease, the duration it takes to complete these actions varies. People have different awareness of space and time and the way they experience the spatial-temporal world. It is possible that location and the environment has an influence on the way the spatial-temporal world is perceived (Tuan, 1977b). For example, within the modern international airport, time is perceived in various ways, from time spent passing through security, to departure boards, and the *golden hour*. This specific term signifies the window of time after the passenger has passed through the hassle and stress of security and passport control before, they board their flight. However, time is compressed and obscured within the airport, because passengers experience a sense of space and distance by viewing flight

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destinations, and perceived time differences. They also experience imaginary spaces because of the departure gates one will never get to visit.

The airport is considered timeless, because of the lack of real timings and schedules. The concept of timelessness is based on the quality of distant place. We associate holidays in exotic places with low levels of reality or concept of time, they are an escape. Time appears to be relevant when there is an association with goals: with purposeful activity, space and time become orientated with the active self. In order to achieve 'ends' you need the 'means' to achieve them. This is when we place intentional structures on the process to achieve these goals, using time and space. Pascoe (2001) considers the airport terminal building is a time-free zones where all the clocks of the world are displayed, and where images of arrivals and destinations continually update themselves. It is a space of timelessness (Pascoe, 2001), because time does not actually exist in the airport, despite there being clocks from all around the world, where the travellers are able to imagine themselves in any time zone, in any location in the world.

Therefore, the airport is a unique environment for the traveller. Passengers can forget the normal everyday pressure and stresses of life in search for pleasures and forms of hedonism, which are not locked into the specific constraints, codes of conduct and organisation of the airport structure (Thomas, 1997). According to Omar and Kent (2001, p.225), airport passengers are 'a captive but demanding audience, with nowhere to go as they wait for their flight and with little to do for diversion except shop'. This restricted environment also means they may also be in a unique frame of mind. Lamacraft (1998) suggests, 'after the pressure of getting to the airport on time, most travellers suddenly find themselves in limbo, isolated from everyday references, perhaps even from notions of day or night' (cited in Omar and Kent, 2001 p. 226).

There appears to be two emotional shifts in airport consumer behaviour, which affects a buying habit (Lamacraft, 1998). The first is an increase in stress levels because consumers are out of their daily routine. The other is an increase in levels of anticipation and excitement (Pithers, 2015). The articulation of luxury in the airport through the display of luxury brand stores appeals to the anticipation and excitement of the passengers, who wonder around this space of timelessness looking for the familiarity of luxury brands to enhance their travel experience. In this sense, the familiarity of the luxury

branded spaces offers an anchor for passengers within the disorienting space of the airport. They also offer a sense of curiousness to passengers not familiar with the luxury brands. This is the appeal.

The question of how subjects of flow influence space in the airport, and whether the movement of people, digital information, financial processes, and communication innovations influence the identity of luxury within the airport luxury brand store is important. This is because, earlier within this thesis, I revealed that people and information pass through the airport building. Manuel Castells 1996 book *The Rise of the Network Society*, offers an investigation into *flow* and its relationship to space and subjectivity. He describes contemporary society and how it operates in a global space of flows, which has been transformed by electronic and communication innovations (Castells, 2000). John Urry and Castells believe that a subject of flow influences space in society today due to the movement of people, material, digital information, financial instruments and culture enabled by roadways, airports, railway stations and container terminals that dot the modern landscape (Urry, 1995, Castells, 2000). This confirms how flow influences society because the airport moves subjects from one destination to another. This is beneficial to the creation of luxury within the airport luxury brand store, because, as discussed earlier in chapter 1, luxury is associated with excellent quality, pleasure, and holistic experiences, which is achieved through efficient flows of goods, people, technology, and communication (I explore this further within the interview results in chapter 6).

Conversely, Michel de Certeau offers the idea that flow within a space is 'disruptive'; it de-stabilizes the relationships within a space (Certeau, 2009). This is central to the development of the store environment, the luxury experience and the service within the luxury brand stores, in context with the display tactics employed (discussed later). Alegria et al. (2013) argue that movement both produces and is produced by the localized and momentary tactics that are productive of space. This space is one that is disempowered and lack's identity, or could be labelled as 'non-place', as theorized by Augé. Furthermore, Urry critiques Augé's theory 'non-places' and believes that the non-places that Augé describes have evolved into places of function and value, offering services to those who move through them (Augé, 2012, Urry, 1995). However, non-places are not necessarily disruptive, they are simply transitory. Modern airports are characterised by networks of flow, and the flow of people,

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products, and services, but because of their function and value in society, carrying people to destinations, the airport is considered orderly and constructive. This thesis considers the relationship of flow and the airport luxury brand store, as a transitory space, to reveal how transition and movement influences the appeal of luxury in the airport.

How a luxury space is identified by the objects within it, is called betweenness. This characterizes the spatial relations between objects. It defines how the organisation of goods within the airport luxury brand store constructs levels of luxury within the space (Urry, 1995, p.65). This is because, as Urry (1995) argued, space is defined and identified by the objects within it (the products and people), subsequently, these patterns form, and create socially functioning spaces. Furthermore, to alter changes in social behaviours within a space, changes in the spatial patterning is necessary. Within the airport luxury brand store, this refers to the display and organisation of architecture, furniture, and products. Within chapter 5, I explore how changes in shopper behaviour is influenced by the layout of objects and products within a luxury space. I consider presentation techniques, which creates distance between customers and exhibits (Angell et al., 2018). Therefore, betweenness is a consideration within this study because the arrangement of visual elements such as advertising, architecture, interior design, and the visual merchandising alters the perception of luxury in the airport luxury brand store, by influencing social distance and interaction with the objects.

The identity of a space provides its individuality or distinction from other spaces and serves as the basis for its recognition as a separable entity. Earlier in this thesis I discussed the importance of luxury identity within the understanding of luxury brands today. The identity of a space refers to the place within which it lies. Relph writes 'identity is in the experience, eye, mind, and intention of the beholder as much as in the physical appearance of the city or landscape' (Relph, 1976 p.45). Therefore, identity is a basic feature of our experiences of places within the spaces and is influenced by other experiences. Identity can be considered a pivot between fitting in and standing out, which is central to owning luxury goods (see the section on *Luxury Identity*, p.65). This means that if we know what a luxury brand, like Mulberry, looks like, our expectations can be swayed.

Travel is the most obvious concept associated with the airport space. Travel exploration in the form of cultural geography, is concerned with producing information on other places. Since exploration began, through to the extensive travel that takes place around the globe today due to the increased modes of transport and infrastructure, we consider spatial practice as shaping everyday knowledge about the world for millions of people (Atkinson, 2005). As Atkinson highlights, travel is seen as an attempt to engage with the unknown and the different (the faraway and the exotic), to experience other ways of life and cultures, while tourism tends to be defined in terms of visiting places that are made familiar and similar to the place from whence you come (Atkinson, 2005).

Ultimately, the key spatial concepts which influence the relationship between space and perceived levels of luxury are betweenness, flow, place, time, identity, and travel. Traditional methods of luxury management fail to consider the theoretical complexity of the construct of a luxury space. Therefore, this thesis seeks to explore the construct of luxury branded spaces, to see how space influences the creation of luxury brand stores. This drives the investigation into the expression and desire for luxuries, when located in the airport.

Creating branded spaces

This thesis approaches luxury from a display perspective, whereby I explore how creating branded spaces through display tactics, appeals to values of taste, which drives the desire for luxuries (Bourdieu, 1985). Simultaneously, I consider how specific airport luxury display tactics create a democratised luxury experience, which appeals to airport passengers whose perceptions of luxury vary. I expose the articulation of luxury in the airport, through an understanding of luxury display tactics and how these create luxury branded spaces. I also approach the transitory airport environment as a space and place. My study seeks to identify the luxury display tactics in a transitory space, which trigger emotional and sensory responses, which appeals to the consumption practices of airport passengers.

A primary aim of this thesis is to understand how display articulates the lure of luxury. Artist Andy Warhol once famously remarked that, "all department stores will become museums and all museums will become

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department stores". Developing this theme, he claimed that "the best museum is Bloomingdales!"(Erickson and Johnson, 2008p.19). His observations seem highly pertinent today with many luxury brands, including Dior, Chanel and Louis Vuitton having adopted *museology* design techniques in their flagship stores (Dunn et al., 1986). Staging techniques in luxury stores is important to make displays stand out and attract customers. This is because the way products are packaged, presented, and revealed to consumers plays an important role in how they see, perceive, and evaluate them. A study by Dunn et al. (1986) revealed that there is evidence of artistic essence¹⁹ within museological displays because the products are perceived as "works of art". Museological displays are also highly appealing to the eye and are associated with stores expected to offer exceptional quality service. These are the luxury brand stores.

In the above text, I have explained how luxury today is regarded as something associated with status and elegance, like the display of wealth during times of the Bourgeois, 1940s Hollywood glamour, and the *Jet Set* era of the 1960s. However, historically, philosophers have contemplated how the vision of luxury and displays of wealth have given rise to the development of capitalism and were corrupt and immoral (see the section on *Morality and luxury*, this thesis, p.41). The difference today is that luxury culture has become synonymous with visual displays of hedonistic experiences, branded products, and conspicuous consumption – the show of luxurious things, and this is deemed exciting, accessible, and acceptable. Display is an integral factor in the design of the airport luxury brand store today because it expresses the company identity through goods and furniture. The luxurious displays create a visual appeal which attracts luxury customers to purchase. Therefore, exploring display tactics reveals the appeal of luxury spaces.

¹⁹ *Extended Art Infusion Effect* HAGTVEDT, H. & PATRICK, V. M. 2008. *Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products. Journal of Marketing Research*, 45, pp. 379-389. proposed that art, merely because it is "art", spills over to the product, lending it specialness, sophistication, and prestige. As such, when art images are integrated into packaging, advertising, or the product itself, the merchandise is rated as more luxurious with a higher likelihood of purchase.

The airport luxury brand stores offer an escape from the everyday, and a place where consumers feel special and part of unique culture. Jean Baudrillard (1968) explored the idea of special and unique places, created through visual impact in society, and argued that a social reality exists, which he described as *hyperreality*. Hyperreality is significant as a paradigm to explain current cultural conditions and is particularly concurrent with today's expectations of luxury and luxury branded spaces. This is because, a hyperreality is a special kind of social reality in which a reality is created or simulated by images and ideas. In this case, the display of images, products, furniture, and staff within the luxury brand stores convey a message and high-end identity which only exists within the interior of the store. It seems surreal because it is so different and special to reality found on the outside, like an 'idea' of a brand but in an unideal and abnormal environment. The term has implications of 'too much reality' – everything exists on the surface, without mystery; 'more real than reality' – too perfect and schematic to be true, like special effects; and 'para-reality', an extra layer instead of reality. There are also associations with hyperreality and the use of social media on the internet, where 'reality' appears in the form of images posted by users, which offers a snippet of 'real life,' formed through a series of staged images, dispelling mystery, or fantasy (see image 1.3). The image in the Instagram account expresses models, fragrances, and runway shows, which appear to be beautiful, perfectly posed, with the correct lighting, and floating in a mysterious way. Of course, products cannot float, and people do not walk in perfect synchronicity, or look immaculately made up, with flowing hair sweeping in a specific direction. Neither do people or products glow so magically in the real world, like they have been beamed down from another world. In this regard, these images form the perception of a hyperreality.

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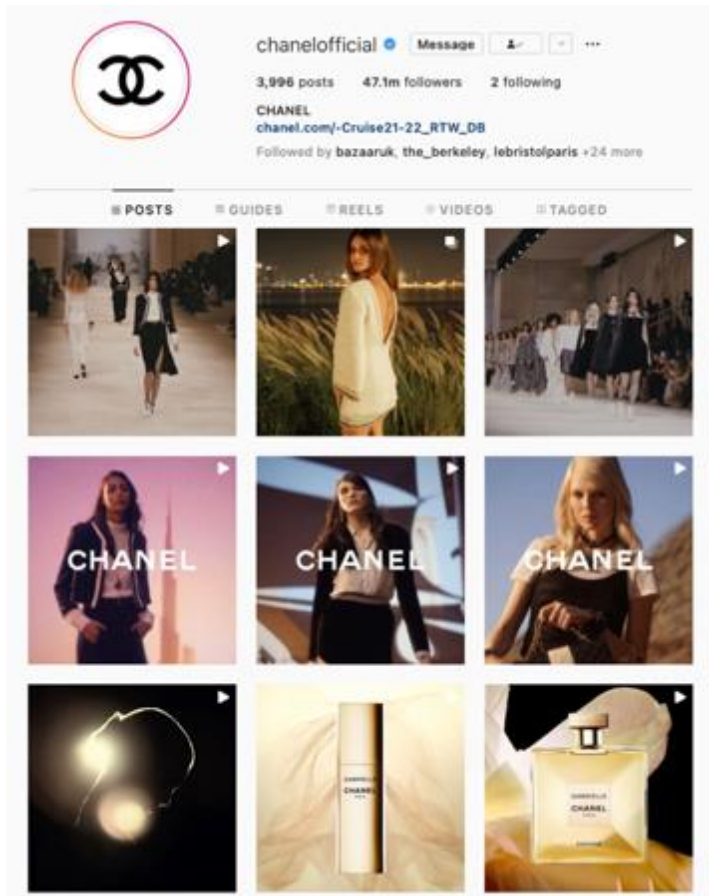


Figure 1. 3: The Official Chanel Instagram Site

Source: Chanel Instagram.com accessed 05/11/2021

As with the Instagram site above, a perceived hyperreality is associated with the otherworldliness and notions of the far away, and the un-achievable. The concept of hyperreality is relevant to this thesis, because it investigates how display creates an allure where the luxury brand store is perceived very special and unique (Baudrillard, 1968). However, what has not yet been explored, is whether the luxury brand store is so unusual it is 'no longer real' (Baudrillard, 1968). Luxury display creates an image of hedonic values, product quality, rarity of the goods, exclusivity, and brand names, which forms a microcosm for the real world. Therefore, passengers visiting the luxury brand stores experience visual appeal and, an element of hedonism. In the airport, passengers are still in touch with a sense of reality because there are clocks, departure boards, and announcements, which communicate travel information. Therefore, within the empirical part of this study (chapter 6) I consider whether hyperreality is a product of the construct of luxurious spaces.

However, research suggests that display does not exist without a facet of design (Cant and Hefer, 2014, Morgan, 2016, Pegler, 2010). Bourdieu's theory of cultural capital (1984, p.12), refers to people's ability to make distinctions between symbolic value and cultivated or vulgar taste. Therefore, design is the reflective mode, whereby its value is identified by individuals, for example, a sign of social class where luxury emulates wealth (see *Veblen* earlier within this chapter). The way a luxury brand represents itself through design is through the display of products, advertising, and promotion. By picturing a solo luxury good within an image, in a store or in a store window, it becomes a single object of desire, rather than one of mass-produced commodities. The design of the product must seem appealing and resonate with consumer emotions such as feelings of specialness and aesthetic pleasure, like still-life images in oil paintings. Berger (1972) argued that oil paintings were employed to reproduce the 'thingness' of things. In this way, the images represent a feeling of aura, the same as still life photography of a precious designed product. Designers ascertain which emotional values they want the consumer to attach to the product, which then leads to the forms, which instigate the associations to inculcate those feelings (Jordan, 2000, Julier, 2014).

Luxuries are considered well designed, appealing to consumer emotions. When designers achieve both functional and emotional values with a particular design, the resulting outcome is considered pleasurable by the user (Jordan, 2000, Julier, 2014). As humans we actively seek pleasure in order to stretch our mental and physical capabilities, or to express our creative capabilities (Jordan, 2000). Moreover, we seek pleasure through purchasing objects to increase our quality of life. According to Jordan (2000), pleasure is associated with the emotional, hedonic and practical benefits associated with products. It seems that the pleasure-based approach to products encapsulates all the benefits the product can deliver (functioning tasks of the product; how a mood is affected; sensory and aesthetic pleasure associated with the product). The Canadian anthropologist Lionel Tiger created an extensive study of pleasure and created a framework, which he outlines in his works *The Pursuit of Pleasure* (Tiger, 2000). Tiger highlights four distinct types of pleasure: physical, social, psychological, and ideological. This framework is very useful in defining use and relevance of luxury products, such as: physio-pleasure, to do with the physical self; socio-pleasure, derives from relationships with

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others; psycho-pleasure pertains to people's cognitive and emotional reactions; and ideo-pleasure refers to people's values.

Although the above definitions help us form an understanding of the meaning of pleasure, it does not offer insight into why people experience pleasure, which is significant to this study (Jordan, 2000). This relies on defining culture and cultural behaviour. Dutch anthropologist Hofstede (2021) conducted a survey over fifty countries to establish a set of dimensions²⁰. Following his categorization of culture values, he went on to complete a questionnaire-based survey, determining how national cultures can be divided into eight separate clusters: Democrats; Meritocrats; Egalitarians; Supportive; Libertarians; Planners; Collectivists; Authoritarians. These cultural dimensions have since been correlated against data gathered from surveys of consumer behaviour and attitudes from sixteen separate countries (Mooij, 2019). Based on the data collected, links were made with the five cultural dimensions and people's preferences and taste with regards to aesthetics of product design. The following table considers the cultural dimension of product design, alongside the luxury characteristics, which have been discussed in earlier in this thesis. The cultural dimensions presented have an affiliation with cultural capital and luxuries, as defined by Bourdieu (1985), whereby specific characteristics hold a symbolic value linked to cultivated taste.

-
- ²⁰ Power distance: the extent to which people accept that power is distributed unequally.
 - Individualism: the extent to which people see themselves as separate from society.
 - Toughness: the extent to which achievement and success are valued.
 - Uncertainty avoidance: the extent to which people feel threatened by ambiguity.
 - Long-term orientation: the extent to which people are future orientated.

Cultural dimension	High value	Low value	Luxury Characteristics
Power distance	High status	Youthfulness	Price, rarity, superfluous
Individuality	Expressiveness	Familiarity	Aesthetics,
Toughness	Performance	Artistry	Aesthetics, quality
Uncertainty avoidance	Reliability	Novelty	Price, quality
Long-term orientation symbolism	Timelessness	Fashionableness	Unique, quality, aesthetics,

Figure 1. 4: Cultural dimensions of product design alongside the key luxury characteristics

Source: Adapted from (Tiger, 2000, Chevalier and Gutsatz, 2012, Dubois and Paternault, 1995)

The above characteristics – high status, expressiveness, performance, reliability, and timelessness - are interrelated with definitions of luxury goods - excellent quality, high price, uniqueness, aesthetics, ancestral heritage, and superfluous-ness. These qualities are closely aligned with luxury product characteristics in the following way: quality (creating timelessness, performance, reliability), price (creating status, reliability), unique (status, timelessness), superfluous (status, expressiveness), aesthetics (expressiveness, status, performance, timelessness), symbolism (status, expressiveness, timelessness). This explains why people buy luxury products for pleasure, and the benefits a product requires if it is to be recognised as specific by its design. It also provides an insight into cross-cultural behaviours. Therefore, this chart demonstrates that there are links between design and pleasure, which suggests the luxury goods must have design features of high value if they are to appeal to luxury consumers through emotional and hedonic ideals (Cant and Hefer, 2014, Leach, 1989, Pegler, 2010).

Earlier in this chapter, I exemplified how the design of branded spaces is central to the expression of brand identity. This is used as the method for which employees and the public relate to an organization and communicates its values and attitudes (Julier, 2014). According to Mesher (2010), branding is an approach used to market products under a specific name. Branding is intrinsically linked with advertising, marketing, playing on the subconscious aspirations of the consumer. It can be anything from a product, a person or a logo, anything which can be bought or sold as an idea or artefact. A luxury

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brand must translate the two-dimensional brand identity into a three-dimensional interior space, which is achieved through a design process. The designer must first understand the brand's own values and company mission: the store is built around the concept of the brand and the products sold within it. The branding is expressed via architecture, colours, graphics, products, packaging, furniture and the brand ambassadors (Mesher, 2010, Teufel and Zimmermann, 2015). A contemporary term which has been adopted for the translation of the brand message into a retail design is brand scaping (Riewoldt and Hudson, 2000).

Julier (2014) argues that the external appearance of a retail building functions like an advertisement. This is noteworthy for the visual representation of the luxury brand stores. In their book *Learning from Las Vegas* (Venturi et al., 1977), the influential writers Venturi, Scott Brown and Izenour encouraged architects to conceive their buildings as billboards, to convey messages on the exterior of the building through materials, historicist quotation in design details and their allusion to other imagery (Julier, 2014). This communicated an architectural statement and was important to express the identity of the architect in post-modern spaces, such as the airport. Space and visual perception of buildings, according to Urry (1995) was formed in the nineteenth century. Marshall Berman's discussion of mid-nineteenth-century Paris contends that the rebuilding of Paris in the Second Empire under the direction of Haussmann brought a modern experience of the city, and in turn this created a stage set with buildings, boulevards, pedestrians and sweeping vistas, forming a cityscape designed for looking, and in turn a form of imagery or photography, with the buildings functioning like advertisements (Julier, 2014, Berman, cited in Urry, 1995, p.64). The airport luxury stores are often located within a corridor, just like in Heathrow Terminal 5. The luxury brand stores require enticing window displays which convey a level of luxuriousness so that the high ceiling, busy terminal, is turned into a boulevard, full of advertising, colours, imagery, and products to lure passengers away from the mainstream cafés and restaurants.

Furthermore, Lefebvre, in his works *The Production of Space* (1974), explored the relationship between mental space as conceived and represented by architects and planners, and the spaces of everyday experiences. Lefebvre maintains that leisure spaces, for example retail spaces, only appear to offer opportunities for freedom, play and pleasure as a stark contrast to the

restraints of mundane ordinary life. These spaces are shaped to give the appearance they are an escape from everyday life; however, the reality is that these spaces are highly controlled and regulated. Furthermore, the design of luxury spaces provides the illusion of emancipatory pleasure through an experience of quality (Julier, 2014, Lefebvre, 1991). This is consistent with the characteristics of luxury brands, as revealed earlier within this chapter, where I defined a luxury brand today is perceived as having taste and aesthetic value, excellent quality, high price, unique, and have hedonistic appeal. Therefore, luxury brand stores are branded spaces, providing an escape from everyday life, and emancipatory pleasure through an experience of quality.

This chapter has explored extant literature on the importance and understanding of luxury, the significance of the airport today, and spatial concepts significant to the construct of luxury in the airport. The literature has highlighted there are significant gaps in the understanding of luxury in the airport, specifically how luxury is articulated and translated in the airport. The next chapter focusses on the methods adopted for this study, to expose new and innovative research in the realm of the articulation and construction of luxury branded spaces in the airport.

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This investigation develops an understanding of how luxury brands create a space of luxury in the airport. It aims to uncover and analyse the key components that establish a sense and experience of luxury that is, as the research will demonstrate, both similar and different to luxury brand stores on the High Street. Additionally, by focusing on the design, merchandising, space, and environment, the discussion considers the relationship between luxury as a 'brand' or physical entity and as an idea. The intention here is to consider how luxury brands and particularly those with an established and recognisable identities, can exist in non-traditional environments such as the transitory non-place of the airport. Therefore, the methods I adopt address the differences in the creation of the luxury space, to distinguish the airport luxury brand stores from non-airport luxury brand stores.

This study has an empirical basis and approaches the research by asking questions regarding display, the construction of a luxury space, and the perception of luxury within the airport. Consequently, my primary contribution to discussion in and knowledge of the field pivots on interviews with airport luxury brand store designers and management, and observational fieldwork that addresses the design and use of the airport stores. These findings contribute to the construction of a model, which addresses the shortcomings and possibilities faced by the airport luxury brand store.

The idea of what luxury means has developed over time, particularly from the mid 20th century onwards in response to increasing democratisation, and the globalization of luxury brands, which has inexorably extended and mutated the cultural significance of luxury per se. Furthermore, travelling by air has become more accessible and the desire for shopping in the airport has become more popular, which has led to an expansion of international airports. The combination of these factors has amplified the importance of luxury in the airport. Currently, there is a lack of literature in this area, and it is from this position that I hope to reveal factors which underpin the importance of the airport luxury brand store as an example of how luxury brands can and do create and maintain a sense of luxury in non-traditional environments. Finally, the results of this study connect the importance of the creation of a luxury

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space in the airport (the airport luxury brand store) combined with increased expectations of democratised luxury, leads to an increasing significance of the international airport today as a new opportunity to develop and extend luxury brand identities and management.

To achieve this, I adopt a constructivist worldview for this study, as I intend to interpret the meanings in existing literature and concepts surrounding this investigation. Constructivism as a paradigm, or worldview, posits that learning is an active, constructive process. A comparison between the two main epistemological orientations, which are predominant in a social science study, such as this one - positivism and constructivism (also referred as interpretivism) (Thomas, 2004) are summarised in the following diagram.

Epistemology	Positivism.	Constructivism.
(Theory of knowledge)		

Preferred conceptions of:

The human world:	Set of natural objects	Set of human meanings
Analytical approach:	Variable analysis	Cultural analysis
Theory of human behaviour/action:	Behaviourism	Symbolic interactionism
Relation between structure and action:	Explain actions in terms of structures	Explain structures in terms of actions
Knowledge:	General, nomothetic, universal	Ideographic, contextual
Data:	Given, found	Constructed
Method of securing data:	Data collection via observation	Data construction via interpretation
Description:	Quantitative measurements	Qualitative descriptions
Explanation:	Statistical relations	Narrative accounts
Causal emphasis:	External to internal	Internal to external
Prediction:	Based on statistical forecasts	Based on understanding of typical behaviour in typical situations

Preferred research approach:

Research strategies:	Experiment, quasi-experiment, survey	Case study, ethnography, action research
Research methods:	Self-completion questionnaire, structured interview, structured observation, psychological tests	Unstructured interview, participant observation, personal documents (diaries, letters, etc.)
Analytical method:	Multivariate statistical analysis	Hermeneutics
Methodological problems:	Internal validity, contextualization	Generalisation, replication

Figure 2. 1: Research approach Positivism versus Constructivism

Source: Compiled from (Creswell, 2014, Thomas, 2004)

As a learner in the process of constructing this study and taking the key characteristic of the constructivism approach as listed above, I am the information constructor, and, along with the interviewees, I have actively

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constructed subjective representations of this project and formed the objective reality surrounding the concept of luxury display in the airport. The objective of this study is to gather qualitative research data using broad and general questions so that the participants may construct meaning of the situation which I interpret for the research findings. Furthermore, I adopt the theoretical view of constructivism, as I recognise that opinion and perception is created from the individual participants own cultural background and experience, and I could interpret the meanings of the interview conversations, taking into consideration the individual's social context. Therefore, knowledge about this study was gained through verbal data gathered from the interviews and cases, along with photos, charts and narrative constructed from a set of luxury brand store observations taken in the field. This data was subjected to analytic induction that created a pattern of meaning for the research framework (Creswell, 2014, Gall et al., 1996 p.29).

I adopted a qualitative approach for this study, as it deploys traditional research methods for data gathering, data analysis and interpretation, in addition to the final presentation and reporting of the results of the study. Researchers in general distinguish between adopting a quantitative or a qualitative approach to research, which are highlighted in the above figure 2.1. The nature of this research takes a selection of luxury brands, both in and out of the airport, which I observed and analysed. By interviewing luxury brand designers, brand management, and airport management consultants, I can address notions of brand positioning and design, to find out how these inform the creation of a luxury space. The purpose of observing luxury brand stores and interviewing designers and consultants associated with the creation and management of luxury brand stores, is to gather data, first-hand, to make sense of tactics and concepts in the airport and the luxury brands. My aim is to review the data collected, subsequently, interpret the data. I translate the interview data into charts and images, to reveal where consistencies and differences lie in the display of luxury in and out of the airport.

Qualitative research is interpretative research, where the inquirer is typically involved in a sustained and intensive experience with participants. The intent of qualitative research is to understand a particular social situation, and is largely an investigative process where the researcher makes sense of a social phenomenon by contrasting, comparing and analysing the object of study (Yin, 2014). My research unravels themes and concepts encompassing

the airport, the idea of luxury, space, display practices, and the concept of design, by investigating luxury brand stores and talking to designers and consultants associated with the airport luxury brand store. It is appropriate to fulfil qualitative research where human behaviour and events occur, so the researcher is able to personally collect the data through observing situations and behaviour, and interviewing participants (Woodside, 2010, Creswell, 2014).

The processes which occur in this qualitative research involves deductive and inductive data analysis, where I build patterns and themes into my research framework, and I go back and forth between the themes and the data until I established adaptations to my framework – this was the inductive phase. The subsequent deductive process occurred when I looked back at the data to determine whether the evidence was substantial, or if further information was needed (Creswell, 2014). This process can be recognized as emergent, as flexibility is required in my ideas and data collection. This form of qualitative research also involves reflexivity, as I take into consideration, and reflect, on my own personal background and experiences within luxury brands, in addition to working as an academic, teaching Luxury Brand Management studies to Master students. I was considerate of how pre-existing values and ideas I had about display and specific luxury brands could affect the outcome of my data collection and the adaptation of my framework (Creswell, 2014, Yin, 2014). Additionally, within this chapter, I have acknowledged ethical issues which may have occurred during this study.

The research methods selected for this qualitative research strategy are direct observations using case studies, and interviews, using a triangulation method, which includes the gathering and analysis of secondary data compiled from the literature review. Triangulation refers to the practice of using multiple approaches and sources of data which are analysed and enhances the credibility of the research study. Moreover, triangulation aligns multiple perspectives and leads to a more comprehensive understanding of the research topic, and is associated with qualitative research methods, involving examining data from interviews and other observational sources (Salkind, 2010). I selected these specific methods as they originate out of the flow of the process of research, through the research questions, the development of the framework, the selection of case studies, and the ethical issues which are of importance (Crowther et al., 2009). The qualitative research collected data

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for this study was completed using three methods, secondary data, observations, and in-depth interviews. Adopting this triangulation approach, allows for an investigation into the key research questions of this thesis:

1. *What is distinct about the transitory airport environment for luxury brands?*
2. *How do luxury brands maintain and promote brand values in transitory environments such as the airport?*
3. *Why is the positioning of luxury brands in the airport important?*

By reviewing extant literature surrounding luxury, the airport, display, and space, I consider luxury from a contemporary perspective, the evolution of the airport, and the construction of a luxury space through display tactics. By considering existing ideas, discussing them, and highlighting gaps in current research, I build a conceptual framework which guides the empirical research in the airport and non-airport luxury brand stores. This is because ideas and notions can be filtered and grouped, to form key concepts and critical approaches. These were highlighted in Chapter 1 as: the airport as a space and place, the creation of luxury spaces through branded spaces, and the positioning of luxury in the airport. Based on this approach, interview questions and observations protocol are formed.

This triangulated approach allowed for investigation of the individual participants opinions and perceptions on the idea of luxury and display in the airport luxury brand store, that could have been difficult to obtain from a quantitative research approach (Quinlan, 2011, Sekaran and Bougie, 2013, Thomas, 2004, Yin, 2014). Creswell (2014) suggests that qualitative research methods must take into consideration boundaries for the study, collecting information through unstructured or semi-structured interviews and observations, documents, and images, and establishing a protocol for recording the information. Additionally, the data recording procedures must be considered before entering the field. My research had both an interview and an observational protocol prepared in advance, to efficiently and effectively record the data captured. These protocols and further details on the interviews and observations are discussed in the subsequent section, and are presented in the diagram below, Figure 2.2, which demonstrates how the investigation collected knowledge and data from the two empirical techniques and summarizes this part of the investigation.

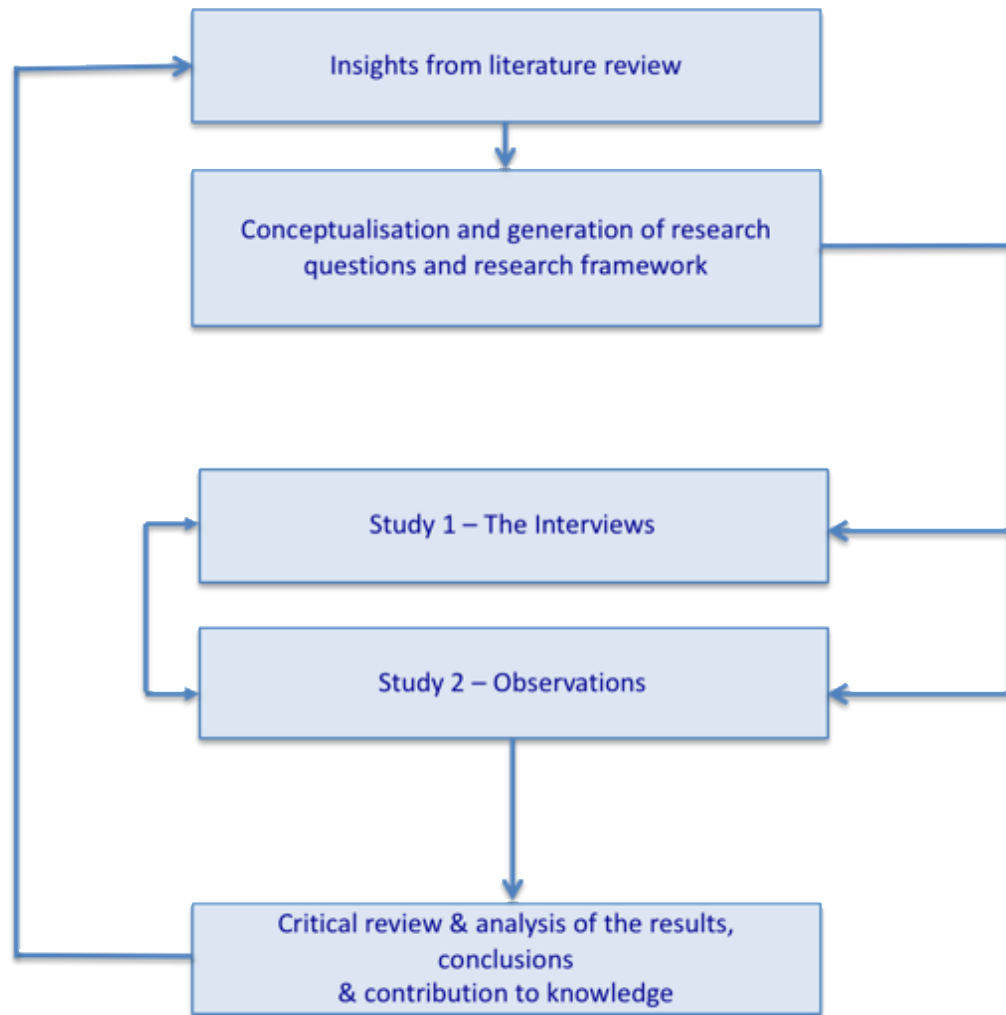


Figure 2. 2: Schematic diagram of the research design

Source: Generated from this study

The insights from the literature highlighted the key spatial themes which underpin this study are betweenness, flow, identity, place, time, and travel. The display tactics which were revealed as significant to the airport luxury brand store are advertising, architecture, brand ambassadors, interior design, store atmospherics, visual merchandising, and window display. The concepts which have been integral in the evolution of luxury in the airport today have been revealed as luxury identity, morality, psychology, and democratisation. Finally, glamour, exotic and hyperreality are the outcome of the interrelationship between the spatial concepts and display tactics to create the attractiveness of luxury, as revealed within the literature discussion.

The first part of the empirical research involved interviewing luxury brand managers, luxury retail designers, and airport management consultants.

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Robert K. Yin suggests that interviews are one of the most important sources of case study information (Yin, 2012 p.106). The significance of completing interview for this study, is that the literature review has highlighted existing studies do not consider how the space and display is used and interacts with each other to create the allure of luxury in the airport. Neither do existing studies consider the perspectives of the airport consultants and luxury brand managers, nor do they develop an understanding of how display tactics interact with spatial concepts within the airport to create the desirability of luxury. Therefore, the interviews allowed me access to first-hand information through interaction and dialogue with industry specialists, and I used this approach to critique the secondary sources. The new information gained from the interviews adds to existing literature to fill in the gaps in existing discussions and knowledge surrounding the allure of luxury through display tactics in the airport environment. To date, studies have not considered the airport as a transitory space, and how this has an impact on the necessary distinctiveness of luxury and the luxury brand store in this environment.

I identified the participants for this study according to their relevance, in addition to personal availability. I selected airport consultants, luxury brand management and luxury store designers, with the aim of gathering a wide range of data to form an understanding of the design and management strategies in the airport luxury brand store. I was familiar with some of the participants; however, most of the interviewees were new contacts I had made during the evolution of this study. Participants were very receptive to being interviewed, and during the interviews they were enthusiastic to talk and offer a variety of information. Table 2.3 offers a summary of the participants who were selected and were available for an interview.

Interviewees were asked similar questions, and interviews were semi-structured to allow the participants to become active rather than passive contributors²¹. Notes were taken and evidence collected. In some cases, it was appropriate to continue communication via email after the meetings as I had to clarify data and gain further documents or supporting images. The meetings

²¹ The approach I adopted for the interviews was a semi-structured interview, which sits between an 'open interview' where the interviewer engages in informal conversation with the participant, and a 'pre-coded interview', where the interviewer generally reads from a prepared script FISHER, C. 2010. *Researching and Writing a Dissertation: An Essential Guide for Business Students.*, Harlow, Pearson..

lasted no more than one hour each, so that the respondents felt comfortable, and the conversations did not feel rigid. According to Rubin and Rubin (2012), the stream of questions in an interview should be fluid rather than rigid, and the interviewer must follow their own line of inquiry, as reflected in the interview protocol, and also ask questions in an unbiased manner that serves the line of inquiry (Yin, 2014). The purpose of this method was to gain as much information from the participant as possible, allowing individuals to explore the conversation and not feel prohibited by the manner of the questioning, as such, more information was revealed (Yin, 2014). The participants were asked about the key design considerations as well as their opinions about display in the airport, and, more specifically, the airport luxury brand store. By adopting this approach, the interviewee was not solely a respondent but also an informant, as they provided key insights into the luxury brand stores, and revealed corroboratory and sources of evidence (Yin, 2014).

Company	Interviewee Pseudonym	Role	Association with Luxury Space
Aventus Retail	P1	Airport retail consultancy	Airport management, retail space design
Avia Solutions	P2	Aviation advisory firm	Airport space planning
Whyte & Mackay Ltd. (umbrella company)	P3	Head of Marketing: Global Travel Retail & Emerging Markets	Strategic planner and business management of travel retail luxury single malt whiskies
James Doddrell Architect Ltd.	P4	Architect firm	Retail architecture and space planning
Jo Malone London	P5	British globally known fragrance brand	Airport retail management
Rawls	P6	Retail design management	Airport retail design and space planning
RG International	P7	Retail design consultancy	Airport retail design and space planning
The Design Solution	P8	Retail architects and designers	Airport retail design and space planning

Figure 2. 3: Profile of the Interview Participants

Source: This study

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The above chart highlights the interview participants and describes their association with the luxury brand store and the luxury space within the airport. The eight interviewees were very willing to discuss various aspects of the airport space, from luxury, to management, to finance and passengers. As such, the variation in specialism across each of the participants provided me with a comprehensive view of the various issues discussed in this study. For example, interviewing luxury brand managers offers a perspective from the luxury brands, and I gain new information, first-hand, regarding how spaces are designed and how the luxury brands promote themselves to attract consumers. Talking to airport consultants offers new and unfiltered information on strategies adopted in the airport, surrounding finances, space allocation, design within the terminal building, and logistics within the airport space. Interviewing an architect gave a new an interesting insight into how spaces are designed, how buildings are interpreted, and how furniture must be positioned to produce different outcomes. All these new insights combined, provides new and unexplored detail into the creation of luxury within the airport. I have anonymised the participant names for the purpose of this study, for example, the 'P' in the code represents 'participant', followed by a number. The following section proceeds to explain the interview contents.

The interviews

The interview questions intend to answer the research questions and were initially set out in an interview protocol. The interview protocol included a pre-designed set of questions²². The overarching questions for this investigation

²² This study involves the collection and analysis of secondary data, in addition to the collection of primary data through interviews and observations as a research strategy. As a researcher I collected data and gained insight through first hand involvement with my research subjects and informants – the luxury brand stores and designers – through a set of semi-structured interviews, supported with observation of the stores. PUNCH, K. 2016. *Developing Effective Research Proposals*, London, Sage. suggests that with any research involving collecting data from people about people, must be considerate of ethical issues which may occur during the study. Researchers must protect the participants of their study, develop a rapport with them and guard against any misconduct or impropriety which may reflect on their organization CRESWELL, J. W. 2014. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, London, Sage.. Therefore, the key ethical considerations in the process of my

were based on the research questions, which have been explained in the initial stages of this thesis. The following figure presents the interview questions which were discussed during the interviews.

research are personal disclosure, authenticity, credibility of the research project (Adapted from *ibid.*).

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1. What are the key considerations in creating a luxury space in the airport?
2. How does a luxury brand store create a luxury space?
3. Which design elements significantly contribute to the creation of a luxury space?
4. How do you create a Sense of Place in the airport?
5. How does the design of the airport luxury store differ from the high street luxury store?
6. Do variations in airport layout and design affect the perceived levels of luxury?
7. Is creating a luxury space in the airport important today for the international traveler?
8. Is luxury display and the luxury space influenced by the wide range of international travelers?
9. With the increasing importance of international travel, should airport luxury brands be doing more to create a luxury space?
10. Do airport restrictions have an impact on display in the airport luxury store?

Figure 2. 4: The interview questions

Source: This study

The above interview questions provided an overall structure of conversation which could be followed, additionally, the list of questions provided prompts for me to refer to if the conversation departed from the initial line of investigation²³. The next section discussed Stage 2 in this empirical investigation, the direct observations.

²³ It was possible that my informants for the interviews could share private and personal experiences, either as a direct result of a posed question, or as part of a continued conversation associated with a current topic. As suggested by YIN, R. K. 2014. *Case Study Research: Design and Methods*, London, Sage. having access to personal data is valuable to the study, however, it also carries significant responsibility for the researcher. As an ethnographer, my primary ethical responsibility was to my informants. I was not able to provide fool proof protections and guarantees to my informants about what happens with the ethnographies that they produce, however, I took every reasonable measure possible to protect my informants. These protections began at the earliest stages of the research process when I identified the informants and completed the University ERGO (Ethics and Research Governance Online) application process.

The Observations

As a direct observer I made several site visits to luxury brands, both in the airport and in Mayfair. The stores identified for this research can be seen in the list below, Table 2.3.

The University of Southampton supports research projects within the University Ethics Policy, and seeks to formally consider research under its ERGO application process, to highlight and communicate any possible risk or harm the research carried out has on the participant, the researcher, the university or society SOUTHAMPTON, U. O. 2018. *Ethics Policy* [Online]. Available: <https://www.southampton.ac.uk/about/governance/policies/ethics.page> [Accessed July 2018]. Approval of my research through the online ERGO process ensured that I considered all ethical concerns regarding privacy and access to the information, and that the University supported me through my research. Furthermore, I considered levels of privacy regarding my informants and non-disclosure of the information they produced. For example, working for a luxury brand is a privileged and high-risk position for my informants: luxury brands are very protective about releasing company information and brand strategy, and employees are constantly under the scrutiny of management to act in an appropriate manner according to the company guidelines - this includes the release of company information

SEKARAN, U. & BOUGIE, R. 2013. *Research Methods for Business: A Skill-Building Approach*, Chichester, Wiley, YIN, R. K. 2014. *Case Study Research: Design and Methods*, London, Sage.. I made sure that it was clear to the informants that any information they revealed to me is confidential and used only for the benefit of this study, additionally, the participants names have been anonymised, for example, P1, P2, etc. Additionally, I informed the participants that if any information used for the study would prejudice the commercial or intellectual property rights of the organisation, the thesis can be placed on an embargo for up to three years before being accessible to the public. Once available the thesis can be viewed on specific academic platforms. In addition, I considered the environment for the interviews, ensuring the suggested locations were appropriate for the informant – safe, easy to access, and acceptable according to the firm.

		Observation		Store Mapping	
		Heathrow T5	Mayfair	Heathrow T5	Mayfair
The Luxury Brands	Luxury Category				
Dior	Women’s clothing & accessories	✓	✓	✓	✓
Dunhill	Men’s clothing	✓	✓	✓	✓
Fortnum & Mason	Food	✓	✓	✓	✓
Jo Malone (Pilot Study)	Fragrance	✓	✓	✓	✓
Mulberry	Leather goods	✓	✓	✓	✓
Paul Smith	Men’s clothing	✓	✓	✓	✓
Smythson	Stationery	✓	✓	✓	✓
Watches of Switzerland	Watches	✓	✓	✓	✓

Figure 2. 5: The Case Study Luxury Brand Store Observations Overview

Source: This Study

The chosen luxury brand stores presented above were located both in London’s Heathrow Terminal 5 airside, and on the high street in Mayfair, the luxury shopping district of London. I selected Heathrow Terminal 5 due to its global luxury identity, the global airport ranking based on passenger volume²⁴, in addition to the wide selection of luxury brand stores within the terminal building. I selected Mayfair as the second location for luxury brand store visits due to its global reputation as an affluent area, its association with the distribution and consumption of luxury, subsequently, and significantly, it is home to several well-known global luxury brands (see footnote 44). The

²⁴ (Heathrow is ranked 7th busiest global airport, with Terminal 5 accounting for 45% of its total passengers INTERNATIONAL, A. C. 2020. World Air Traffic Rankings. London: Airports Council International.)

following image demonstrates the large brickwork, fancy curved walls, large windows and high ceilings, and statue placement, which displayed wealth and high society at the time.



Figure 2. 6: The Quadrant, Regent Street, before the removal of the colonnade

Source: ©British History Online (Rowan, 2017)

The above image demonstrates the grandeur and opulence of the Regent buildings in Mayfair, which still exist today. Because it was only the elite and wealthy who were able to shop and dine in this district of London, in stores such as Hamley's, Liberty's and Café Royal, the associations with a high social stratum have continued over the centuries. This suggests visitors to the area consider the space a location of heritage and refinement. Luxury has been established here for centuries, therefore there is an expectation of luxury. This highlights the significance of carrying out fieldwork within this luxury district.

By visiting the same luxury brand store, in and away from the airport, I was able to gain a greater insight into whether display is altered and affected in the construct of the airport luxury brand store by comparing a set of display features and theoretical factors. Furthermore, the selected luxury brands for both the interviews and the observations cover a variety of airport store types, ranging from free standing stores, shop-in-shop, and free-standing counters, all of which have been discussed in Chapter 2. Using the data collected from

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these visits, in addition to the key findings from the critical discussions on luxury, I was able to build a profile based on the analysis of the raw data, leading to the adaptation of the research framework. Using the framework variables for both the airport and the high street luxury brand store observation methods, enabled me to make direct comparisons to analyse whether display affects the outcome of the creation of luxury in the store. Prior to the luxury brand store visits, I created a chart with the variables plotted. This way I could efficiently tick and make notes in the boxes, subsequently, I could analyse the data and compare the stores when translating all the data. The variables within the chart reflected data extracted from the literature review and results compiled from the Pilot Study. The Observations Protocol chart, located in the Appendix, is the chart I used for the collection of raw data in the field, whilst located at the luxury brand stores in Heathrow Terminal 5 and in Mayfair.

The observation protocol form located in the Appendix, created a structured method for me to refer to when spending time in the luxury brand stores. The variables within the table have been selected according to the findings within the literature review, and which are explained earlier within this thesis. Furthermore, so that I could remember whether the luxury brand store observed was in Heathrow Airport or in Mayfair, I circled the 'Airport / Non-airport' option at the top of the form when I arrived at the store. The form proved an efficient method for noting down the key characteristics which had emerged from the secondary research. I was able to observe the stores and highlight which display elements were visible within the stores. Furthermore, the 'comments' box provided a sufficient space to add narrative for elements which were unexpected, and which could significantly add to the depth of data and validity of my research. Having a protocol form generated clear and organised data collection and subsequent analysis²⁵.

²⁵ To record findings from the observations of the luxury brand stores and support the information provided in the interviews, images have been used in this study. For copyright purposes, images are 'Artistic works', and subject to the terms governing this type of work. This includes single images, or those within books, journals or on websites BURTON, N., BRUNDRETT, M. & JONES, M. 2008. *Doing your Education Research Project*, Los Angeles, Sage.. Additionally, the use of images coincides with the Harvard Referencing standard used for

I adopted a two-stage interpretation process during the observations, whereby participants make sense of their world, and as the researcher, I assimilated their sense-making (Smith, 2008, p. 53) The first stage is the discovery of the essence and interpretation of phenomena, and the second stage involves verifying whether the interpretation of events is what it seems (Smith, 2008). According to Bryman (2016), different methods can be used to collect data on the same aspect, since seeing things from a different perspective and the opportunity to corroborate findings can enhance the validity of the research. For example, I intended to adopt key findings from the discussions on the literature to shape how I approached the luxury brand store interviews. These new observations findings would then support or reject the secondary findings and highlight new and unexplored outcomes.

For this 'two-stage interpretation process' I adopted a case study approach which allows me to collect first hand data. Maxwell (2013) defines a case study design as a general approach to studying a research topic. According to Yin (2003), a case study is an empirical inquiry that uses diverse sources of evidence to investigate a contemporary phenomenon within its real-life context. Therefore, comparative studies provide a researcher with the benefit of collecting rich and deep information about the subject under study.

By adopting a case study approach, I aim to discover differences or similarities between the airport and non-airport luxury brand stores. My intention is to highlight the key differences, to form an understanding of whether the display tactics adopted by the luxury brand stores vary. Being able to recognise whether the display tactics between the airport and non-airport luxury brand stores differ, reveals how the transitory airport environment diverges from the high street. Subsequently, these discrepancies highlight the display tactics required to lure airport passengers into the luxury brand stores. Ultimately, these observations, combined with the interview results, will offer insight into the variations in display tactics between the airport luxury brand store and the non-airport luxury brand store, which forms an understanding of why the transitory environment is important for the luxury brand stores, and how the specific display tactics interrelate with

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spatial concepts to create the allure of the airport luxury brand store. These themes form the research questions which drive the motivations of this thesis.

The data analysis methods I adopted for this study intends to uncover the data collected from the interviews and observations. The process aimed be fluid, as some of the collected information and data was able to be written up whilst other interviews and observations were taking place (Creswell, 2014). Following the work of Guest, MacQueen, & Namey 2012, the interviews aim to identify key themes that will inform and support definitions and practices of luxury in the airport luxury brand store. The data collected was winnowed, and formed the creation of a qualitative codebook (Creswell, 2014). The codebook consists of codes which were selected from key themes which emerged from the discussions on the literature. For example, from the discussions on the literature, I highlighted the display tactics adopted by luxury brands are advertising, architecture, atmospherics, brand ambassadors, interior design, visual merchandising, and window display. I also selected betweenness, flow, identity, place, time, and travel as the key spatial themes which are associated with the creation of a luxury space. Therefore, these themes formed the basis of the codebook.

Thematic analysis was used to build a complex picture of the practices of airport luxury brands concerning the allure of luxury in the airport. The procedures for performing the thematic analysis follow guidance by Spiggle (1994) and Braun and Clarke (2006). The idea of using thematic analysis for this thesis, is to construct a framework of the central themes and subthemes, based on the interview participants and the observation findings and their reported actions (Braun and Clarke, 2006). As the aims of this thesis is to investigate how spatial concepts interrelate with display practices to create the allure of the airport luxury brand stores, through thematic analysis, I propose to develop a more fluid understanding of the meaning of luxury in the airport, to reveal how display tactics utilised by the luxury brands seduce airport passengers into the airport luxury brand stores. I do this by highlighting the key themes which transpire from the secondary data, in addition to new and undiscovered themes emerging from the interview and observations. Using these themes, the original data collected from this investigation aims to support a re-conceptualisation of the display within the airport luxury brand store, by interrelating design practices with spatial concepts.

Next, analysis of the data collected went through an initial phase of basic filtering. It was then analysed using the key themes, advertising, architecture, atmospherics, brand ambassadors, interior design, visual merchandising, and window display, betweenness, flow, identity, place, time, and travel. Creswell (2014) further suggests that data analysis in qualitative research follows the following process, which subsequently I adopted for this study. These themes were addressed in the following ways to validate and challenge the literature that defines luxury: raw data collection; organizing and preparing the data for analysis; coding the data; selecting key themes and descriptions from the data; interrelating the key themes; interpreting the key themes. Following the coding and analysis of the raw data, the identified themes were integrated into the framework. The pilot study played a key role in winnowing the literature review data and selecting themes from the initial pilot interview. For example, the themes which were adopted for the initial observations protocol proved too cumbersome and complicated when I was out in the field observing the stores, so I went back to the literature discussions, reviewed the significance of the themes, and used the pilot study to understand how relevant the themes were to the data collection.

Finally, I developed the final themes and connected the themes. The charts and observational fieldwork notes were analyzed and compared to the key findings from the literature, which allowed an understanding of the concepts related to the airport, design and space, and set aside any preconceptions I previously had (Spiggle, 1994). Overall, this process helped to construct the final themes relating to the airport, display practices and the meanings and creation of the allure of luxury. The conceptual framework formed from this study reveals how luxury display within the airport luxury brand store influences the lure of luxury in the airport, how this is constructed and articulated, and ultimately, the significance of luxury in the airport today. These findings will allow me to present recommendations for the future of luxury brands in the airport.

I drew my interpretations to make sense of the notes and the observation data, but at the same time I continuously checked my own sense-making against what the participants said. Such an iterative process (Spiggle, 1994) of going back and forth across the participants' words enabled larger patterns of thematic relationships to emerge (Braun, 2006). I wanted to capture the key ideas common to the interview participants and the luxury

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brand store observations. Overall, the themes created a synthesis for the study, which were modified by continuous analysis (Ritchie, 2003). For example, after each interview, I transcribed the data and drew out the emerging key themes. Following each luxury brand store observation, I selected the common display themes appearing. I then positioned these against the conceptual framework which was drawn up from the literature discussion findings, and I was able to understand where the theory was underpinning the practice, and where new unexplored concepts were emerging.

By doing this research, I wanted to reveal aspects of the articulation of luxury in the airport that previous studies had failed to achieve. For example, previous studies in the airport have focussed on passenger behaviours (Gupta), traveller experience (Wattanacharoensil et al., 2017), and spending patterns (Ünder and atalık, 2020). However, previous studies have not yet considered how the display of luxury in the airport is articulated and how these appeal to airport passengers. My original ideas, before undertaking this study, centred on levels of luxuriousness, and the importance of conveying a consistent message through brand identity. Having gained first-hand knowledge through interviews and observations, I realised there is much more to the expression of luxury than just this. For example, conveying an essence of nature and sustainability is important, in addition to a holistic atmospheric experience. These results are discussed within Chapter 6, and reveal how this research is innovative.

Validity and reliability

The above process naturally develops validity in the findings throughout this research, however, it is protocol to discuss qualitative validity and qualitative reliability, which supports my intention to check the research findings for accuracy by employing certain procedures, additionally highlighting that my approach is consistent with the university's ethics protocols (Gibbs, 2007). Creswell (2014) suggests validity is one of the strengths of qualitative research and is a combination of understanding of accuracy amongst the researcher, the participant, and the reader. The key themes considered in validity are: trustworthiness, authenticity and credibility (Creswell, 2014). To address the key themes in this research, as suggested by Creswell (2014),

and to create an assurance of validity in my research, I adopted the following validity strategy:

1. Triangulating the different data sources of information, converging the different sources of data across the pilot study, the interviews, the observations, and the literature review. The combination of sources of data and cross referencing them contributed to the validity of the study.
2. Results checking, confirming participants are happy with my findings and agree with the outcome.
3. Rich description is used to describe the findings, which offer a realistic and detailed account of the setting.
4. Bias is discussed, to explain to the reader how fair, open and honest I am as a researcher in this study. I also requested honesty in their responses, so they were not offering narrow information only on what I wanted to hear.
5. Time is spent in the field, to develop an in-depth understanding of the phenomenon under investigation.
6. Peer reviewing, so that I can receive fair and unbiased feedback on the process and findings of my study.
7. External auditor can be used to review my entire project to provide an objective assessment on the research process I adopted and the conclusions to my study.

Furthermore, when checking for reliability, Yin (2014) suggests that qualitative researchers need to document the procedures of their case studies. In addition, Gibbs (2007) suggests checking transcripts to make sure no mistakes are made; secure coding and making sure that codes do not get misinterpreted along the data collection; and cross check codes and comparing results. My decision to take extensive notes which formed the transcripts of each interview, rather than recording the voice interviews was to gain permissions to proceed with gaining data from the participants. The luxury brand and the airport consultants expressed concern over their voices being recorded, due to security and data sensitivity. However, I ensured that I included validity and reliability procedures by adopting the above practices for my research.

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The Case Studies

This research uses non-probability sampling techniques in the selection of interview participants, since the whole population does not have an equal opportunity of being selected, as opposed to probability sampling (Taherdoost, 2016). Previous studies on luxury brands have focused on management strategies (Chevalier and Mazzalovo, 2012, Kapferer, 2012), and have failed to include theoretical concepts on how luxury within the store is created. The selection of luxury brand stores therefore should include a variety of brands across different categories, so that variations in the mode of display may be highlighted. In addition, so that comparisons are made between airport and non-airport stores, the luxury brands chosen must be present in both the airport and on the high street. The following section discusses the significance of choosing London Heathrow Terminal 5 and Mayfair London as the setting for the luxury brand store case studies.

My decision to locate the fieldwork at Heathrow Terminal 5 was based on these factors. London Heathrow Terminal 5 is the largest airport terminal at Heathrow Airport, the main airport serving London, and the largest in the UK (based on passenger volume and flights it serves). BAA opened Heathrow's fifth terminal on 27 March 2008, after six years of construction at a cost of 4.3 billion pounds, and it is currently the largest free-standing structure in the United Kingdom. Terminal 5 is currently used exclusively as one of the three global hubs of International Airlines Group²⁶, served by British Airways and Iberia. This positions Heathrow Terminal 5 as a luxury space because of the limited airlines that serve from it, giving it a sense of exclusivity²⁷.

Furthermore, the terminal was designed to handle 35 million passengers a year, who had been promised a calmer, smoother, simpler airport experience (Ellman, 2008, Heathrow, 2015). The building's architects were from the Richard Rogers Partnership and production design was completed by aviation architects Pascal & Watson. The engineers for the structure were Arup and

²⁶ **International Consolidated Airlines Group S.A.**, is a multinational holding company formed in 2011 after a merger between British Airways and Iberia (NEWS, B. 8 April 2010. British Airways and Iberia Sign Merger Agreement. *In*: NEWS, B. (ed.).)

²⁷ Prior to 2012, the terminal was used solely by British Airways ELLMAN, L. 2008. *The Opening of Heathrow Terminal 5 : Twelfth Report of Session 2007-08*, London, The Stationery Office.

Mott MacDonald. The building took almost 20 years from conception to completion, including the longest public inquiry in British history (Davies et al., 2009, Ellman, 2008).

Heathrow Terminal 5 has an association with global passengers and luxury brands. The terminal was originally built to house the major luxury brands, acting as a window to the world and a promotional tool for luxury, based on the vast number of foreign travellers passing through the terminal building, resulting in retail being the main revenue driver for the airport (Centre, 2019). For example, in 2015, Terminal 5 handled 33.1 million passengers on 215,716 flights, 44.6% of the airport's passengers on 46.6% of its flights with an average of 153 passengers per flight (Heathrow, 2015). It was the busiest terminal at the airport, measured both by passenger numbers and flight movements.

The following image illustrates the changes to retail in Heathrow airport over the years. For example, Heathrow in its early days when it was known as London Airport. The image demonstrates which brands were available in the retail space, and how they were displayed in small glass showcases, and grouped together as a limited offering. The image supports the previous discussions surrounding advancements in air travel, the change in attitudes towards retail and luxury in the airport, and they contribute to the development of an understanding of how and why luxury brands are commonplace in the international airport today. The display cases shown are museum style display cases, like the concepts discussed earlier in this thesis. For example, the display cases within the airport shown in the 1961 image, demonstrate the notion of glamour through the liminal zone, where there is a clear demarcation line between the luxury display cases and the main terminal walkway. The interior of the luxury goods area stands out due to the contrasting surrounding environment, like a juxtaposition of environments (Waterfield, 1996). Additionally, the display cases are spaced out and sparse, which highlights the products are sacred and special because they are positioned in isolation, with distance between them. There is also a physical distance or glass, between the luxury exhibits and visitors to minimize touching, contamination, and damage, offering a perception of special and important. This means that the objects within the display cases are desirable because they are untouchable and considered expensive.



Figure 2. 7: The Original Duty Free in Heathrow Airport 1961, selling items by Chanel, Wedgwood, and Pringle of Scotland.

Source: (Harris, 2016)

The above image shows the display like cabinets within the airport terminal. The glass cabinets house the luxury goods, such as Pringle, Wedgwood, and Chanel. The display cases form a marked liminal zone, where passengers are required to cross over the threshold if they want to enter the zone of luxury. The layout of the showcases is orderly, minimal, and are all the same. The plaques above the display cabinets show the luxury brand logo and is printed according to the luxury brand identity. What does this signify? The style of the showcases and the specific layout, represents the style of museology, where the luxury goods are untouchable, special, unique, and desirable, as I established earlier. The store set up has the essence of a department store, where a salesperson is needed to access the goods. This image not only demonstrates how much luxury in Heathrow has developed but informs us how today passengers still have expectations of a luxury space with special goods on display. Because Heathrow Airport was the first international

airport to develop the offering of luxury goods, this highlights the significance of the evolution and development of airport luxury as a case study today.

One of the main issues arising from and within this study, is the articulation of the democratisation of luxury and how this is managed by brands within this increasingly democratized and expectant of luxury space. According to Janisch (2018) the key to a luxury store is the street it is located in. The luxury streets in the UK continue to retain their prestige and allure, with Bond Street, Sloane Street Knightsbridge and Covent Garden important in the development and growth of a brand (Janisch, 2018). Representation through a store in one or more of these locations reflects the brand's status. The competition for these locations means that rents are relatively immune to the vagaries of economic cycles. Streets that are recognized for their luxury tenants are unlikely to decrease in importance in the short to medium term.

Additional challenges could have presented themselves during the empirical research stage of this study, such as the movement of luxury brand employees. The management and designers within luxury brands progress and move from one brand to another, which creates issues around consistency and availability for the interviews. I was able to build relationships with contacts within the companies. However, due to the high turnover of staff within senior positions in the luxury sector, these contacts often disappear to competitor brands, which presents issues of creating new contacts within the company, and consistency in themes which have gained momentum during the research.

Regarding the observation method, I gained authorisation from the luxury brands to enter the stores for observations, additionally I was able to gain access to the exterior of the store – either in the airport or on the high street. Gaining access was achieved through communication with the luxury brands, in addition to Heathrow Terminal 5 airport management. The pilot study highlights areas of difficulty regarding access, and my final study reflects changes in research techniques based on my initial experience and findings (Bryman, 2016, Creswell, 2014, Saunders et al., 2016). The following figure summarizes the possible ethical considerations for my study.

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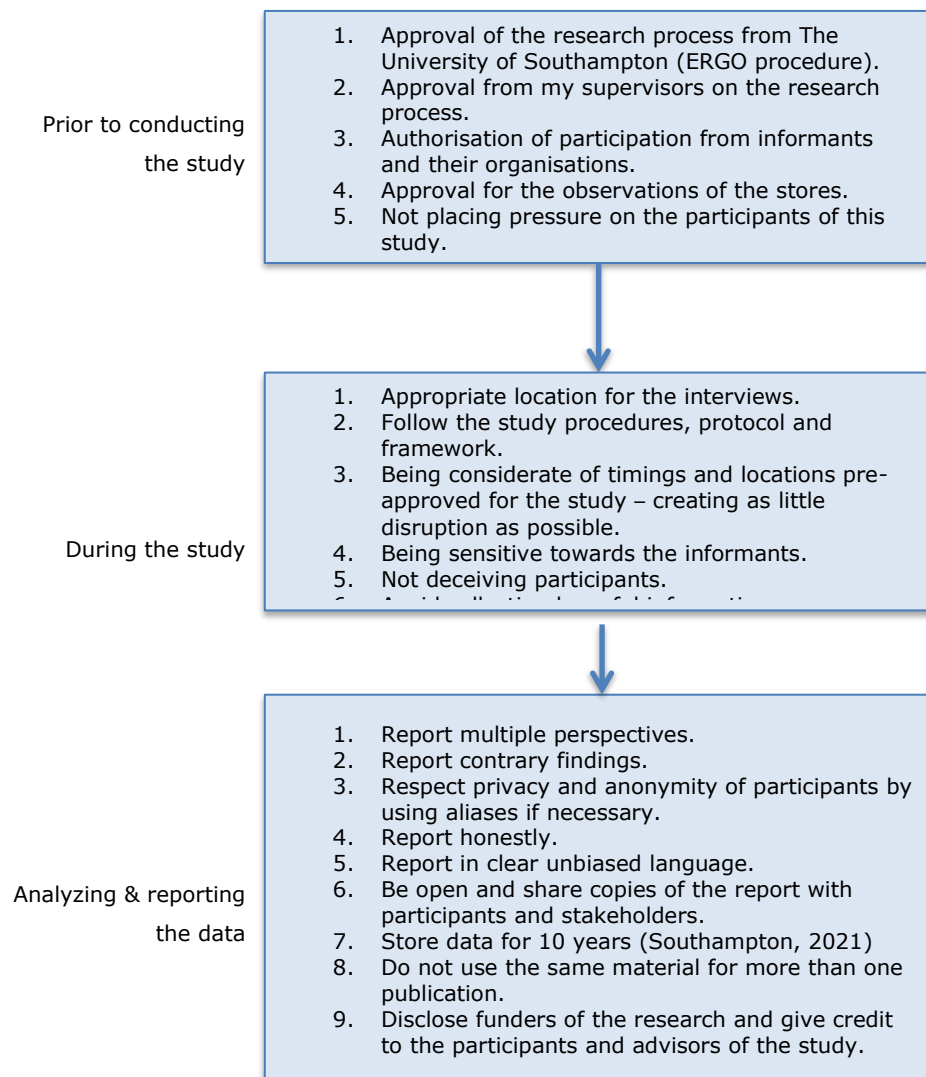


Figure 2. 8: Ethical Considerations for this Study

Source: Compiled from APA (2010), Creswell (2013), Salmons (2010)

Therefore, during the interview and the observation research methods, my intentions were to be clear, honest, and open with my informants and the University, to gain high quality, non-biased and honest data to use for this study.

Limitations of this Study

The limitations of this study present the shortcomings of the research. The initial limitation in this study was the sample size of the empirical research. For example, finding willing participants for the interviews presented difficulties, such as availability of people's time, airport and luxury brand designers and consultants offering information which may be deemed confidential to their own business, in addition to being able to publish the interview findings in the final thesis document. Connecting with participants and encouraging conversation during the interviews also comes with challenges and restrictions, where participants cannot commit to a date and time, or they need to cancel close to the appointment. Encouraging conversation and gaining answers to the interview questions can also present limitations in a study such as this one. Continuing communication after the interviews was sometimes difficult due to limited time and availability of the interview participants.

A second limitation to this study was access to the luxury brands. A major limiting factor is getting into the airport: the airport space, as revealed in the literature review of this thesis, has a series of security structures in place which prevents non-ticket passengers entering the airside part of the terminal building. The way I got around this was by asking the luxury brands for access into the stores when I was due to be in the airport for my own travels. Accessing the non-airport luxury brand stores also presented challenges, for example, getting hold of the store managers to gain authorisation to carry out store observations.

A further limitation to this study was the timespan over which the study has been completed. The economy is ever changing, and retail within the airport has grown and fallen during the timescale of this study. A further consideration in the limitations to this study is the researcher's time. During the time I completed this study I was very fortunate to have two little boys, which meant that during maternity break from my studies, the economy changed and there were several developments within the realm of global luxury brands and aviation. A further consequence of taking time out from my studies meant that the project incurred two nine-month delays, therefore, to complete this thesis took longer than my initial projections and interrupted the flow of the study. The COVID-19 global pandemic arrived as I was writing up

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this thesis, so further empirical investigations was not possible, with the shutting down of retail services and airports.

Finally, I have completed this study as a part-time PhD student, which presents specific challenges, such as consistent disruption to the flow in my research, therefore, the overall study takes longer to achieve.

Chapter 3: Pilot Study

The first stage of the empirical research in this study involved a pilot study. I conducted the pilot study for this research as I wanted to gain feedback on the methods and processes, I initially proposed in this thesis methodology. The pilot study aimed to influence the quality of the techniques and methods used for this study, before proceeding to the next stage of refining the research methods and the collection of the main study data. Therefore, the pilot study was a crucial step in my investigation because it helped in detecting limitations in the research design and methods. According to Cooper and Schindler (2011), a pilot study is conducted to detect weaknesses in design and instrumentation and to provide proxy data for selection of a probability sample. The results of the pilot study were subsequently used to check the methods chosen, in addition, to practice the procedures and techniques for conducting the final interviews and observations. Furthermore, I used the pilot study to check the process, the content and the approximate time needed to conduct the interviews and undertake the observations, which helped refine and facilitate the main study research planning. The whole investigation, including the pilot study is presented in the following framework.

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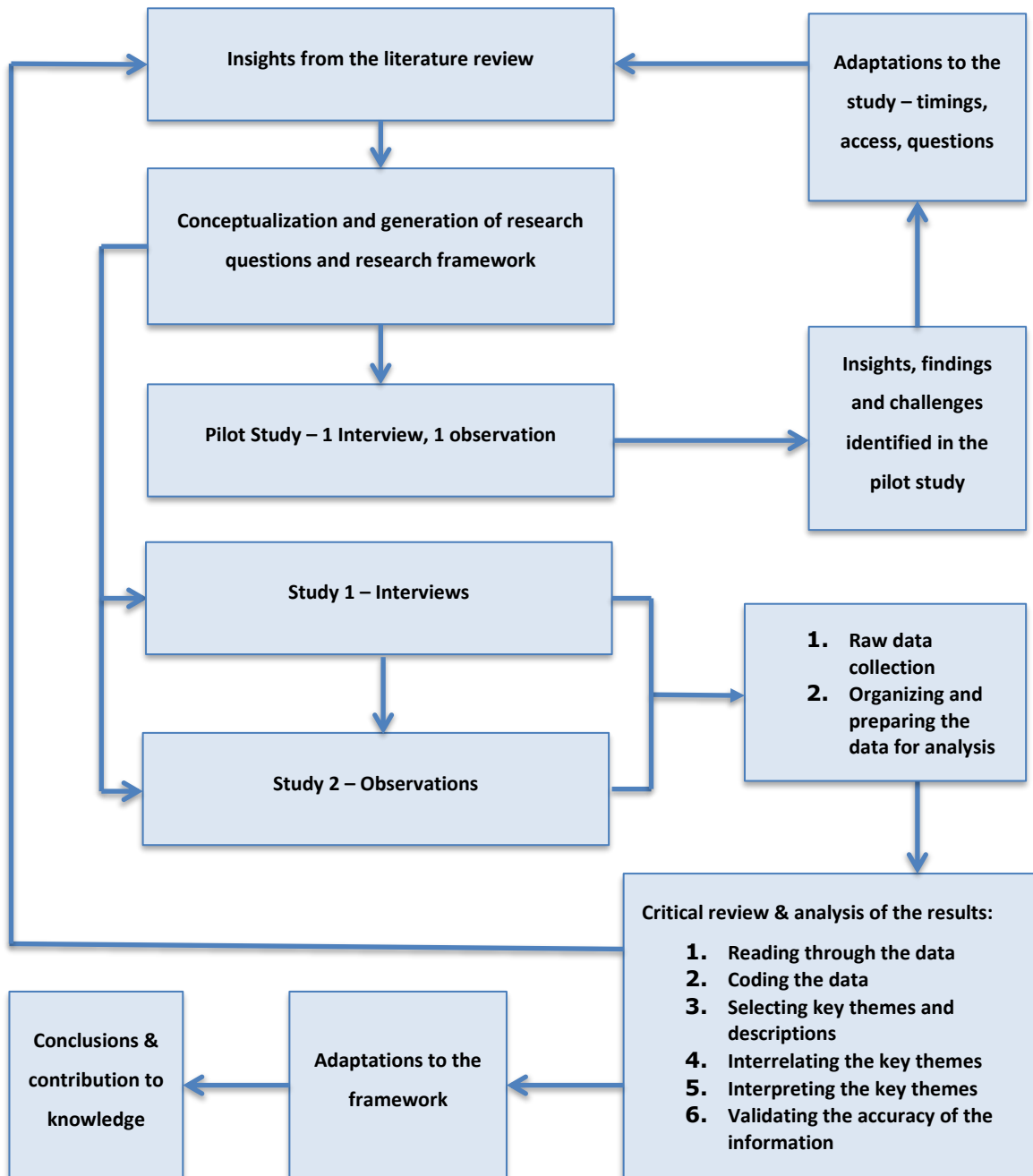


Figure 3. 1: The Research Framework for the Whole Study, including the Pilot Study

Source: this study

As presented above, the pilot study was conducted along the following stages:

1. One airport luxury brand store was selected for observation.
2. The Mayfair flagship store of the same luxury brand was selected for observation.
3. Authorization was obtained from the luxury brand head office for the observations.
4. The luxury brand manager was identified for interviewing.

5. The framework variables were used to make notes on display in the airport and non-airport luxury brand store and for the interview.
6. The data from the interviews and the observations were considered against the framework.
7. Relevance and importance of the measures were scaled in the framework model.
8. The framework, project timings, interview questions and observation methods were analyzed and adapted after this stage.

Following the pilot study, I was able to proceed with adaptations to the research framework, the research questions, thesis objectives, interview questions, interview timings, and observation criteria, based on the successes and challenges the pilot study presented. I gained more insight and knowledge into timings and organisation of the interviews, length of time needed to observe the stores, and methods required to analyse the findings so that I could develop the research framework into a reliable and substantiated model. The luxury brand identified for the pilot study was Jo Malone London. I selected this luxury brand because I was familiar with the brand, having worked within the company for several years as Global Head of Visual Merchandising, therefore, I had a good understanding of what the stores looked like, which would help initiate my ideas around what the different display elements. Additionally, I had existing contacts with head office staff to gain access to interviews and the store observations. It is important to note, that even though I had a good insight into the luxury brand Jo Malone, I had never previously delved deeper into an understanding of the meaning of the luxury display tactics adopted by the brand, therefore the approach I was adopting for this study was new and unexplored. The research methods selected for the pilot study reflect the main methodology in this investigation, therefore I proceeded with a luxury brand store direct observation technique and selected one candidate for the interview. The methodology developed from Creswell's discussion of research methods, consists of research questions, the development of the research framework, ethical issues which have been highlighted as important, consideration of boundaries for the study, information collected through semi-structured interviews and direct store observations, and a protocol for recording the information in the pilot study (Creswell, 2014). The themes selected for the pilot study interviews and direct

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observations aim to maximise efficiency during the data collection phase, however, as the process in this research is a flow of inductive and deductive processes, it was necessary to go back to the themes, refine and adapt following this stage in the study. For example, the observations protocol below, shows the initial themes I deemed necessary to carry out the empirical work. However, during the observations process, I realised the themes were too complicated, did not fit to the reality of the luxury store itself, and so I adapted and refined the themes after reviewing the data I gained. The pilot study followed the initial phases of the literature review and the generation of the research questions and framework, which preceded the findings and challenges identified in the pilot study, which subsequently influenced the adaptations to this study. The following section discusses this phase of the research.

The Observations

The Jo Malone flagship store is located on Regent Street London, and the head office is in central London, United Kingdom. The observations for the pilot study took place at the Flagship store, 101 Regent Street, and the interview took place with the Jo Malone Head of Visual Merchandising P5 (2018), at 2 Fitzroy, London, which is the Estee Lauder global head office. Jo Malone was chosen as the Pilot Study luxury brand due to the availability of the brand manager, the significance of the new flagship store on Regent Street in Mayfair London, which has the reputation of being the luxury shopping district for London (this was previously on Sloane Street), and the new concept space they have created in Heathrow Terminal 5. The two stores, airport, and non-airport, have the same brand vision and goals, and therefore, as a researcher I can compare like for like. The vision of the Jo Malone brand is to 'connect with the consumer through simple scents and interesting ingredients, delivered through an elegant and memorable experience instore and online' (Malone, 2020). The brand strategy is taken into consideration using the observation protocol and in the structure of the interview questions. Additionally, an observation protocol table was created prior to the luxury store visits, so that notes could be written down efficiently and themes emerging from the literature review considered, as shown below.

Design Concept	Consideration	Description
Atmospherics	Visual	
	Aural	
	Tactile	
	Olfactory	
	Taste	
Architecture	Order	
	Eurythmy	
	Symmetry	
	Proprietary	
	Economy	
Product & Packaging	Aesthetics	
	Performance	
	Individuality	
	Timelessness	
Space	Place	
	Time	
	Flow	
	Travel	
	Betweenness	
	Locality	
	Identity	
Interior Design	Boutique	
	Walk through	
	Counter	
Visual Merchandising	Product placing	
	Pricing	
	Decoration	
	Furniture	
	Lighting	
	Iconography	
Window Display	Single layered	
	Double layered	
	Multi layered	

Table 3. 1: The Observations Protocol for the Pilot Study

Source: The Literature Review, this study

The above Observations Protocol was compiled prior to the pilot study, based on themes extracted from the literature review, and therefore key learning from this research stage led to refinements and revisions of the

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protocol which was then used for the main study. Therefore, the pilot study observations protocol, above, is significantly different to the final observations protocol presented later in this thesis. Furthermore, I took photographs whilst taking the observations of both stores, and a selection of these is presented below. The first block of photographs represents the different Jo Malone counters and displays within Heathrow Terminal 5. The top left image is the Jo Malone open fronted store, the top right image is the pop-up display within the main passenger walkway on the ground floor within Heathrow Terminal 5, as is the bottom left image. The bottom right image shows the free-standing display, located within the Duty-Free store within the terminal.



Figure 3. 2: Pilot Study Observation images of the Jo Malone store, Heathrow Terminal 5

Source: Field trip, taken with permission (Pinder, 2018)

The image of the Jo Malone store reveals the open front nature of the store architecture, the back wall bookshelf displays, the middle fragrance tester table unit, and the cash desk surrounded by customers. The store's demarcation line is where the overhead curved plinth displays the brand logo, in addition to the lighting of the store, which is brighter than the main terminal walkway, and is positioned towards specific branded displays. As a viewer of

this image, what we gain from this detail, is that it looks busy, there is a hustle and bustle of passengers in and out of the store, and it is easy to cross over the luxury brand threshold line from the main walkway into the luxury brand store. Therefore, it is tricky to see who a regular passenger is, and who is a consumer of the Jo Malone brand. However, it is clear to see that the brand itself is Jo Malone, because of the large logo overhead on the curved plinth, and the special lighting highlighting specific displays within the store. The products and packaging displayed on the back walls also highlight this is the Jo Malone brand, because they all have the Jo Malone logos and cream and black colouring. In essence, this brand is easy to access. It is democratised luxury, because there is no wall or doors blocking the entry of passengers into the store. It is easy to pick up and try the product because of the position of the fragrance testing table in the centre of the store, therefore, regular airport passengers can enter the store, and not only metaphorically, but also literally, have a sniff of luxury.

The pop-up display images, top right and bottom left, exhibit large, oversized Jo Malone boxes, standing upright, lying flat, and tipped at an angle, with the iconic black ribbon wrapped around them and tied with bows. There is a fragrance testing table, with passengers trying the products, there is a lightbox with an image illuminated, and there is a large black and white sticker on the floor creating a clear footprint for the branded space. The image looks chaotic. The positioning of the oversized boxes looks like they have tumbled over, and the items displayed are closely packed together. What stands out is the lack of lighting positioned over specific products or displays to highlight the specialness of the brand, therefore it seems less luxury.

The display cabinet exhibited in the bottom right image, shows different coloured glass fragrance bottles lined up in a wooden display cabinet, which has glass on all sides. There are glass fragrance bottles sitting on top of the unit. This display is positioned on the very front corner of the Duty-Free open fronted store. This display cabinet indicates that the luxury brand is accessible away from the Jo Malone store itself and is positioned in a high foot flow area on the way to the departure gates, and within an existing Duty-Free store. This means the brand want to attract a wide audience, and attract the attention of regular airport passengers, as well as customers within the Duty-Free store, who may not be luxury consumers. However, the display cabinet

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looks out of place and lonely. It is not accompanied by a uniformed member of staff, or the iconic branded packaging with ribbons and bows.

Taking the above images into consideration, despite the irregular layout of the display elements within the pop-up and Duty-Free site, Jo Malone in this setting is democratised because it is available and accessible; it is located at three different points within the airport and is not limited by entering the space through opening doors, or access limited through architectural elements such as windows and walls. Additionally, taking the works of Debord into consideration, passengers will see this luxury brand as desirable, because luxury display is viewed as a representation of culture, which dictates the perception of luxury (Debord, 1967). Additionally, as I discussed earlier in this thesis, Bourdieu's theory on cultural capital (Bourdieu, 1985) is applied to help form an understanding of how the production of luxury through display tactics, appeals to values of taste, which, fundamentally, drives the allure of luxury brands in the airport.

Therefore, because the airport setting is transitory, which is characteristic of a continual flow of people and processes, the Jo Malone luxury brand offers a notion of accessibility. However, the luxury brand has lost a sense of exclusivity, which, as I explained within the introduction of this thesis, is the dilemma of luxury brands today: *How to approach the issue of exclusivity when luxury brands stores are positioned in the airport?* To understand this in context, and to compare the luxury brand store to a non-transitory space, the following images represent the Jo Malone brand on Regent Street in London's luxury district of Mayfair.



Figure 3. 3: Observation images of the Jo Malone store, Regent Street Store

Source: Field trip, taken with permission (Pinder, 2018)

The above images represent the flagship Jo Malone store. The images show how the store is located within an old Regent style building because of the style of the brickwork, it has large windows at the front of the store, a large single window on the left side of the store and has the Jo Malone logo engraved in the brickwork above the front of the store. Inside the store, there is a large central fragrance testing table, and back wall bookshelf display cabinets showcasing the products. At the back of these bookcases is printed images, which are illuminated with back and down lights. There is a black chandelier in the centre of the store. A large concrete plant box is in the window and contains different looking and sized green plants. In the window display itself, there is a hanging cardboard graphic with a female model holding a Jo Malone fragrance bottle, and there are flower displays draping down the window, falling like rain drops, all in the same colours as the hanging image in the window. There are two yellow display plinths positioned to the left and right in the window, with fragrance bottles positioned on the top of each. The display items within the Regent Street Jo Malone store are like those in the Heathrow Terminal 5 store, they look the same.

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These images signify there is consistency between the airport and the non-airport Jo Malone store, which means as a consumer, we recognise the brand wherever it is located. The key difference with the Regent Street Jo Malone store, is it has walls, windows, and doors, and therefore has closed front architecture, accessible by opening the door and walking into the physical luxury space. Once inside the store, it is easy to walk around and try the products, because the layout is clearly organised, and the elements within the store are sparse, another indication of luxury (see discussions regarding museology). As a consumer we consider this store luxury because it has artistic elements, such as the images and the window display, which offer a sense of desirability, because luxury display is viewed as a representation of culture. Furthermore, the production of luxury through display tactics, appeals to values of taste, which, drives the allure of consumers into the Jo Malone luxury brand store. However, what we do not gain from these images is a notion of accessibility. The location of the Jo Malone store on Regent Street means that consumer of the brand will purposely need to travel to Regent Street, walk down the street and look for the brand. There will be some new consumer attracted into the store because they are allured through the window display and are intrigued to discover more about the luxury goods and services within the store. However, the closed front architecture and the location on the high street, indicated that this Jo Malone store is not as accessible, available, and therefore not perceived as democratised as the Heathrow Terminal 5 Jo Malone store.

The Interviews

I met the Head of Visual Merchandising at the Jo Malone head office in central London, and the interview lasted for just over an hour. The questions I asked during the interview were according to those presented earlier within this chapter. Having offered a question, I allowed the interview participant silence and space, so she was able to talk as much as needed, which resulted in the delivery of more information than I had previously anticipated. The full transcript of the interview can be found in the appendix. A discussion of the findings from the pilot study interview are now described.

The interview participant, P5 (2018) (see chart above for pseudonym explanation) suggests there needs to be 'one identity, one message' for a

luxury brand, and advocates that a luxury brand must be made up of history and heritage. She also considers that a brand identity associated with natural elements offers luxury brands a higher perception of being environmentally friendly and sustainable. P5 (2018) suggests fresh living elements represent an eco-friendly store to luxury consumers: 'High quality materials and living elements are perceived as sustainable and luxury'. She offered an example within the Jo Malone store, where the flagship store displays a large plant trough which contains seasonal flowers and plants which have an association with the product focus within the store. This offers new ideas around sustainability and luxury, which has not previously been discussed. Earlier I discussed ideas around living plants and the exotic. I also suggested how sustainable practices are strong ideals for luxury consumers today. However, little research, if any, has considered how living elements are perceived as sustainable and therefore luxury. I will consider these ideas in the main empirical research discussions.

What do these findings imply for this research? Firstly, luxury brand identity is crucial for luxury brands. A consistent message consisting of what the luxury brand looks like, the message it conveys, and the history or story it tells, allures consumers into the luxury brand store because they recognise the brand due to its familiarity – this is the power of brand identity. A strong and attractive brand identity, which is familiar to consumers, plays a role in popular psyche and public consciousness. Furthermore, the tangible visual aspects construct a brand identity, including the brand logo, colours, products and packaging, the look and feel of the website, the brand story conveyed, and the look and experience within the physical retail store. Consumers visit luxury brand stores because they are tempted through the look and feel of the physical space.

The idea of natural living elements creating the sense of luxury is a new and unexplored concept which underpins this study. Plants and flowers are linked to the exotic which originates with the ideologies of Romanticism and a pull towards the impossible, the idyllic and the far away and inaccessible. Here, the wild is contained and harnessed, in need of the constant attention from assistants to maintain the plant's appearance. They exist as art for art's sake, for beauty rather than necessity. These exotic plants historically considered anything from warm countries such as Spain, North Africa, and the Middle East-were therefore associated with

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difference, heat, passion, freedom from restriction, and sensuality. The exotic, the different, or the other, is thus eroticised. Therefore, the concept of living plants within a luxury brand store, offers the expression of 'wasteful' luxury in its display, and a taste of the exotic.

P5 (2018) suggests that airport luxury brand stores must be able to offer variations in marketing and product offering depending on the global consumer. Variations of instore offerings will mean a great level of experience and service for the luxury consumer. This point relates directly to the research questions of this thesis. Firstly, this specific point tackles research question one of this thesis, *what is distinct about the transitory airport environment for luxury brands?* Here I consider why the airport environment is difference, and the variations in display tactics between the airport luxury brand store and the non-airport luxury brand store. By considering the marketing, product offerings, store experience and customer service, this thesis can unravel the differences in display tactics between the airport and non-airport luxury brand stores. If the luxury offering and experience of the luxury brand is different to the non-airport luxury brand store, this signifies the airport luxury brand store is important in the transitory setting. This is because, the airport luxury brand store has an elevated sense of specialness, through exclusive goods and services which are not available outside of the airport luxury brand stores. Additionally, the different and unique set of goods and services available within the airport luxury brand store attracts a new and varied consumer to the luxury brand, who can only be found as one consumer group within a transitory environment.

Secondly, the different display tactics adopted by the airport luxury brand stores must interact with the airport transitory space, to create an allure for the airport passengers. This is because exotic plants remind holidaymakers of the places that await them. Third, in line with the observation findings of the pilot study, the interview revealed that Jo Malone brand is placing pop-up units around the airport with no staff working at the counters. P5 (2018) suggests this is so that passengers may locate the brand, and it is easy for passengers to purchase items because there are few restrictions: passengers do not have to enter a luxury brand store, resulting in a quicker and more efficient services, therefore, more goods will be purchased because the brand is more accessible. This is consistent with the idea discussed earlier that

luxury brands in the airport are more available, more accessible, and are therefore democratised.

P5 (2018) states that it is the customer flow and journey into and within the store which is imperative for the success of the brand. She also advises that luxury brands need quiet spaces to create personalised customer interaction. She suggests luxury brand stores in the airport need to create a sense of place by creating quiet spaces and mood zones. P5 (2018) proposed that a sense of place within the airport luxury brand store is created using imagery, signage, advertising, promotion, and display props. This signifies that display tactics within the airport luxury brand store is important. This is because, within the hustle and bustle of the airport building, the luxury brand store must provide a space of escapism. This is achieved through spacing furniture to create customer flow, creating quiet zones and spaces for consumers to receive a personalised service, and using knowledge of the local area to display artifacts and images which resonates with the passengers. However, these spaces of quiet or mood zones are harder to achieve and are not so apparent because of the noises, smells, colours, shapes, movement, and busyness of the airport.

Finally, a key finding from the pilot study interview is that product within the Jo Malone store must be displayed in a sparse museum like and linear manner. Furthermore, the distinction between luxury and non-luxury stores depends on the store atmospherics, created through lighting, acoustics, sparseness, and lineal displays. Technology is also a consistent theme concerning the airport luxury brand store. Digital touch screens are essential today to create a sense of interaction for the luxury consumer. The idea of display has associations with the museum is a consistent theme throughout this thesis and is therefore within the investigation into luxury display tactics. For example, according to Duncan (1995), the more sparse the space, with the fewer objects and the empty surrounding walls, the more sacred the space. However, what has not previously been discussed within this investigation is the role of technology within luxury brand display tactics. The notion surrounding technology and luxury has links with the early days of aviation, when the Jet aircraft was new, and carried with it the idea of innovation, speed, and high cost.

Significantly, the pilot study findings offer insight and in-depth investigation into the research questions of this thesis. Additionally, the

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interview answers highlighted key points, which had not previously been part of my considerations within this investigation. Therefore, the pilot study interview proved invaluable in developing my approach for the main empirical research and provided findings which helped develop the whole investigation. The next section considers how these findings lead to the development of the empirical investigation.

Pilot Study Implications

Following the interview and the store observations with Jo Malone, I translated the notes into a transcript and proceeded with analysis and review of the content, as presented above in the Research Framework stages, Figure 3.1. The full narrative of the findings from the pilot study is presented in the appendix, and the findings can be seen in the photographs presented above. The data collected from the luxury brand stores confirmed that the criteria needed to be winnowed down. Specific elements were critical in the assessment of how a luxury space is created in the luxury brand store, however, several criteria were considered excessive, complex, and lacked quality in how it could support the final research framework. These significant findings helped me form the revisions to the empirical investigation and drive the focus for the main study.

Following the pilot study, I was able to gauge whether the methods I adopted were appropriate to carry out the main empirical study. The interview with P5 from Jo Malone gave me a deeper insight into timings required, in addition to ensuring further considerations to carry out the main investigation, such as permissions to enter the luxury brand stores, in the airport and in Mayfair. Following this stage, I was confident the methods for my investigation were robust and I could adjust the observations protocol, taking into consideration significance or redundancy of the above themes, to allow me to gain as much data as possible during the main empirical study (see the Observations Protocol).

The key developments in the observations protocol following the pilot study were the sub-themes, listed under the 'considerations' column. I realised that the list needed to be more open and fluid, so that my notes could veer away from the restrictions of the list, because I needed to be able to describe a variety of visual aspects, and introduce new ones, based on what I

could see within the luxury brand stores. This enabled me to discover new and unexplored display tactics and visual concepts, because the previous 'considerations' list was based on the findings of the discussions of the literature within this thesis, however, by writing what I could see enabled me to expand the research, beyond existing knowledge and concepts. Furthermore, after completing the airport and non-airport luxury brand store observations, the key similarities and differences in luxury display tactics were brought to my attention, therefore, I had a better understanding of what I may discover when approaching the main study. Therefore, I adopted my approach to take more photographs which I could rely on later, and I spent more time within the luxury brand store, paying more attention to how the consumers entered the store, and what they did once inside the stores. This helped me gain a deeper understanding of how the displays and visual elements affected the consumers behaviour, which offered an indication of whether the display tactics were alluring the consumers into the luxury brand stores.

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Luxury Brands

When contemporary authors on luxury brand management discuss luxury, their standpoint is more from a business and marketing perspective, centred on the luxury economy, rather than a critical study on the history and concept of luxury. Several authors approach luxury brand management, offering advice on luxury marketing principles, distribution strategy and retail management (Okonkwo, 2007, Lent and Tour, 2009, Chevalier and Mazzalovo, 2012, Dion and Borraz, 2015, Heine, 2012, Hoffmann and Coste-Maniere, 2012a, Kapferer and Bastien, 2012, Pinkhasov and Nair, 2014a, Ricca and Robins, 2012, Wright, 2011). As suggested by Armitage and Roberts (2016a), ethics is not a key discussion point within these particular studies, as the authors and practitioners are more concerned with gaining new customers and increasing the market share of the luxury brands. Few luxury brand management specialists will consider the philosophical or historical background of luxury. Moreover, luxury brand theorists would not benefit from highlighting the negative moral or ethical implications of luxury on today's society as their ideas would be negated. This is because these ideas challenge the dominance of luxury in the marketplace, which includes the whole capitalist and consumerist system. For example, without a desire for consumer goods, the system collapses.

Therefore, the role of luxury brand management literature, is to offer strategy and social enlightenment on the consumption of luxury (Kapferer and Bastien, 2012). Furthermore, several authors have spoken of the recent history of luxury and the democratisation and globalization of contemporary luxury brands (Hoffmann and Coste-Maniere, 2012a, Lu, 2008), as the outcome of a form of imitation of social upper classes, as argued by Bourdieu (1979). Few, however, offer a critical study on the meanings of the concept, or its evolution and moralisation (Berry, 1994). Contemporary luxury brand management literature, therefore, such as *The Luxury Strategy* (Kapferer and Bastien, 2012) and *Luxury Brand Management* (Chevalier and Mazzalovo, 2008), discuss how to manage and grow luxury brands, which is helpful when

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learning about a strategic approach to the production and consumption of luxury goods. For example, Kapferer and Bastien approach the management of luxury brands by delivering rules of best practice within the industry, focussing discussion around marketing and business models, and company structure, which are supported through case examples of luxury brands. This thesis does this, and also goes further into the theory and complexity of why luxury brands need to adopt specific spatial strategies and display practices.

Additionally, there are a handful of luxury economists today, working for the major consultancy firms - KPMG, Bain&Co., Euromonitor, Deloitte, PwC - who provide economic data on the luxury industry. Luxury economists release data and place forecasts on the future of the luxury sector, based on company performance and the global economy. Information released bares no similarity to any other luxury studies regarding philosophy, history or the management of luxury. The information, however, sits uniquely and helpfully in the arms of luxury brand practitioners, who use the data to help them to manage luxury brands, based on historical performance data and retail forecasts.

However, what I do not gain from the above studies on luxury, is a critical view, or an insight into luxury in the airport. Most contemporary luxury literature approaches luxury from a business and marketing perspective, which is how we arrive at an understanding of luxury production and consumption practices. Likewise, contemporary luxury handbooks discuss issues surrounding sustainability, the supply chain, and advancements in technology (Okonkwo, 2007, Chevalier and Mazzalovo, 2012, Chevalier and Gutsatz, 2012, Kapferer and Bastien, 2012).

To gain a deeper understanding of the relevance of luxury in the airport, I approach this study from a critical luxury perspective, because critical luxury studies 'endeavours to draw out its inconsistent propensities and to follow on its valid elements' (Armitage and Roberts, 2016a p.12). I have also revealed that morality appears to be transient in the airport, therefore, this highlights a new area to be explored within this thesis. This research aims to demonstrate that display in luxury brand stores goes beyond being used as decoration, rather luxury brands use display to transpose the spirit of the brand in visual form. Therefore, creating a luxury brand is concerned with creating a physical space where the identity of the brand takes on the primary function.

Luxury Brand Stores

With the development of 'omni-channel' strategies adopted by luxury brands, the importance, definition and understanding of luxury stores is vague ²⁸. This is because customers can shop for luxury goods in different physical and online spaces, as well as see the brand through social media. This means that the luxury brand must look the same in each of these spaces. For example, Burberry's in-store technology demonstrates omni-channel luxury in the linking of interior design, the store look, e-commerce sites, and virtual and social media platforms.

Even though increased importance has been placed on shopping for luxury goods online, because of the brand ideology and experience manifest, a luxury store is an important part of the overall image a brand can create for itself. This is because a customer can experience levels of luxury through the physical experience, such as service, product displays, furniture, and visuals (Chevalier and Gutsatz, 2012, Okonkwo, 2007, Scholz, 2014). Through these elements, the identity of the luxury brand and its level of prestige is evident as soon as a customer sees the store (Chevalier and Gutsatz, 2012). This way, luxury brands can build long-lasting relationships with their customers because the luxury experience is memorable (Kapferer and Bastien, 2012). This is important, because the challenge luxury brands face, considering the significance and ease of online shopping today, the differing store locations, price positioning, product assortment, and services offered within the store, is how brands translate 'browsers' into 'purchasers' through display, and moreover, how to keep these customers so they return again and again (Chevalier and Gutsatz, 2012, Merk, 2014, Scholz, 2014, Wright, 2011).

Given the growing competition amongst luxury brands, management teams must understand the role a store plays in gaining consumer confidence and loyalty, through brand recognition, brand experience and consistency in brand identity (Chevalier and Mazzalovo, 2012). The type of distribution model (where the brand sells the goods and services) will determine the brand

²⁸ 'Omni-channel' refers to an approach to sales and marketing that provides the luxury consumers with a fully-integrated shopping experience by uniting user experiences from instore to online shopping, and mobile-browsing, in order to provide a seamless interactive experience CHEVALIER, M. & GUTSATZ, M. 2012. *Luxury Retail Management : How the World's Top Brands Provide Quality Product and Service Support* Singapore, Wiley.

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experience strategy the luxury brand adopts to capture these customers. According to Chevalier and Gutsatz (2012, p.54), there are four main ways to sell products: sell them in your own company-owned stores (COS); sell them through a franchisee, a duty-free operator, or a department store (an individual operates the store, directed by the brand, and receive royalties on retail sales, around 3 to 5 percent of net sales); sell them through a licensee (the licensee may work with another company that specializes in retail); sell them through a wholesaler.

The following table summarises types of stores representing bricks and mortar distribution channels for luxury brands. The table identifies the store type, how it is operated, and the format which it stands (the full explanation of these stores can be found in the Glossary of Terms at the end of this thesis).

Store type	Model	Build
Airport	Concession, franchise, or wholesale	Stand-alone, a shop-in-shop, a walk-through concession, a counter, or a shelf in the Duty-Free store
Flagship	Company owned	Stand-alone
Concept	Company owned	Stand-alone
High street	Company owned	Stand-alone
Department store	Concession or franchise	Shop-in-shop, a walk-through concession, or a counter
Shopping centre	Company owned or franchise	Shop-in-shop, a walk-through concession, or a counter
Pop-Up store	Rented retail space	Stand-alone, a walk-through concession, or a counter

Table 4. 1: The Luxury Brand Store: The different distribution channels

Source: Adapted from (Doherty, 2010, Chevalier and Mazzalovo, 2008, Kapferer and Bastien, 2012, Tuan, 1977a)

The modes of selling luxury determine the interior design the luxury services and goods are sold within. Significantly, different styles of interior design determine the size and shape of the luxury brand store, which affects the luxury image it portrays. For example, the above chart reveals that, typically, the flagship, concept and the high street luxury brand stores are stand alone, meaning, they are not located within an existing shopping space, and are considered a specific destination for luxury shoppers. An example of this is the Mulberry flagship store on Regent Street, London. This luxury brand has its own space, not shared with another brand. It is located within an old building, of the Regency Era, and because of these factors, portrays an image of being exclusive, carries with it a level of cultural heritage, and it looks museum-like. These characteristics are aligned with luxury experiences. Whereas, the airport, department store, shopping centre, and pop-up stores are located within an existing retail space and are organised in as a space to walk through or access easily and quickly. These spaces can be considered transitory, due to the flowing nature of passengers through the space. This does not necessarily mean levels of luxuriousness are lower, it suggests that these spaces are more accessible to a wider clientele, because they are in spaces where other shoppers already exist. However, the empirical research of this thesis investigates this point: are luxury brand stores located in spaces of existing brands and movement of people and shoppers more accessible? I also consider whether the organisation of the architecture and display of the store affects levels of luxuriousness within these spaces.

Even though the physical store remains the best place to experience luxury, according to luxury business reports, the role of the physical store is changing (Arienti, 2017, Janisch, 2018). The optimum strategy is no longer to open a series of stores to cover as many global markets as possible. For many retailers, their online store is now the biggest single outlet they have. The over-riding aim for luxury brands now is to link the stores to their online offering to deliver a seamless consistent customer experience. However, the challenge for luxury brands is how they can position a website to reflect the essence and integrity of the flagship bricks and mortar store. Luxury retailers aim to ensure that from the moment the consumer walks through the door they should be greeted with an experience that makes a clear statement about the brand in question, which is why the physical store remains its significance. Many industries are nervous about the potential negative impact of

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automation and robotics, and the luxury industry is one where the presence of a trained sales associate will be hard to replicate. People like to engage with people, and they want to be part of a luxury occasion. The purchase of a luxury item creates a story; it's a memory of a point in time. The visual aspects of the store, the people who work there, and the atmosphere created as a result of this, creates the appeal to new and existing consumers (Janisch, 2018). This drives the desire for the consumption of luxuries within the airport and will now be explained further within the context of the articulation of these spaces.

The Expression of Luxury Branded Spaces

This thesis highlights the significance of the luxury brand store; however, extant literature does not correlate the importance of display with the lure of luxury spaces, specifically how luxury environments in the airport are created through branded spaces. This highlights that the topic of luxury retail environments has only relatively recently been deemed worthy of academic focus. Within this section I discuss the different visual aspects and design tactics which construct luxury spaces.

How retail spaces themselves be branded, and are effectively designed to surprise, delight, and communicate a distinctive message and emotional identity is highlighted through the importance of the expression and identity of brands. This is store design. Otto Riewoldt explained in *Retail Design* (2000 p.10), store displays occurred because of the growing significance of leisure in the late-capitalist societies. As shopping became a form of leisure pursuit, stores had to be turned into places of entertainment with a novelty factor: 'the dialectic between the recognition factor and the surprise factor in the design of retail spaces and showrooms is becoming increasingly important to ensure a balance between continuity and regeneration'.

Part of store design is display. According to Green (2001), the purpose of a store display, is to encourage shoppers to lower their psychological defences so they engage with the merchandise, which in turn raises their purchase probability. The key aspects of store display are tangible and intangible (Cui et al., 2002), of which, the exterior store tangible aspects are advertising and window display, and the interior store aspects are the

architecture, interior design, visual merchandising, and window display. Intangible factors are associated with non-visible cues such as the sensory experience, the store atmospherics, and expression and communication of the brand ambassadors, which derive from the tangible factors (Cui et al., 2002). Store atmospherics are specifically associated with the use of colour, sound, scent, layout and space (Kotler, 1973). The visual appeal of all these factors can be classified according to a customer's perception of the design of a space.

Because visiting luxury branded spaces in an airport is temporary, it is considered ephemeral, and tinged with nostalgia. In this sense, passengers visit the airport luxury brand store to purchase items, which are perceived as souvenirs. This is because, once removed from the luxury experience of the airport luxury brand store, the luxury goods serve as traces of their original authentic experience (Stewart, 1993). The purchased luxury good, as a souvenir, is now incomplete, because it has been removed from the original whole luxury experience within the airport luxury brand store. However, this can also facilitate the expression of hyperreality, in which an idea as articulated through iconography can exist as if it were the 'real' thing. In this sense, the luxury good becomes a special and nostalgic object, which has been removed from the three-dimensional view of the general and accessible viewing of the airport passengers, into the two-dimensional representation which can be appropriated within the privatized view of the individual subject. In the same vein, sights and attractions are collected by entire societies, whereas souvenirs are collected by individual tourists (MacCannell, 1976). The tourist in this instance, is not only the airport passenger, but the airport luxury brand consumer. Therefore, temporally, the luxury good, service or experience (the souvenir) moves the memory of the luxury brand store experience into a private time of nostalgia. This is even more important and special, when the luxury good is mass produced, and no longer carries connotations of exclusivity. For example, a Louis Vuitton *Neverfull* handbag. Thousands of this handbag are produced each year, and hundreds are sold within the airport luxury brand stores each day (Vuitton, 2021). The democratisation of luxury has meant that the *Neverfull* bag is highly sought after and ubiquitous. This is because, the democratisation of luxury has given popularity to familiar brands, and familiar products. Because of the increased desire for specific products,

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luxury brands have been producing these items on a larger scale in huge quantities. This has driven trends within the luxury sector.

The specialness of the Louis Vuitton *Neverfull* bag is attributed to its nostalgia of the item, i.e., the place and experience of purchase. For example, the luxury bag at the time of purchase was located within an authentic context (the luxury brand store). Therefore, the bag becomes a souvenir and is intimately mapped against the history of the individual, and instantly has connections with the rite of passage of the traveller. What is more, because of its connection to the place of purchase, i.e., the airport luxury brand store, the memento becomes emblematic of the worth of the travel experience and the luxury items capacity to generate worthiness (MacCannell, 1976, Stewart, 1993, Vuitton, 2021). According to Susan Stewart, "To have a souvenir of the exotic is to possess both a specime and a trophy" (Stewart, 1993, p.147). Therefore, purchasing a Louis Vuitton handbag from a far away destination, such as a foreign airport, and bringing it home, makes it special and nostalgic. The following literature explains each of the design concepts and display practices. The display tactics are thematically organised under tangible and intangible, firstly the exterior of the store, which as Julier (2014) suggests, is the advertising for the brand. Secondly, I discuss the interior design of the luxury brand store, and finally, I explain the notion of store atmospherics, which includes how the brand ambassadors are perceived.

Window Display

Advertising

The window display is a mode of advertising for a luxury brand. The advertising of a luxury brand is a strategy at the heart of the brand visibility and therefore the consumer's understanding of the brand. Images convey a refined and artistic articulation of a luxury brand, with levels of creativity, innovation and a high cultural value (Kapferer and Bastien, 2012). Luxury brand communication strategies rely on the consumer receiving and interpreting the message via images, moods, colours, feelings and sound, ensuring it conveys luxuriousness (Okonkwo, 2007). This section considers methods of advertising, including well known luxury brand campaigns.

The advertising of the luxury brand is a powerful tool for expressing the brand ethics, with strategic placement and timing key to the success of conveying the correct brand message (Chevalier and Mazzalovo, 2012). The traditional media options for advertising luxury brands are: magazines, daily newspapers, television, radio, outdoor advertising (billboards, posters, bus stops, windows) and the internet (Chevalier and Gutsatz, 2012, Chevalier and Mazzalovo, 2012). Luxury brands often feature products, models, celebrities, and society personalities in brand advertising to reflect a sense of luxuriousness. The 'sex' concept is often used to sell luxury. For example, a broad range of media genres have played a leading role in propelling the Sexual Revolution whereby images of semi-clad models and sexual imagery have been used to sell products. Why is this? Because sex attracts attention. Though it's often a taboo subject, companies that use sex in their marketing often create effective and memorable campaigns. Brands such as Victoria's Secret and Dolce & Gabbana have created advertisements that might not even talk about the product but simply gain viewers' attention through the imagery (Streitmatter, 2004).

In aviation, the sex concept and the exotic has often been used to sell the brand. The following images demonstrates this.

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Spring never leaves
ACAPULCO
and you'll never want to!

NO MATTER how long you plan to stay, Acapulco promises you an unforgettable vacation. A warm sun that never deserts it and a 12-month season of serene days and gay, romantic nights have made this Mexican seaside resort the "Riviera" of the Western Hemisphere. You'll fish, sail, swim and sun on Acapulco's lovely beaches. And dance the night away in Acapulco's famed hotels. No wonder you never want to leave Acapulco! But when you do, remember, you're only a few hours from home thanks to daily Flagship service all year long.


AMERICAN AIRLINES INC.
America's Leading Airline

TO: American Airlines, Inc. Dept. D
100 Park Avenue, New York 17, N. Y.
Gentlemen: Please rush your FREE color folder, "Mexico" to:
Name _____
Address _____
City _____ State _____
(PLEASE PRINT CLEARLY)

Figure 4. 1: American Airlines Acapulco Campaign, 1953

Source: Sweney (2009)

The above image features a slim, curvaceous lady on the beach, in a swimsuit. The pose is seductive with her arm over her head and flesh exposed such as her legs, shoulders, and chest. Her glance is cheeky and suggestive. The location is exotic – it is on a sunny hot beach, with the blue sea, sand, and palm trees in the background. The text is inviting the reader to a fun and frivolous time in Acapulco, a destination known for partying and sunbathing. These elements within the advert signify how important sex used to be to

appeal to passengers to buy a ticket fly. For example, during the glamorous flying era of the 1950s and 60s, the *Jet Set* liked to idea of being associated with tropical places and sexy men and women. These images added to their status as desirable, unachievable, fun, and frivolous.

The Virgin Atlantic Airline has faced controversy over their flirtatious and risqué advertisements, for example the Virgin Atlantic Girls, walking through the airport, surrounding the captain. The television advertisement was released in 2009 and was a nod to 1984 when Virgin Atlantic was first launched.



Figure 4. 2: Virgin Atlantic 25th Anniversary Campaign

Source: Sweney (2009)

The advertisement above, features slim, attractive glamorous young air hostesses, smiling, laughing, and linking arms. The cabin crew uniform is a red fitted skirt suit, with a low neckline jacket, short skirt, white gloves, and a small red scarf tied around the neck. (Sweney, 2009). This suggests that advertising campaigns have always been important for airline companies to attract customers to purchase a ticket to fly. It also represents the changing image around glamour in the airport and the level of expectation from the passengers (why wouldn't you want to bump into the glamorous 'Virgin' girls

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in the airport!).

Figure 1.7 below, presents the many advertising channels luxury brands can use in the air travel journey, the most appropriate for luxury brands being situated airside, in-store and in-flight. However, as Kapferer and Bastien (2012) highlight, a luxury brand marketing strategy is to invest little in advertising, when they do it, they ensure high visibility: advertisements appear on the first pages of the magazine, or on the back cover. Inside the magazine, they always take a double-page spread, sometimes six consecutive pages (Kapferer and Bastien, 2012). The illustration below considers the journey of promotion points pre, during and after the airport. These advertising touch points signify opportunities for luxury brands to express their identity and offering. As technology evolves, the opportunities for the passengers to learn about the luxury brands increases, which raises the probability that a passenger will visit a luxury brand once past security.

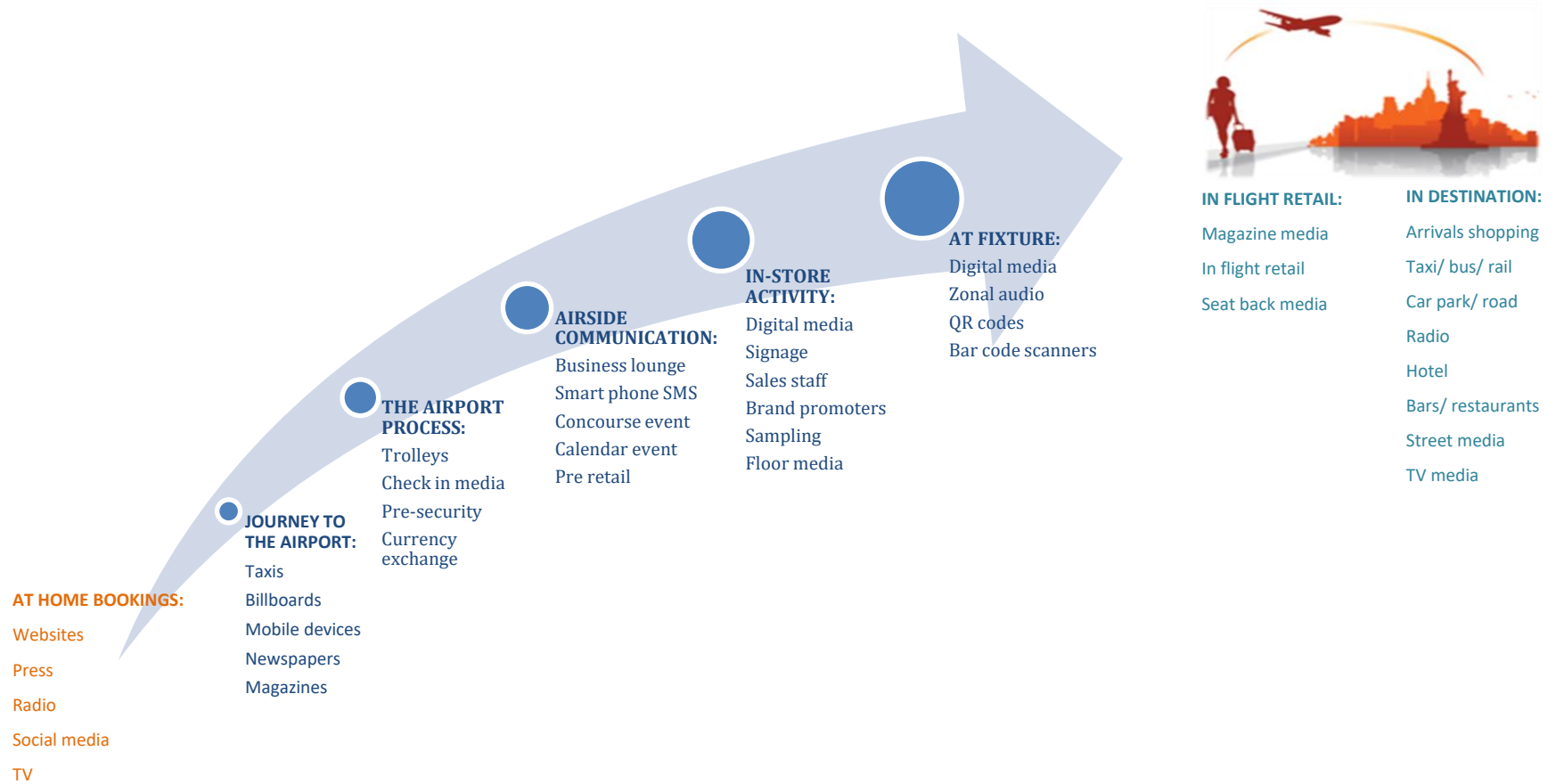


Figure 4. 3: Promotional Opportunities in the Airport

Source: Pinder, 2016

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Airport retail presents many opportunities for luxury brands beyond transactions. Airports, with their giant hoardings and promotional spaces, are media, according to Fabio d'Angelantonio, Luxottica's chief marketing officer (Economist, 2014). Airport travellers are generally more receptive to marketing messages than the average consumer because passengers are confined in the airport building in search of entertainment. In an airport passenger survey by JCDecaux (2014), 87 per cent of respondents claimed that advertising helps them to better understand the local culture; hence the special attention airports pay to brand advertising within the arrivals building when visiting a city. Furthermore, within this environment, travellers have time and space to browse during the *golden hour* and engage in new experiences (Rowley and Slack, 1999, Van Uffelen, 2012). For example, nowhere does it seem more fitting, than to gain the attention of customers through the glamorous and sexy advertising used by luxury brands, after all, luxury brands do not communicate to sell, they communicate to create the dream (Okonkwo, 2007, Kapferer and Bastien, 2012, Chevalier and Mazzalovo, 2012). Advertising forms a key element within the design of the airport luxury brand store, because, as discussed, luxury brand communication strategies convey luxurious messages through images, moods, colours, feelings, and sound, to lure the customers into store.

Window Design

The design of a window is important for the promotion of a luxury brand. It is a means of communicating the brand story or promoting a message to the customers at store level. The subject of window display is commonly perceived as an activity of presenting a brand and its merchandise to the customers with the purpose of selling the goods and services offered by the store (Pegler, 2010). The key intentions of an effective window display are: introducing and promoting merchandise categories; pausing the passer-by and encouraging them to enter the store; establishing, promoting and enhancing the store's visual image; entertaining consumers and enhancing their shopping experience (Morgan, 2016). An example of this is the following image of the Jo Malone Regent Street store. The window is large, and the backdrop of the store is visible through the entire glass shop front. The window display covers the breadth and height of the store, and both the store and the window are illuminated with down lighting and up lighting. At the front of the window are trees with pink blossom and flowers. There is a smaller tree at the centre of

the window which looks like a large bonsai tree.



Figure 4. 4: The Jo Malone store window – Regent Street, London

Source: Society of British Interior Design, 2019

With such a large window display and visibility of the store in the background, the intention of the luxury brand is to capture the attention of the passer by. There is nothing to hide here, and the different depths to the window display creates interest and intrigue, because the passer by wants to understand what the different layers of the window are, and what is inside. Because of the blossoming trees and flowers, using soft pastel colours draping from the branches, the window signifies nature, beauty, and the scent of blossom. The formation of the branches forms frames around product displays further back within the store, which represent the product categories within the store. The window display is striking and creates an overall advertisement for the identity of the brand.

The idea that window display can advertise was firstly introduced by Park et al. (1986). He defined window display as an advertisement, which aimed to create and retain an image of a given retailer in consumers' minds. Drake (1992) later suggested that window display is a combination of art, design and merchandising. Portas (1999) proposes that window display is a street theatre, which entices customers with refined art decoration display whilst emitting a store's brand image.

Essentially, a window display is a 3-D box, in which the designer decides

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the arrangement of merchandises and props. Regardless of the precise measurement, all display items are placed in a certain position, which work together to present the entire window image. A well-planned window display, from the construction perspective, requires all the elements and other environmental elements being composed in a way to achieve commercial and aesthetic satisfaction. Basic design elements involved in window display range from mannequins, props, signage to lighting (Drake, 1992). The effectiveness of a window display can be affected by either inappropriate choice of elements or inappropriate composition of elements. The key issues which have come to light which consider poor window display are the following (Drake, 1992): inappropriate colour coordination; inappropriate element coordination; involvement of too many elements; repeated composition in all displays (Mills and Paul, 1982); excessive repetition of a single element (e.g. merchandise) (Drake, 1992). For design specialists to overcome these issues, concepts have surfaced regarding effective window display (Lomax, 2006, Portas, 1999). Crucially, these window display concepts follow the five design principles: balance, contrast, dominance, rhythm, and repetition. These principles have been regarded as the syntax of composing visual elements into an image, which forms the exterior advertising of the brand, and which attracts customers. The design elements within the window display, lead to the stimuli creating cognitive effect on individual consumers, in turn leading to a consumer behavioural response (Berman, 2001, Morgan, 2016, Thang, 2003). The Jo Malone visual merchandising team create windows which allow for consumer behavioural response through atmospheric stimuli using plants, colours, interesting shapes, and see-through sections where customers can view displays and product inside the store (P5, 2018).

The form of the window affects consumer engagement. Underhill (2009) (the consumer psychologist), argues that window displays are canted - preferably to both sides, but especially to the right - so that the potential shopper approaching the shop on the inside of the pavement, with the least impeded view of the store window, can see the display from at least 25 feet away (Underhill, 2009). Additionally, Underhill (2009) recognizes that the movement of the shopper is dependent on how fast they are moving. Underhill (2009) says that the faster you walk, the more your peripheral vision narrows, so you don't pick up visual cues at the same rate as someone who is just ambling along. People who walk fast also take a surprising amount of time to

slow down, and Underhill estimates the human downshift period to be about 15 feet, and suggests if you own a shop you never want to be next door to a bank, as shoppers speed up when they walk past a bank (since there's nothing to look at), and by the time they've slowed down they've walked right past your business. The downshift factor also means that when potential shoppers enter a store, it's going to take them 10 or 15 paces to adjust to the light and refocus and gear down from walking to shopping speed. This means that adjacencies are important for luxury brands – luxury must be located next to luxury so that customers slow down and look. It also means that window displays in the airport (where passengers are in a hurry and moving fast) must be bold, striking, and easy to read. Finally, displays inside the store must allow for a customer to walk past the first few metres until they slow down, and engage with the goods on display.

Store Interiors

Architecture

This section explores the concepts which, collectively, construct the interior display of the luxury brand stores. Once inside the luxury brand store, the display tactics must create an environment which expresses the brand identity and articulates a level of luxuriousness. These display tactics are architecture, interior design, and visual merchandising. Architecture has become a key discussion in the transformation of a space, with themes of structure and the performance explaining the articulation of the space within (Norberg-Schulz, 1971). In his critique on contemporary architecture, Martin Pawley (1998) argues that architectural criticism has been dominated by art-historical approaches and this in turn defines eras. This means that a particular style of architecture is judged 'typical' of its period, while the art historian is instrumental in defining these characteristics. The implication of Pawley's works is that architecture exists as the support for information, it provides visual and material cues, and represents a certain attitude pertaining to the humans and creative sources of that location. There are specific cues in the architecture of the airport which suggest the age and style of the buildings. For example, Heathrow Airport is huge, bold, spacious, has clean lines and a simply designed interior. Just by the visual cues you can tell it is modern and built within the last 20 years.

The creation of architectural structures in a 'space' enables the human mind to visualise sensations and experiences of open, closed, light and dark, more clearly. Therefore, architecture creates the distinction between the interior and exterior, light and shade (Tuan, 1977b). We instinctively build shelters when we are threatened by nature, so we can create an inside which protects us from exposure, and we may gain privacy. Subsequently, space takes on a new dimension, because it assists in creating social belonging and identity. Therefore, architecture determines what is deemed luxury, and what is not, because the design of a space creates a sense of belonging, a sense of place and the identity of the brand.

According to Ricardo Bofill, an award winning Spanish architect of International recognition, who designed Barcelona-El Prat Airport, architecture

must be designed with people in mind, and how they interact with the space (Bofill, 2015). This suggests that architects must consider how passengers interact within the airport so that they feel comfortable, happy to move around, and are tempted to visit the luxury branded spaces. The following image shows the sleek and modern structure of Dulles Airport terminal building, designed by Aero Saarinen. The space had to take into consideration the behaviour and interaction of the millions of passengers each year. The design of this airport came at the time of expansion in aviation post-war, and the introduction of the jet aircraft, which can be seen in the size and scale of the airport building.



Figure 4. 5: Dulles Washington Airport, United States

Source: MWAA (2021)

The image above shows two floors to the Dulles terminal: the first for departing passengers, ticketing, and concessions, and the other for arriving passengers, baggage claim, and ground transportation. The building has an innovative hanging roof suspended from diagonal supports. Within the terminal Saarinen discovered a new way of creating space: he designed mobile lounges, a way of transporting passengers from the ticket lounge to the departure gates, which freed up space within the main terminal building.

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Amongst all the architectural designs Saarinen created, he was highly respected as a consummate American modernist, an architect who created glamorous, exciting buildings in which contemporary business transactions and everyday life experiences would be seen as beautiful and interesting (Friedman, 2010). For example, Saarinen wanted architecture to be considered a place of movement and transition. Saarinen designed the TWA terminal at J.F. Kennedy International Airport in the late 1950s, based on curvatures, consistency in form and space. The finished building was based on engineering knowledge he had gained from previous architectural projects, such as the 'gull wing' silhouette of the rear tail fins of the 1959 Chevy Impala. The TWA terminal consisted of giant glass walls which offered huge panoramic views of the runways where passengers could see the movement of the Jet aircraft. It also had wide walkways, painted in white and brightly lit, and because of the wide spaces, the terminal could house new and interesting restaurants and facilities for the glamorous passengers. The buildings had curved ceilings and walls, and the sweeping nature of the shapes emulated the bends and flows of the Jet aircraft. This can be seen in the following image of the TWA terminal J.F. Kennedy International Airport. This demonstrates a very distinct modernist design – it is streamlined to demonstrate speed, much like the design of early ocean liners.



Figure 4. 6: Eero Saarinen: interior of the TWA terminal at JFK International Airport 1962

Source: Britannica (2021)

The above image demonstrates the curvature of the ceilings and walls of the TWA terminal building. It shows the wide walkways and the curved sofa seating areas. There are mezzanine walkways and curved statues, shaped in the same form as the terminal building. The windows are large, and natural lighting sweeps through the building, just like the flow of passengers passing through the space. The success of this airport terminal was replicated by other architects in the ensuing years, for example, Paul Williams and the Theme Building at Los Angeles Airport in 1962, and more recently Madrid Barajas Airport Terminal 4 opened in 2004, which has a suspended ceiling, sweeping curves and a sense of open space (Edwards, 2005, Friedman, 2010, Gordon, 2004, Van Uffelen, 2012). Heathrow Terminal 5, the case used for this thesis, was opened in 2008, after 20 years from conception to completion (Davies et al., 2009, Ellman, 2008). The architects firms were Richard Rogers Partnership and Pascal & Watson. The building has a freestanding steel frame structure which houses departure and arrival areas, check in desks, lounges, offices, and retail space. The terminal was originally designed solely to facilitate British

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Airways customers, and the retail focus was on luxury retail. The idea at conception attracted a multitude of luxury brands, because of the attraction of selling their goods in a space designed for luxury, which would attract high end consumers (Ellman, 2008). These latest airport architects included innovation, modernity, and a sense of progression into the designs, and within this allowed space for retail facilities and restaurants. The idea of luxury brand stores attracted passengers from over the world, because globally known luxury names were available in these accessible spaces. Therefore, architecture does not need to be seen as simply for housing people, amenities and flow of goods and information, it expresses style, display, and design.

The design of architecture within the retail building has a dual purpose of facilitating the flow of goods and processes within a luxury store, and often creates a stage for the performance of the brand through display, which creates a façade masking the true architecture of the space (Mesher, 2010, Julier, 2014). According to Vitruvius (1960), architecture depends on order, arrangement, eurythmy, symmetry, propriety and economy. An example of Vitruvius (1960) concept can be witnessed in the Jo Malone store. This is a British luxury brand I worked for several years in the early 2000's as head of visual merchandising and brand identity. The order of the luxury brand store space is organised according to the space and dimensions of the outer shell of the building, and the elements which need to be considered to go within it. The special dimensions and the elements to be placed and organised within work interrelatedly to create the order. The arrangement is the display tactics employed by the luxury brand to position the elements within the store to create beautiful, aesthetically appealing displays of furniture, props, and images. This creates the overall image of the luxury store and has elevation and perspective. Eurythmy is the display of the products and services within the store. The visual merchandising team form displays of products within the store to make sure the story of the brand is conveyed. Through these displays, the consumer must be able to navigate through the store easily and is tempted to purchase through alluring displays. The symmetry within the Jo Malone store is created through the clever positioning of furniture so the consumer feels comfortable within the store, and the overall images of the displays looks balanced. The products create symmetry through organised and numbered displays. For example, the Jo Malone products are always displayed in the threes at the front of the shelf, with one product slightly forward, and

the two side products flagging the centre product to suggest the idea of balance. Proprietary of the Jo Malone store is achieved through visual merchandising guidelines to ensure the brand ambassadors understand the display guidelines and employ display tactics consistent with the other Jo Malone stores. The economy of the Jo Malone store is principally decided upon through the brand budget, which must take into consideration the high quality of materials required to display the store, and the craftsmen to create the look. Employing these six architectural principles ensures the luxury brand store conveys a sense of luxury and creates an allure for the customers. The following image demonstrates the architecture of the Jo Malone Regent Street store. The project to create a window installation was contracted to an architect because of the scale of the window and requirements of the design (Thomas-McBrien, 2018).



Figure 4. 7: Jo Malone Regent Street Competition 2018

Source: Malone (2020)

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The project was commissioned as part of the Royal Institute of British Architect's (RIBA) annual Regent Street Windows competition. The window display is an installation which sat well within the interior of the store, with the aim of creating a secret enchanted garden. The architect designed paper elements to display within the installation, which represented flowers, leaves, birds, and insects, to offer the perception of a natural environment and a link with the brand's fragrances. The installation was centred around a tree, vines, and flowers, arching around the window, and hanging from the ceiling. Although an architect was commissioned to design this installation, the company had to comply with the ethos of the Jo Malone brand, and Vitruvius (1960) principles, as outlined above - order, arrangement, eurythmy, symmetry, propriety and economy. The idea of this installation combines the heart of the brand's story, with creative designs, to create an environment which is appealing, and creates a sense of place, in this case, an enchanted garden.

Contemporary architects have more recently been focusing on designing airports with a *sense of place*, subsequently, this creates a focus for luxury brands (Thomas-Emberson, 2007). The architecture of the airport store is often restricted by the airport authority, allocating a plot or space to a brand, and having boundaries within which they must sit. The architecture within a luxury brand store refers to the fabric of the building: ceilings, floors and walls (Mesher, 2010). The ceiling plays a major role in the feel of the space. It is the architectural component, which should be unnoticed, but must be functional. There are considerations of this design element of the space: light fittings, air conditioning, fire alarms, sprinklers, and music speakers. The walls are the most important element in the retail space, as they are both structural, and aesthetically pleasing, able to display products, feature displays, and have colour, texture, and pattern. Walls can act as dividers in product display and can create form and flow within the store. Floors are key for retail durability, but also must be of aesthetic quality and represent the colour and texture of the brand. Floor finishes can be used to determine customer flow, displays and point of sale (Mesher, 2010). As suggested by Corbusier (1946 p.94), the interior is possessed by practical, psychological, symbolic and narrative functions. He contests: '...suppose walls rise towards heaven in such a way that I am moved. I perceive your intentions... Using raw materials and starting from conditions utilitarian, you have established certain relationships which

have aroused my emotions. This is architecture’.

Luxury brand stores are considered low load. According to Abercrombie (1990), environmental psychologists rate interiors according to their information rate – referring to the amount of stimuli people are faced with. Environments which are considered complex, crowded, dense and unfamiliar are classed as high load. On the contrary, where spaces are quieter, simpler, and familiar, these are deemed low load. Within a luxury space, low-load environments are considered more appropriate, because the space must feel calm, exclusive, sophisticated, and spacious. According to Pithers (2015), it is the unique and outstanding store architecture of the airport luxury stores, which helps entice business travellers, who make up forty three per cent of passengers at Terminal 5, out of their luxury airport lounges. Therefore, architecture creates a stage for the theatre of the brand, through specially designed components. Additionally, with a focus on creating *sense of place* within the airport luxury brand store, contemporary architects are focussing on how this can be articulated using design features within the space.

Interior design

Interior design is how luxury brands create store displays which seem luxurious. It is the purposeful act of organising and displaying furniture and objects to occupy an interior space. A number of studies suggest that interior design shapes the spaces we inhabit and this is part of human nature (Abercrombie, 1990, Galindo, 2010). Interiors and design can define our emotions and behaviour (Caan, 2011). This is an important consideration in how luxury brands can create displays to appeal to the psyche of luxury consumers.

Interior design has evolved into an important aspect of living and commerce, whereby the space is created to offer a unique and memorable experience. Earlier I discussed how Paco Underhill devised consumer behaviour research for the exterior of the store. Subsequently, he researched in-store behaviour, in the form of tracking studies, which demonstrates how customers move into and within a store (Underhill, 2009). Underhill then determined the parts of the store not visited, destination points, how customers look at products and multiple purchasing by location (Chevalier and Gutsatz, 2012). This offers insight into what customers think and do once they enter a store: they walk straight in, rapidly. As customers walk into the store, they need a moment of sensory adjustment as they move from one environment to another. The most common behaviour, once in store, is for the

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customer to veer right – the *invariant right*²⁹. Luxury customers want to feel and try on products, look at themselves in the mirror, discover products on their own, feel there is help if needed, be listened to, and to be respected as a valued customer (Chevalier and Gutsatz, 2012, Underhill, 2009). Within the airport luxury brand store, the display area within a store entrance is referred to as the Decompression Zone (Underhill, 2009). Underhill (2009) recommends a store never place anything of value in that zone, due to the speed shoppers are moving, they will never see them. Underhill believes that, as a rule of thumb, customer interaction with any product in the Decompression Zone will increase at least 30 per cent once it is moved to the back edge of the zone, and even more if it is placed to the right. Additionally, Underhill created the *butt-brush theory*, which considers that a woman's likelihood of being converted from a browser to a shopper is inversely proportional to her likelihood of being brushed on her behind while examining merchandise. This means that goods which require attention never be placed in a narrow aisle (Underhill, 2009). The following image demonstrates the front and immediate interior of the airport store for the luxury brand Mulberry. Within this image, a wide front door can be seen, with space inside the entrance of the store for consumers to pause, look around, and take time to touch and feel products. The image also shows the most expensive items – the handbags – positioned on the bookcase displays around the side of the store.

²⁹ *The Invariant Right* is a theory created by Paco Underhill (2009), who placed cameras in retail stores to understand consumer behaviour once they walk into a store, and the results showed most customers veered to the right



Figure 4. 8: The Mulberry store, London Heathrow Terminal 5

Source: Pinder 2018, with permission

The image signifies that there are no narrow aisles within the store, giving room for customers to browse, and there are no high value items immediately within the doorway. This reveals that the designers of the Mulberry airport luxury brand store have considered Underhill's (2009) Decompression Zone, and Butt-Brush theories in their design. This example, and others later within this study, demonstrate that, interior design forms an integral part within the display of luxury because interiors and design are intimately connected to what we see and how the display affects our emotions and behavior. This has an impact on how airport passengers are attracted into the airport luxury brand stores. Therefore, interior design will be a contributing factor in the study of the display of luxury in the airport luxury brand store.

Visual merchandising

According to major studies on contemporary retail display, visual merchandising is a key design management practice of luxury brands (Cant and Hefer, 2014, Morgan, 2016, Pegler, 2010). It is a contemporary term employed by luxury retail brands and is referred to as part of the overall store design, involving furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007). The sales points

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are deemed to be elegant, and placed at the brands exact level, through placement, architecture, design, and through the style of the sales personnel (Kapferer and Bastien, 2012, Morgan, 2016, Pegler, 2010, Rowley and Slack, 1999, Wendlandt, 2013). Mesher (2010) suggests that the overall principles of the space layout within the store is based around the four key elements: the entrance, main circulation, pace, and sales in the form of displays, fixtures, and payment areas.

The layout of the product within the store is also a key component in the visual strategy. The retailer may have specific requirements on product display depending on the organisation and flow of the other products. The retailer's stock varies according to launches and trends, so, as well as aesthetic value, functional display fixtures are key to the success of the product (Mesher, 2010). In the airport environment, the passenger must be able to move inside the store and be able to find and purchase items quickly: time is key for the airport passengers, they only have a *golden hour* to discover brands, products, and spend money. Generally, in-store displays are created to continue the theme, theatre, and drama on the inside of the store, consistent with the window display. An airport luxury store, however, does not always have a window in which to display items, but instead may have an open front store. The following image of the Jo Malone Heathrow Terminal 5 store demonstrates this.



Figure 4. 9: The Jo Malone store, London Heathrow Terminal 5

Source: Pinder 2018, with permission

Figure 4.9 demonstrates how the store has an open front, with no walls or windows. It also shows how easily consumers can enter the luxury space, touch, and try products. Consumers recognise and understand which luxury brand this is, through logos, products, furniture, and visuals, which are consistent with the overall brand identity. The positioning of the products and furniture, the illuminated visuals, along with the open layout of the store, signifies it how luxury brands can appear appealing in a busy airport terminal building, because the brand identity is highly visible. However, a challenge for the luxury brand store is how to maintain quality in the organisation and layout of products because consumers can pick up and move objects with ease. A disorganised visual merchandising can lead to a lower sense of luxury and lack of allure. It is therefore essential that the displays at the front of the store are arranged so that they are admired and inspire, causing excitement and anticipation (Morgan, 2016). The positioning, height, lighting and simplicity of these displays help represent the luxury brand and its luxury identity (Kapferer and Bastien, 2012, Okonkwo, 2007). How this is affected in the airport, where space is at a premium, and choices around brand positioning are limited, will be discussed within the empirical findings later in this thesis.

Sensory Experience

Store Atmosphericics

Atmospherics is an important factor in the display of the luxury brand store because the intangible elements create a sensory appeal and memorable experience within the space. The retail environment consists of the factors which appeal to the senses: sight, sound, touch, and smell. Store atmosphericics is a blend of sensory communications that exists on the subconscious and psychological levels of consumers, and is connected with the five human senses: visual, aural, tactile, olfactory and taste (Mesher, 2010, Okonkwo, 2007). Within the luxury brand store, these are the display tactics utilised by the luxury brands to create the image and identity of the brand (sight); the music played within the store (sound); the product displays and products to try and test (touch); and the scent of the products or a scent dispersed into the store (smell). In addition to all the discussed visual display considerations of the luxury brand store, elements such as music, flowers, aromas and scents stimulate the senses of the luxury shopper, and create a subliminal message, which the customer will take away with them and remember (Okonkwo, 2007, Morgan, 2016). Lightboxes are an additional element within the store which contribute to atmosphere – these are boxes attached to the wall, or freestanding, appear in any shape, have a glass front, and are illuminated from within the box. An image therefore glows out from the front of the box, as well as forming additional lighting within the store.

Sound within the store includes music, volume, pitch, and jingles. The sounds within the luxury store should complement the brand's personality, and be appropriate for the time of day when the foot flow of customers in the store increases and decreases (Okonkwo, 2007). This foot flow changes on an hourly basis in the airport luxury store, and today luxury brands have more of an insight into who and when their customers will wander into their store based on knowledge of the outbound flights and travellers in transit (Rowley and Slack, 1999). The luxury retail environment through sound, also consists of materials and their textures, the interior climate, and the acoustic qualities of the space (Mesher, 2010). The dilemma the airport luxury brand stores face, is how to create a luxury and alluring atmosphere, while maintaining an essence of inclusivity, and being positioned within a busy open layout airport terminal building. The following images highlight the difficulty luxury brands face. The first image presents the Dunhill luxury brand store in Mayfair London. This image highlights how the designers have been able to add

lighting, furniture, different surfaces and materials, a rug in the centre of the floor, clocks and pictures on the walls, and props like a chess board and a globe.



Figure 4. 10: The Dunhill store, Bourdon House Mayfair

Source: Dunhill.com, 2019

The elements within the first image, signify the luxury brand has been able to create a familiar, warm, and welcoming interior, which, when collated in one interior design, creates an alluring atmosphere. It emulates a gentleman's club; it borrows from the bespoke tailoring establishments of Savile Row in the Eighteenth Century, which were spaces where men could read, drink, socialize, and smoke a cigar, whilst being fitted for a suit.



Figure 4. 11: The Dunhill store, London Heathrow Terminal 5

Source: Pinder 2018, with permission

The second image, in contrast, is the Dunhill store located in the airport. The interior design is very simple, with limited furniture and an awkward layout of clothing rails. The furniture is similar to steamer trunks, signifying travel and high-quality leather. The space has a very small footprint, and the lighting comes from the main terminal building. This signifies that this luxury brand store has found it more challenging to achieve an alluring atmosphere, because of the location and open layout of the store, and the limited space to add specific features.

The first image above, demonstrates that, relaxation areas are practical ways in which luxury brands can create a luxury experience for the customer, which may differentiate the luxury store from other non-luxury brand stores. This benefits luxury brand stores, where customers are more willing to browse, try and purchase (Thomas-Emberson, 2007, Pithers, 2015, Van Uffelen, 2012). Additionally, it is important to note that luxury consumers have a strong need to touch and feel luxury goods before they purchase (Okonkwo, 2007, Rowley and Slack, 1999). Colour and lighting are also key to

the overall store atmospherics. The selection of colours inside the store should both represent the brand and have an impact on the shopper's mood. Colour holds specific meanings, and some can reflect a higher level of perceived luxury meaning than other colors do. For example, hues like gold, purple, and silver represents luxury ritual, meanings which have long existed since the Middle Ages (Elliot and Maier, 2014) (Pastoureau, 2008). Black has often been used to represent authority, style, power, and elegance, however, it also implies humility, submission, sin, poverty, and evil (Pastoureau, 2008). Furthermore, using a blue hue in interior design significantly increases the feeling of excitement (Crowley, 1993). However, multiple hues of colour causing variations in colour temperature do not capture a consumer's response towards luxury. Therefore, the interior design of luxury stores created using high-luxury colors should increase positive in-store emotions in the retail atmosphere. This is because individuals feel powerful and dominant when they find the desired atmosphere fits their perceived environment, through luxury-associated colours of single hues and tones (Crowley, 1993, Kotler, 1973).

Lighting is also essential for store atmospherics, as it illuminates the space and enhances colour and visibility (Okonkwo, 2007). Mirrors and glass can be used to affect the lighting within the store (Okonkwo, 2007, Morgan, 2016). Furthermore, the different store furniture creates relaxation areas, such as sofas and massage chairs, which encourages customers to spend money in store because they feel relaxed and, in the mood to shop. Living areas containing flowers, plants, and water features, add to the experience of the senses and create a calm atmosphere and carries with them connotations of sustainability and considerate of nature. The example of the Dunhill stores above, demonstrates the differences within the store environments, and highlights how difficult it is to maintain levels of brand identity when located within specific spaces.

Brand Ambassadors

The staff who work in the luxury store, who sell the products and services, are referred to as brand ambassadors (BA). The BAs contribute to the visual representation of the luxury brand. A key role for the ambassadors is to make contact and build confidence and loyalty in the customer (Lent and Tour, 2009, Scholz, 2014). They are also there to create a unique, positive, and memorable experience so that the customer returns again and again. The attitude and appearance of the ambassador is also representative of the luxury brand values. The calm, clear, reassuring, listening, smartly dressed ambassador will more likely build confidence in a customer and deliver a brand experience that will lead to a successful

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sale (Lent and Tour, 2009). Furthermore, personal shoppers are now essential in the luxury brand experience and have only recently been a part of the airport luxury store strategy. For example, there are thirty eight personal shoppers at Heathrow, who offer a complimentary service to about 2,000 customers a month. They regularly record sales of more than £100,000 per transaction – which is enticing when you can purchase a diamond-encrusted Rolex Daytona watch for just £86,000 (it would cost £104,000 on the high street) (Pithers, 2015). This suggest that representing the luxury brands in the airport is considered a high-profile job attached to big rewards from selling high end goods. It is the prestige from being associated with high-cost goods which attracts the best salespeople into these roles. This is discussed further within chapter 6, *Store atmospherics*.

This section has highlighted methods used by the luxury brands in the articulation and expression of luxurious spaces, and how these key factors influence the design of the luxury brand store, through the tangible and intangible construct of luxury branded spaces. These key display themes which have emerged are window displays, store interiors and sensory experience. These are significant to this study and will form the thematical analysis the luxury brand stores within chapter 6.

Critical Approach

This study proposes a new way of conceptualising the creation of an airport luxury brand store by exploring how luxury environments in the airport are created through branded spaces. Rather than narrowly focusing on brand management strategies and consumer perspectives of luxury, this investigation aims to provide an empirical focus on meanings of luxury, methods of display and notions of space. The conceptual framework considers the airport as a space and place, the creation of luxury spaces through branded spaces, and the positioning of luxury in the airport. This derives from the discussions within the literature. As established in the introduction, this thesis has three main research objectives. The first is to understand how the airport is considered a space and place. The second objective is to seek an understanding of how luxury environments in the airport are created through branded spaces, by analysing retail design and display tactics. Subsequently, I explore the evolution of international aviation while examining the significance and positioning of luxury in the airport. Therefore, the key investigation of this thesis centres on notions of luxury, display tactics, and the lure of luxury in the

airport transitory space. Finally, I aim to introduce recommendations for the future of luxury retail design in the airport.

The democratisation of luxury is paramount to this study, because this thesis investigates what creates the appeal of the luxury brand stores in the transitory airport environment. The idea and concept of luxury has become morally acceptable, and with the increased democratisation of luxury goods and experiences, the lure of luxury has heightened. The Industrial Revolution resulted in the broad production of premium and affordable products, which today, symbolize the acceptance of luxury and contributes to the idea that luxury goods are globally available (Brun et al., 2008). Today, luxury is considered transversal, with goods and services crossing a multitude of industries, which are perceived luxuries due to their position within the market. Luxuries are presented as products and services which deliver experiences, and embody prestige and perfection, by the luxury brands. The transitioning nature of people and processes in the transitory environment of the airport means that passengers, who may not be familiar with luxury brands, can visit the luxury brand stores without feeling intimidated or socially excluded. Additionally, I consider glamour as a temporary state of luxury. Aviation has long been associated with glamour, for example, it was the 1950's and the 1960's, during the era of the *Jet Set* travelling by plane was considered glamorous. This was when international aviation first emerged, passengers were inspired by the Hollywood looks of the 1940s, and women were influenced by global beauty brands to look feminine and glamorous. Today, moments of glamour are experienced in the airport, through luxury lounges, and luxury stores. Therefore, glamour is intertwined into discussions on the perception of luxury in the airport today.

The following conceptual framework, Figure 4.12, takes into consideration the key concepts which have emerged from the literature review, and places them within a model which represents the significance of luxury, the construction of a luxury space, and creating a luxury environment through a branded space.

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Figure 4. 12: The Conceptual Framework. Source: Collated from the literature findings within this Study

Summarising the framework

There are three key critical approaches within this framework (Figure 4.1), which respond to the research questions of this thesis³⁰. These are: the airport as a space and place, creating luxury environments through branded spaces, and the positioning of luxury within the airport. At the centre of this framework is the airport luxury brand store, which I define as: *an airport store offering democratised luxury goods and services to airport passengers, positioned within a transitory space.*

The first approach to this study considers concepts which signify the luxury branded store as a luxury space. The concepts which are integral in this discussion have been identified as betweenness, flow, identity, place, time, and travel. This research considers the betweenness of objects displayed in the luxury brand store, and how this manifests itself as a place with identity within the airport. I consider how flow, influences places of function and value, offering services (which act as a familiar anchor) to those who move through them, and how they are not necessarily disruptive, they are simply transitory (Augé, 2012, Urry, 1995). Identity is a basic feature of our experiences of a place within a space. For example, I investigate how the luxury brand store display creates an identity through experience and appearance. Additionally, this research investigates whether the airport luxury brand store creates a 'sense of place' through display tactics, and how this fit within the context of placelessness within the airport. This investigation also considers how the luxury brand store achieves a marked off liminal zone, where visitors are moved into a space of placelessness (Augé, 2012), having been removed from their normal concerns of daily life (Duncan, 1995, Thomas, 1997). Furthermore, earlier, the airport is a space of timelessness because of the absence of daily timetables and clocks. Therefore, time is included in the theoretical framework, as it has relevance and importance in the creation of a luxury experience in the airport. The final spatial concept significant in the

³⁰ The research questions of this thesis (see *Introduction*):

1. What is distinct about the transitory airport environment for luxury brands?
2. How do luxury brands maintain and promote brand values in transitory environments such as the airport?
3. Why is the positioning of luxury brands in the airport important?

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construction of a luxury space is travel. Travel relates to the international airport, where global cultures seek new experiences by passing through a transitory space on their way to a foreign destination. Therefore, the airport provides a special and unique experience which offers a sense of place for travelling consumers.

The second critical approach is creating luxury environments through branded spaces. I have revealed the three emerging themes within this discipline are window display, store interiors, and the sensory experience. Windows are an important visual tool in the promotion of a luxury brand. It is the means of communicating a brand story or promoting a message to the customers at store level. The design of the window conveys the essence of the luxury brand through the creation of a visual display with elements of theatre of a hedonistic nature and forms the physical advertising for the brand. Advertising forms a key element within the design of the exterior of the airport luxury brand store because luxury brand communication strategies convey luxurious messages through images, moods, colours, feelings, and sound, to lure the customers into the store.

The key store interior elements include architecture, which creates the display of luxury within the store through symmetrical space, adaptable floor space, the number of rooms, and the age of the building. I revealed that the unique and outstanding store architecture of the luxury stores attracts luxury consumers. Interior design forms an integral element within the display of luxury because interiors and design are intimately connected to what we see and how we the display affects our emotions and behaviour. For this study, the interior design is considered according to how the space is shaped using design features, and how product and furniture displays are organized within the luxury store, for example, Underhill's (2009) Invariant Right Rule. Simultaneously, visual merchandising is a key design practice of luxury brands. This thesis considers whether the visual merchandising findings of the literature review, furniture, pricing, packaging, point-of-sale advertising, product zoning and traffic generation techniques, are significant in creating a luxury space in the airport. Bourdieu's concept of cultural capital is a consideration in this thesis because I want to understand how luxury brands employ these display tactics to symbolize luxury and a high-end lifestyle, which draws the consumers into the luxury brand stores.

The sensory experience is created through the culmination of special display elements which appeal to all the five senses, and ultimately contribute to an overall sense of luxury. Atmospherics attract luxury consumers by tapping into emotions and the subconscious. The brand ambassadors are also there to create a unique positive experience that the customer will remember. The attitude and appearance of the ambassador is representative of all the luxury brand values. The calm, clear, reassuring, listening, smartly dressed ambassador will more likely build confidence in a customer and deliver a quality brand experience (Lent and Tour, 2009).

The final critical approach for this study is the positioning of luxury in the airport. To arrive at an understanding of how luxury is positioned within the airport, subsequently, whether the display of luxury appeals to airport passengers, the idea of identity, morality, and psychology is explored. Firstly, luxury identity is how luxury brands are recognized, represented through specific characteristics, images, and display tactics. Luxury brand identity comprises of the brand image and is interpreted by the consumer. Therefore, luxury branded spaces are constructed through the identity of the luxury brand. Morality has associations with an understanding and acceptance of luxury identity, resulting in the purchasing and dissemination of luxury goods and services. This thesis discusses and identifies whether airport passengers are affected by morals and the acceptance of luxury. If luxury is accepted from a moral standpoint, then this is a key factor in why passengers within the airport visit the luxury brand stores. Luxury carries connotations of indulgence, sumptuous enjoyment, and frivolity, which is why it requires a sense of accessibility and specialness to encourage passengers to visit the airport luxury stores.

Finally, this chapter has revealed the key elements constructing the significance of the airport luxury brand store. The interaction between the luxury brand store environment, the objects and the customer, build the visual and symbolic component of luxury, which is how we recognize luxury today. Furthermore, because the 1960s are still recognised as the golden age of flight associated with the *Jet Set*, and glamorous luxurious experiences, these ideas are still prevalent with travellers today, who enter the terminal building seeking moments of luxury. Today, luxury is still considered special and important, and luxury consumption is associated with high cultural capital and

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taste (Bourdieu, 1985), a concept which has not yet been studied within the context of the airport.

Chapter 5: The Evolving Perception of Luxury in the Airport

Airports as a luxury space

At the start of this thesis, I suggested the airport poses a series of dilemmas for luxury brands in the airport, because they must establish and foster a transitory clientele. This means that luxury brands must create an experience of luxury in a place where the expectations of what luxury is already high. I established that, aviation has a long-standing association with luxury and glamour. Luxury brands can only create high-quality brand experience in the unideal space of the airport if there is an understanding of how the history of luxury and glamour in the airport informs our expectations of aviation today.

The development of the airport is entwined into ideas of the creation of luxurious lifestyles, the *Jet Set*, enchantment, status, and difference. Aviation and the airport have continually evolved and renegotiated what luxury represents, from the people who fly, the airport lounges to the air hostess uniforms, and the restaurants and commerce within the terminal building. Several authors have considered the notion of glamour, with terms such as appealing, attractive, beautiful, enchanting, exciting, exotic, and sexually attractive being central to these discussions (Dyhouse, 2010, Gundle, 2008, Horwood, 2012). However, the meaning and use of the term within the context of the airport goes beyond these ideas and has complex associations with historical and cultural values. Glamour is momentary, just like the airport. You cannot be in the airport all the time, just like you cannot be glamorous all the time. Glamour has complex historical and contemporary associations with the airport, as I discussed in chapter 1. This section considers how the passengers, aviation uniforms, the airport building and exclusive lounges, have all influenced the reinvention of the airport as a place of temporary luxury carrying with it notions of glamour.

The expectation of glamorous experiences today stemmed partially from the 1900s, when opulence and display of the theatre and cinema, the demimonde, in Orientalism and the exotic, and in a conscious espousal of modernity and show of sexual sophistication emerged. During this period, new technologies had immense influence on promoting the idea of glamour, such

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as Hollywood moving pictures, fast cars, advances in communication, promoting new travel and technologies, offering information on how to get to faraway places, all done through product placement and advertising to a captive audience (Horwood, 2012). Travellers by air still carry with them a number of these expectations, for example, the exotic, modernity, technology, elitism, cinematography, product placement and advertising.

Pre-war we spoke about class systems and the Bourgeoisie (Baudrillard, 1968). Today we talk about accessible luxury and moments of glamour. As discussed within chapter 1, it was during the 1960's that flying became a sought after, popular mode of transport, and was considered special and glamorous. This was because mass media images of starlets and socialites jetting off to exotic destinations, demonstrated a fusion of old-style Hollywood glamour, with new technology. The wider circulation of and access to a truly mass media, and post wartime jet inventions, which were seemingly within the reach of the leisure consumer, rather than for war. The point of mentioning the *Jet Set*, is this term became synonymous with affluent socialites, who 'hopped' on a *Jet* and travelled to international destinations (Gordon, 2004)³¹ (I explain this within chapter 1). The *Jet Set* signified fantasy of great distance and glamorous surroundings and memorable company because flying by jet was a one-off, exclusive club which indicated wealth, luxury, and the exotic. These people frequented fashionable resorts, which were an escape for celebrities, such as Liz Taylor and Sean Connery, who wanted to evade the glare of the press and discover luxury in a different and exclusive setting, somewhere that only extremely wealthy people could afford (Stadiem, 2014). The luxury resorts were in tropical, hot destinations, where it was more comfortable to wear minimal clothes, including daring items such as the bikini. James Bond typified and added to the cachet of the *Jet Set*³².

The *Jet Set* is still a notion, and an expectation, airport passengers carry with them today, because it represents modern lifestyles, exotic travel,

³¹ The *Jet Set* was the term given to the people who could afford to buy an expensive ticket to fly on a jet aircraft during the days of the first international air travel. See p. 57

³² Dr No was filmed in 1962, on location in Jamaica. James Bond was played by Sean Connery, and featured an attractive Bond Girl called Honey Ryder, played by Ursula Andres. This film featured a beach scene with Honey Ryder appearing out of the water wearing a small white bikini with an army belt and holding a large knife LINDNER, C. 2009. The James Bond Phenomenon: A Critical Reader. . Manchester..

social mobility, and aspiration³³. Moreover, with its glamorous connotations and desirability, the prefix 'jet' is also still used to sell products evoking speed and modernity. This is because, the jet aircraft carries with it notions of high expense, innovation, and expertise, because this mode of travel was the first of its kind. When first made available, the jet meant that reaching inaccessible exotic locations became a reality, but only for an elite few. It still has associations with speed, travel, distance, movement, technology, innovation, and progress. The allusion of speed and modernity offers the perception that wealthy social groups are glamorous and indulgent. The post war *Jet Set* still carries with it notions of heroic handsome pilots, and access to these narratives through popular fiction³⁴. Image 5.2 demonstrates the 1950's *Jet Set* people, flying aboard a Pan Am flight from London to New York. These people were considered wealthy, attractive and fun (Stadiem, 2014). Pan American World Airways, or "Pan Am," was principal international air carrier of the United States for most of its lifetime—first flying mail between Key West, Florida, and Havana, Cuba, in 1927. By the 1960s, Pan Am offered "around the world" service and its brand was as familiar abroad as Coca-Cola. It was the first airline which was considered glamorous and exciting, because of the smart, feminine, and attractive cabin crew. The uniforms were smart, fitted, and had a military feel, and the aircraft had modern interiors with fashionable fabrics (Stadiem, 2014). The uniforms and the dress of stewardesses were important in creating glamour because the look had been designed by famous catwalk designers, and there were strict guidelines on how staff could look and behave. The following image, which presents a British Airways stewardess, demonstrates this ³⁵ (figure 5.1).

³³ There were new terms entering the vocabulary, such as 'jetway', 'jet wash', 'jet lag'. The inadvertent joint venture of celebrity, technology, and media, collided and ended up transforming society STADIEM, W. 2014. *Jet Set: The People, the Planes, the Glamour, and the Romance in Aviation's Glory Years* London, Random House.

³⁴ Associations between glamour and aviation have evolved from war-time stereotypes of the heroic airline pilots, who were described as glamorous, and dashing young officers of the RAF in their grey-blue uniforms stitched with silver wings. Romance novels lured women into believing RAF pilots were 'dreamy' DYHOUSE, C. 2010. *Glamour: History, Homen, Feminism*, London, Zed..

³⁵ Ref. Image 3.2: The British Airways uniform was Introduced in September 1946 and was created to meet the practical requirements of airline personnel. The uniform had a distinct



Figure 5. 1: The first British Airways cabin crew uniform in 1946

Source: Dolly (2019)

Because of the specific height and weight rules for the female stewardesses, and guidelines for their immaculately washed and pressed uniforms, this was promoted as a glamorous job when waiting on customers in the sky. The following image further demonstrates the smartly dressed air cabin crew, and their fashionable passengers, the modern interior with expensive fabrics, even fresh flowers were displayed. Overall, this signalled exclusivity and wealth.

military style in a shade of grey, with a collar, tie, and a British Airways emblem on the smart military style hat. The uniform signified elegance and modernity, reflecting the attitude of women at the time. The style reflected the era of the glamorous military aviation post war, carrying with it associations of attractive RAF men in smart uniforms, and the allure of brave war heroes, which demonstrates the seriousness of the role.



Figure 5. 2: The interior of a Pan Am aircraft in 1952

Source: 'Glamorous Flying', Thomas (2016)

The sumptuousness of fabrics and the opulence articulated by the catering, along with the promise of exotic locations accessible through travel, created sensory pleasure and desire around air travel. Furthermore, the promise of the far away destination and the sensory engagement involved in the aircraft, helped establish a sense of desire, because it has a sense of within reach, yet still far away. Today, books, movies and personal memories inform our expectations of these glamorous moments in aviation today.

Airports have always relied on promoting the idea of glamour in the airport through glamorous air stewardesses and the constant re-modernisation of the design of the uniforms, for example, the image of the Pan Am cabin crew of the 1950s (see Appendix). The 1960's heralded a change in the perception and designs of female cabin crew uniforms. This signifies a shift in the exclusivity and sophistication of the image of flying. The following image represents a promotional poster for the British Airways airline³⁶, which shows the Hartnell³⁷ uniforms launched in the 1960s. Sir Norman Hartnell designed

³⁶ Formerly known as British Overseas Airways Corporation BOAC, as shown in image 3.3

³⁷ Sir Norman Bishop Hartnell was a dress designer to Queen Elizabeth II, and gained a Royal Warrant in 1957 THORPE, V. 2003. Two princesses, a royal dressmaker and a row about a wedding gown. *The Guardian*, 3 October 2021

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the uniform and was an influential British Fashion designer and dressmaker to the Queen. The uniform was introduced to reflect the spirit of the time and the brand values of the growing airline business. It consisted of a stylish navy suit, worn with a white blouse and gloves. This uniform represented classic simplicity of design while keeping its uniformed girls feminine and in fashion. Airline companies started to collaborate with top British couturiers, at a time when couture was no longer determining fashion. This demonstrated the importance of class, and the enduring appeal of 'timeless' luxury rather than the frivolities of fashion. Luxury was now linked with glamour, mixing notions of wealth and exclusivity with the cinema and popular culture, widening the desirability, appeal, and eventually, access to flying.



Figure 5. 3: British Airways posters through the years: Promotional Campaign 1964

Source: Dolly (2019)

By the 1960s, glamour and flying had developed a far more modern image, heightening its accessibility. The poster above reveals a group of air hostesses messing around, being playful and flirtatious by lifting their legs and hoicking their skirts, laughing, and waving, some without their formal jackets. The main caption labels the ladies 'Our Flighty Birds'. The aeroplane in the background suggests it is on a runway and ready to take off. The image of the air hostesses, and the caption above, signifies the flirty and glamorous nature

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of the aviation at the time, and suggests the ladies are ready to take the passengers away on to an exotic destination. The poster wording, 'Those swinging winging birds of London whose aim in life is to show you the British way of flight' suggests flirtatious and fun, all the way to the exotic destination. This signifies a marked change in the glamorous notion of aviation because this image conveys a more risqué approach to attracting airline customers and is less sophisticated than previous airline promotional images.

Flying continued to become more accessible during the 1970s, however, it still carried with it expectations of being expensive and glamorous (Gordon, 2004). During this period, new cultural trends desired exploration of new ways of being, and travel to the Indian sub-continent and south-east Asia, became as desirable as a weekend in Paris. Simultaneously, lifestyle marketing highlighted travel as aspirational and targeted young high achievers and those seeking alternative cultures and experiences. At this time, retail in the airports was basic, with luxury brands only just making an appearance in small retail spaces, showcased in glass museum stands, away from the newspaper stalls (see image 3.2).

The 1980s is a significant marker in how we perceive glamour in aviation today. The economic boom of the '80s, the expanded economy, increased availability, the consumption of luxury goods, and ideas of accessing faraway places and the exotic, developed the expectations of glamour for airport passengers (Gundle, 2008, Horwood, 2012, Dyhouse, 2010). Women were contributing to an increasing amount to the economy, were reaching further in their careers, and had more disposable income to treat themselves with fashionable items and personal goods, and expressed glamour through 'power dressing' (Gundle, 2008, Horwood, 2012, Dyhouse, 2010). This was reflected in the British Airways cabin crew uniform. The British Airways uniforms continued to evolve, reflecting the trends and fashion walks of the time, and in 2003 the uniform hinted at the glamorous perceptions of military and aviation during the 1950s (see appendix *Evolution of the British Airways Uniforms* for full historical reference).

This demonstrates how the evolution of the airline uniforms represents the airport as an environment which has been continually renegotiating how luxury is represented. Designers have been commissioned to create the idea of luxury in aviation, and passengers have translated these looks as representing notions of glamour. Furthermore, the BA uniforms demonstrate

an affiliation with fashion and the military, whereas other airlines, such as the Virgin uniforms, were designed to be appeal to sexual desires. These notions have been long associated with flying and are the reason that aviation has been able to continue the idea that flying by air is glamorous, it carries ideas of the exotic, and offers an escape from the everyday. These ideas inform passenger perceptions of luxury experiences in the airport today.

Today, luxury goods offer a sense of the exotic because passengers pass through airport controls, find themselves in a zone which can be considered far away because of the lack of time and place, and passengers are in a holiday mode, in the mood to spend. Within this zone are VIP services and airline lounges, where passengers are distinguished between first class customers and premium customers (Graham, 2014, Doganis, 1992). This interrelates elitism, social strata, escape, and difference because these higher ticket paying passengers can pay their way into the VIP club. These services, including first class lounges and express check-in, are usually reserved for first and business class passengers, and members of the airline's clubs (Doganis, 1992, Beiske, 2007). The VIP airline lounges offer complementary food and beverages (served by baristas, bartenders and gourmet chefs), and they have comfortable seating, and facilities such as showers, quiet areas, televisions, computers, Wi-Fi and Internet access. Luxury we recognize in the airport today is represented through luxury brands, premium and VIP services, first class lounges and express check-in. This establishes the airport as a place of escape and indulgence and offers the luxury brand stores the opportunity to respond and develop to the space and culture. It also represents one of the ways in which the airport makes revenue. Without premium paid services and commercial spaces within the airport, a crucial element of the airport infrastructure is missing.

The Airport as Commercial Spaces

Since the commercialisation and privatisation of aviation (see chapter 1), more freedom and flexibility has been given to airport operators to develop their commercial policies and diversify into new business areas (Doganis, 2002). As airlines have been exerting increasing pressure on the industry to control the level of aeronautical fees, airports have had to seek alternative sources of revenues by giving greater attention to their commercial facilities. Retail within the airport has become the largest earning area for the airport operator within the global airport hubs today (Doganis, 1992, Graham, 2014, Thomas-Emberson, 2007).

How an airport store operates will be affected by the retail concession model the airport operators adopt. In general, there are four airport retail concession models: the minimum guarantee (MAG) model, the master concessionaire model, the joint venture model (JV), and the airport-owner retailer. Airport management tend to adopt a flexible approach with the models, which allows for the specificities of airports and the nature of negotiations with particular retailers (Pinder and Roberts, 2022). The most common airport concession model today is the MAG model. This is because the airport can charge the retailer a rent plus take a percentage of the sales revenue (this ranges from 35 percent to 55 percent of their sales). The airport concession is awarded to the highest bidder, and these concessions can last from three to seven years. This airport bidding process is very competitive, with most of the worldwide operators participating. Operators prepare a business plan with their best estimates of sales and the maximum concession fee they can offer the airport authorities, based on the buying preferences of their customers, plus considerations such as new slots that may be given for new destinations or new airlines. (Doganis, 2006, Williams and O'Connell, 2011). However, this model is often criticized for its inflexibility, where the use of closed bids during tenders can encourage high, sometimes unsustainable guarantees from retailers (Pinder and Roberts, 2022).

Furthermore, an increasing number of people travelling through the airports are making more frequent trips, subsequently, the retailers in the airport have noticed that these passengers are becoming more sophisticated and experienced shoppers due to their purchasing habits and their demands for improved quality and service (Graham, 2014). Increasing airport

competition between airport hubs has also played a significant role in the development of non-aeronautical facilities. According to Graham (2014), the primary consideration for passengers selecting a particular airport is based on its location and the airline services offered. A secondary factor is the retail and other commercial facilities offered. The exception to this is when a passenger is choosing a transfer flight. Some international airports have understood the changing consumer habits of the international passengers and have developed their commercial facilities available, so that passengers will willingly select that airport to transfer their flight. Amsterdam Schiphol and Singapore Changi are good examples of this (Graham, 2014, Doganis, 1992, Gordon, 2004).

The commercial strategies adopted by airports has a significant impact on retail in the airport, and evidence suggests that consumers are becoming increasingly more sophisticated with regards to shopping behaviour within the airport. Consumers are also raising their standards and expectations of the environment in which the goods are sold. How luxury brands change the perception of luxury goods and services in the airport, through special display tactics, such as open shop fronts, and large visible window displays, which makes visiting the luxury brand stores accessible and appealing. This means that commercial strategies within the airport must offer experiences which meet the needs of airport passengers, by offering a sense of luxury.

Within the airport space, commercial strategies alter how retail is operated. This is because commercial revenue from retail has become one of the major sources of profit for the airport (Pinder and Roberts, 2022). The most commonplace airport commercial strategy is the MAG model, which adopts a rent-revenue commission formula (see chapter 3). Within this commercial strategy, the airport operates a retail model. The retail models which are often found in the airport are duty free and travel retail. As I discussed within chapter 2, during the days when air travel itself was less common, duty-free airport shopping was a discount market reserved for the privileged few. Now that many people travel, duty free has become special because traveling by plane is for some still a relatively upscale activity. The travel retail system operators work on two basic conditions: as the products they sell have not really entered the country, they are not liable for import duties; as they are not sold within the country, they are not subject to a local distributor's margin. But while local duty-free operators do not pay import duties or local taxes, they do pay airport commissions, which can be two to

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three times higher (Chevalier and Mazzalovo, 2012). Sometimes the duty-free commissions contribute more than half of the total airport revenues (International, 2018).

Luxury branded goods within the airport are often referred to as travel retail. Within this bracket, sales made in travel environments on which taxes and duties remain payable even though the customer may be travelling internationally. For example, in the European Union, where the sale of duty-free goods to customers travelling within the EU was abolished in 1999, travel retail is the term that is commonly used for intra-EU travelling customers. Travel retail occurs in travel environments where customers require proof of travel to access the commercial area, but which are subject to taxes and duties. Brand managers within the luxury brands often refer to the commercial strategy within the airport as *travel retail*. This is because Airside Specialist Shops (ASS) fall within the category of travel retail. ASS, which are airport retail shops offering specialized merchandise, often sell luxury goods such as jewellery and watches, leather goods, personal care products, gadgets, shoes, cosmetics, regional arts and crafts, clothing and confectionery (Pinder and Roberts, 2022). These stores can be closed front stores (CFS), free standing closed front store (FSCFS), a free-standing unit (FSU), retail merchandise unit (RMU), kiosks, or even sophisticated vending machines. ASS is usually situated within larger international airports, as they require high numbers of passengers to be successful and have been growing in popularity since airport security measures have gained efficiency, allowing more dwell time for passengers to look and spend within these stores. Therefore, airport luxury brand stores fall within the category of ASS, as they sell specialist goods (luxury products), they are CFS, FSCFS, or FSUs, and are located within international airports.

Duty-free represents the purchase of goods which are exempt from the payment of certain local or national taxes and excise duties, normally on the condition that they are only sold to travellers who will take them out of the country. Variations in levels of excise duty and import allowance restrictions exist according to local jurisdiction. Duty-free in the airport is only available when shopping airside (Pinder and Roberts, 2022). Both in the airport and on the aeroplane, the brands supplying goods are allowed to sell them tax and duty-free. Goods purchased by the traveller in a duty-free shop must be

exported intact and not consumed in the country of purchase. Goods purchased on the aeroplane are allowed to be consumed on board, or can be imported into their destination country, so long as they remain within the passenger duty-free allowance. In some countries, such as the United States, duty free goods purchased must be sealed and hand delivered to the passenger at the gate once their ticket has been scanned and they are about to embark on their flight (Customs, 2016).

Some countries also have inwards duty-free facilities, where arriving passengers can purchase duty-free items on arrival in their destination country, immediately before going through customs. Even though the EU does not allow arrivals duty-free stores, some EU airports sell goods on arrival in the baggage claim area described as 'tax-free'. However, these goods are in fact all tax-paid sales, and the local sales tax is discounted by the retailer (Customs, 2016). Purchasing goods on arrival in the destination country has benefits for the passenger, including the convenience of not having to carry the goods with them on the aircraft, and also avoiding any security measures and restrictions while travelling (Pinder and Roberts, 2022). This has an impact on the number of passengers visiting the airside airport luxury brand stores and creates more competition for the luxury brands within the airport. Therefore, airside luxury brand stores find ways to attract passengers, by creating luxurious spaces which appeal to airport passengers (as highlighted in chapter 4).

Constructing Airport Luxury Commercial Spaces

Commercial luxury spaces within the airport are constructed using the space specifically allocated to brands. The space is assigned and designed by both the airport management (see airport concession models, chapter 1) and through negotiations with the luxury brands. The luxury brand's primary concern in the creation of a luxury space, specifically, how the space is designed. Chevalier and Gutsatz (2012) suggest that with democratisation of luxury, new customers must be able to feel and see the brand without feeling rejected or intimidated, to avoid the *Pretty Woman Effect* (in reference to the 1980s movie where the protagonist Julia Roberts was poorly judged by the store staff on her appearance). According to Okonkwo (2007), the space and layout of a store greatly contributes to its image and manipulates traffic flow. Additionally, there are different interior design which contribute to the customer experience: the grid flow layout (used by supermarkets), the guided flow layout (adopted by general stores), and the free-flow layout (found in fashion stores) (Okonkwo, 2007). These layouts vary in rows and flow, directing the customer through the store, at the same time allowing free movement of customers within the store, to a limited extent. The space within a luxury store must reflect a prestigious image and complement a luxury atmosphere. The space must also allow for luxury entertainment and animation, which reflects the symbolic nature of the brand (Morgan, 2016, Park et al., 2015, Okonkwo, 2007).

Crucially, the airport store is now considered a key element in a global luxury brand's retail strategy, for example, the profit from an airport luxury brand store can be as high as high as 85 per cent of the company's total retail sales (Thomas-Emberson, 2007, Van Uffelen, 2012). Pegler (2010) suggests that space is a large consideration in the design of an airport luxury store, and the shape defined within that space. Within Chapter 2, I discussed the different luxury brand store models, methods for distribution, and how retail strategies vary according to the space allocated. In addition to this, the airport luxury brand store has different design requirements, airport regulations, plus specific passenger behaviour, and there are major differences in store shape in an airport terminal (see Chapter 2) (The Design Solution, 2007). The layout within the store space must be simple, have an obvious flow, and product

direction must be easy to understand. Brands within the airport have realized that every second counts, which has influenced the design within the space, so that customers can navigate quickly, select products easily, and pay swiftly (Thomas-Emberson, 2007). The store atmosphere must be instantly inviting. Therefore, the airport must be constructed as a democratic shopping space so that passengers, from any economic background and culture, will feel at ease to visit the selection of stores, browse and make purchases (Pithers, 2015, Rowley and Slack, 1999).

A key consideration in how a luxury brand space is allocated in the airport building is through concession space planning (the planning of the retail space). As airport operators have realized that excellent store planning not only increase revenues but is also closely related to passenger satisfaction with the overall airport experience, the architectural concession space planning has become an integral part of the airport design process. In developing concession space plans and concession locations, the airport management goals are typically, the following: Optimize concession revenues; Increase customer penetration rates (the percentage of passengers and visitors using a concession); Average transaction levels (the average amount spent per transaction); provide a wide variety of concessions with a broad selection of services and product choices; create interesting and entertaining concession choices for the customer; integrate food and beverage with retail to create synergy and encourage spending across categories; allocate as much concession space as can be financially supported during the design life of the terminal; promote open sell rather than over-the-counter sales to promote spontaneous purchases; establish a strong commercial image and identity (Adapted from Sciences, 2011).

Furthermore, concession planning, or store space planning, often involves considerations including traffic volumes, customer characteristics, location of customers in the terminal, amounts they can be expected to spend, and anticipated sales per square foot and per enplaned passenger (the number of revenue passengers boarding an aircraft). The key objective in airport planning is to determine the supportable concession space in each area of the terminal. Supportable space is the amount of concession space that is financially viable for both the airport operator and the concessionaire, which is determined by estimating concession sales at reasonable levels of productivity using sales per square foot. The productivity factor in concession planning, is

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the sales per square foot for each concession category that would provide a reasonable return for both the airport operator and the concessionaire, and a number that is too low will result in too much space (Sciences, 2011). A consideration in retail space planning is that as the space becomes heavily used, sales drop at some point because customers see that the units are congested. In turn, many passengers will not wait in line to make a purchase, particularly if it is a luxury purchase. Important considerations in productivity planning in the airport are down to airport size, peaks in passenger traffic, and the ability to provide space.

Additionally, adjacencies must be considered, as certain retail brands are optimized in terms of retail sales and brand exposure by being placed next to similar brands. Also, the most efficient stores are located opposite a food court in an airport, where passengers can take time to consider the stores and plan their purchases whilst taking time to dine (Sciences, 2011). An example of a global luxury brand using optimal space and display to convey a luxury space within the airport is Louis Vuitton. Louis Vuitton opened its first European airport store at Heathrow Terminal 5 in December 2014 (Image 5.1, below), a shop with a façade so vast, it can be seen from all levels in the terminal. The image displays the grandeur of the luxury brand store – the gold front, large visible log above the exterior graphic, a large window display with visibility through to the interior of the store, and a large wide entrance. There are 22 fashion and luxury brands with outlets in Terminal 5, but Louis Vuitton occupies the prime position (Pithers, 2015). Elements of the brands flagship store strategy can be experienced here.



Figure 5. 4: Louis Vuitton store in Heathrow Terminal 5

Source: Pinder 2018, with permission

The image demonstrates the store has high ceilings, and wide entrance to the store, which signifies that accessibility is an important consideration within the interior design of the luxury brand store. A restricted layout may affect the ease or difficulty of a customer entering the store. Levy et al. (2012) defines accessibility as the ease with which a customer may get into and out of a space. For example, in the airport, accessibility to space include walkways, doorways, position of furniture, proximity to departure gates and therefore crowds of travellers and the location of escalators and lifts are considerations (Thomas-Emberson, 2007, Van Uffelen, 2012). Walk-through concession offer high levels of accessibility to airport passengers because these spaces encourage the maximum number of passengers through ease of flows (Sciences, 2011). Furthermore, according to Underhill (2009), human beings walk the way they drive, so for example, English people tend to keep to the left when they stroll down shopping-mall concourses or city pavements. This is a consideration in a well-designed airport: walkways in the duty-free areas usually curve to the left: the reason is that the majority of passengers are right-handed, and pull their suitcases with their right hand, forcing them to walk in an anticlockwise direction to have more balance. They therefore look to the right far more than the left, and see more things on the right in the

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airport, than the left (van oel and van den Berkhof, 2013). Therefore, more sales are generated if a walkway curves from right to left with more merchandise and space on the right side because passengers are looking in that direction.

Therefore, not only can airport luxury brand stores offer a significant revenue for the airport, they also create a sense of place within the airport space (Tuan, 1977b, Atkinson, 2005, p.43, Relph, 1976). Like an art museum, luxury brand stores, offer an escape from the hustle and bustle of the outside world, and they provide aesthetic pleasure through special display techniques. This thesis investigates whether open front designed stores offer a heightened sense of accessibility, which contributes to the idea that luxury experiences in the airport are democratised. I also consider whether the levels of luxury are affected though accessibility.

Destinations

Within the airport, the term *destination* is ubiquitous. This is because air travel is connected to far-away places, destinations to aspire to, and resorts associated with a sense of achievement and cultural capital. In recent years, airports are, as the literature suggests, considered luxury shopping destinations in themselves. Since the first duty-free store, the global duty-free market has grown to \$76 billion, and is estimated to grow at a CAGR (compound annual growth rate) of 6.5 per cent and reach \$112.5 billion by 2025 (Adroit Market Research 2019). Globe travellers are four times more likely to spend on luxury purchases in the airport than in non-airport stores (Blue, 2019). These statistics confirm the significance of the airport today: airport passengers are more frequently entering into the airport luxury brand stores, and once in the stores they are purchasing luxury goods more than in the non-airport luxury brand stores.

What does this mean for the luxury consumer? When does an airport passenger destined for a faraway place become a luxury consumer? One of the chief concerns of this chapter is to understand the importance of how luxury spaces are positioned within the airport. I investigate concepts surrounding passengers, customers, and consumers, because without the passengers in the airport, there are no customers spending money within airport stores, and therefore, luxury branded spaces lose their relevance. First

and foremost, an understanding of the definition of a *passenger* is beneficial in unravelling these themes, subsequently, I explore the terms *customer* and *consumer*.

Airport passengers are important to the economy of international travel because it is the passengers themselves who enable airports to generate significant amounts of non-aeronautical revenues, which in turn are then used for airport operations and development. It can be considered that the airports are two-sided business models which offer to serve both passengers and airlines (Gillen, 2011, Graham, 2014). 'Passengers are clearly of central importance to airports, not only because they consume the product that the airline provides, but they are also direct customers of the airport commercial facilities' (Graham, 2014, p.233). Furthermore, there are a variety of ways to segment airport passengers.

The first category in defining a passenger is by airline types or airline service (domestic or international). Another key distinction is to determine whether they are terminal or transfer passengers. Trip purpose is also key; the basic distinction is business or leisure travel, which can then be further subdivided. Business passengers can be grouped according to whether they are travelling for internal business, meetings with external customers, conferences, trade fairs or exhibitions. Leisure passengers can be subdivided into short haul, long holidays, package tours, visiting friends or relatives (VFR) or travelling to study (Gillen, 2011, Graham, 2014). Another key distinction in airport passengers is by travel class; economy, premium economy, business, or upper/ first class. According to Graham (2014), these passengers can be further divided into three groups: price seekers (42%), comfort seekers (35%), and short distance seekers (23%) (Graham, 2014, Martens, 2012). Demographic and cultural variables are also used in understanding the types of airport passengers, for example, nationality, income, age, gender, life stage, education and occupation (Graham, 2014, Gordon, 2004, Doganis, 1992). Thomas-Emberson (2007) simply defines the airport passenger categories as business passengers, leisure, and low-cost airline passengers. These classifications help simplify the complexity of the airport passengers, but it would be more helpful to look deeper into these characteristics.

Research suggests airport passengers can be categorized by psychographic and behavioural characteristics (Young, 1996, Graham, 2014). Young (1996) suggests that there are 'agoraphobics', who have the

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lowest level of need, have a fear of flying or missing the plane, and do not want to be distracted from the information display monitor (Young, 1996, Graham, 2014). Secondly, there are the 'euphoric', who are once-a-year holidaymakers, who arrive early at the airport and want to spend money as part of their holiday experience. In order of needs, next are the 'confident indulgers', who are frequent leisure fliers and are familiar with the airport and want to be pampered. According to Graham (2014), the next passenger type, in order of demand and needs, are the 'airport controllers', from whom most complaints are received. These people are frequent business passengers flying economy with their families, and feel aggrieved that they do not have the normal privileges they experience when they fly business class, and they demand to be processed through the airport as efficiently and comfortably as possible (Graham, 2014). Likewise, concession space planning acts as a key consideration in the categorization of passengers, as passengers are the core customers for concessions.

The third concept explored within this section is the *consumer*. These two terms – customers, and consumers – are interchangeable and interrelated, however, what differentiates a customer from a consumer is the physical act of purchasing a goods or service. Both terms are deemed essential in the economic ideology of consumerism³⁸. Within this thesis, I refer to a visitor to the luxury brand stores as both a customer and a consumer, because I am interested in how the display of luxury appeals to passengers visiting the airport luxury brand stores, whom may be the purchasers of the luxury goods, the user, or both. Within the passenger category of consumers, there are subdivisions with very different characteristics—originating, terminating, connecting, international, and domestic. How much a passenger spends varies by passenger characteristics, which is presented in the following table:

³⁸ Consumerism refers to the buying and using of goods and services OED 2012. *Oxford English Dictionary*, Oxford, Oxford University Press.

Non-residents	They typically spend more at an airport than residents. As non-residents include tourists, these travellers are more likely to purchase local souvenirs and gifts, generating greater sales volumes for the retail program.
Originating passengers	Typically spend more time in the terminal than connecting or terminating passengers and tend to spend more.
International passengers	They spend more time in the terminal than domestic passengers and spend more money on both food and retail.
Long-haul passengers	They travel in a relaxed and leisurely holiday mode and spend considerable time in the terminal building. They tend to be away from home longer and therefore are more likely to make purchases for family and friends.
Leisure travellers	They prefer to arrive earlier at the airport; these passengers often represent the largest category of souvenir and gift buyers at the airport. They are more price sensitive and value oriented than business travellers.
Business travellers	They spend less time at airports and less time shopping. They are good customers for convenience retail (newspapers, magazines) and for food and beverage services, including alcoholic beverages and higher-quality restaurants. They are often traveling on expense accounts, are less price sensitive and more service oriented than leisure travellers
Frequent flyers	Their propensity to spend in the airport is low.

Figure 5. 5: Airport passenger destination and purchase decision

Source: Adapted from Sciences (2011 p.54)

The above table suggests that the highest spending passengers within the airport are non-residents, international travellers who are not on connecting flights. Therefore, for the purpose of this study, it is the higher spending airport passengers who are of importance, as the above literature in chapter 2 determined that luxury brands are associated with high price luxury goods and services. However, the purchase motivation of luxury consumers is complex and studies in the field of airport retail are scarce (Chevalier and Gutsatz, 2012, Moral-Arce et al., 2013). Chevalier and Gutsatz (2012) suggest observing how consumers behave in a store is critical to luxury retail. Consumer behaviour is often influenced by daily stimuli that act as triggers, therefore, it is important that luxury retailers understand the idea of perception so they can determine what influences consumers to buy, to create the most effective brand strategies. The idea of perception is a significant

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concept to this thesis, because luxury brands must design their luxury stores to appeal to the perception of luxury for consumers, which varies in and out of the airport.

There are several motivations for consumers to buy products in the airport. The first is the perception that goods cost less than on the high street, because of the long history of airport duty free shopping (see the previous section, *The Airport as Commercial Spaces*). The second motivation is the quality aspect: consumers associate airport stores with high quality goods and excellent service from the salespeople. The third factor, which is the focus of this study, is the store environment. Studies on store environment have concluded that the experience is more important to the airport consumer than the goods itself (Kotler, 1973, Turley and Milliman, 2000). This is because airport passengers are in a holding zone, waiting for the next phase of their travels, and are in the mood to explore, discover and spend money. As discussed earlier within this thesis, Underhill (2009) suggests consumers turn right when they are in a store (The Invariant Right), they need to feel valued, and require a sense of space to feel safe, relaxed, and able to explore (the Butt Brush theory). Therefore, airport consumers enter the luxury brand stores looking for a space of calm, something far away, to experience a sense of the exotic and something which is inaccessible and different to non-airport stores.

According to a study by JC Decaux (2018), luxury purchases in airport are not just down to destination, a key characteristic is impulse purchase behaviour, this is because 69 per cent of luxury consumers in the airport do not plan to buy but act on impulse. The tax-free aspect of airport retail makes it even easier to justify an impulse luxury purchase, and BRIC (Brazil, Russia, India, and China) consumers take advantage of this: in 2016, Chinese and Russian passengers accounted for more than 40% of luxury airport shopping transactions, with Chinese passengers spending on average \$815 per transaction (Airport Stories Research 2018). Individuals from one country will experience a different culture to those from another, and will, therefore, portray differing general beliefs and values (Wallerstein, 1991). This suggests that perception plays an important role in luxury purchase behaviour.

Luxury consumer perception is the practice where a person observes,

selects, organizes and reacts to environmental stimuli in a significant way (Erasmus et al., 2001). Clotaire Rapaille (2001) suggested that buying decisions are strongly influenced by the reptilian brain, a term belonging to the triune brain theory. Rapaille believed the reptilian brain is the home of our instincts and dominates decisions, and this theory has become the basis for consumer behaviour. For example, if you can grab the attention of a consumer's reptilian brain with a window display, there is a much higher chance they will enter your store. Jens Pätzmann (2008) approached the understanding of luxury consumer motivations by combining the Maslow Hierarchy of Needs, and Kapferer Pyramid Brand Model (Figure 2.1 above). Abraham Maslow's Hierarchy of Needs considers humans are motivated by five basic categories of needs - physiological, safety, love, esteem, and self-actualization - with higher needs in the hierarchy emerging when people feel they have achieved the previous need. Pätzmann argues that normal (non-luxury) brands fulfil basic needs: individuals tend to select basic brands, mostly private labels. These products are quite sufficient for everyday use and convincing with their low purchase price. Luxury brands, in contrast, tend to fulfil higher needs, especially social and belonging needs: luxury products enable individuals to distinguish themselves from others and to identify with certain peer groups (Pätzmann and Nieschalk, 2003). According to Belk (1988), humans tend to consider their possessions as parts of themselves. As luxury goods are valuable items they increase one's self worth, and the consumption of luxury goods is therefore the extension of a better self (Belk, 1988, Pätzmann and Nieschalk, 2003, Kapferer and Bastien, 2012). This is demonstrated through the ways in which stores place luxury products in a sparse and museum like manner, to make a passenger feel they are in a special sacred place, tapping into their desires for self-worth and achievement.

Not only is destination a key feature in airport luxury purchase behaviour, the Country of Origin (COO) of the product or goods plays a role. Because of the wide and varied cultures and foreign passengers passing through the airport, luxury brands are not only faced with differing views and opinions on the value of luxury based on Individualist or Collective Orientation, they also have different insights and evaluation on the luxury brand store within that country (Laroche et al., 2005). How to measure COO image has always been of contention. Laroche et al. (2005) measured COO by price and

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value, service and engineering, advertising and reputation, design and style, and consumers' demographic features. Furthermore, Narayana (1981) proposed a scale of COO including quality, cognition, reputation, product type, popularity, and functional value. Moreover, when consumers are not familiar with foreign products, COO becomes an important external cue for product evaluation and therefore purchase decision. Considerations in COO behavior are based on: external cues for product evaluation (i.e. Value and quality); the halo effect (for example the perception of the country the brand is from); Supplementary information (COO image is used to fill the missing product information especially when consumers have insufficient information to make a decision) (Qi et al., 2017).

Furthermore, the luxury consumer in the airport is associated with the global changing attitudes towards luxury. An industry once dominated by middle-aged high-net-worth shoppers is now occupied by young and affluent consumers, known as Millennials, who are the growth engine of the luxury industry. Consequently, luxury brands are focused on their affluent Millennial³⁹ consumers because of the long-term potential they represent. For example, Bain & Company (2019) predicts that Millennials and Generation Z⁴⁰ will account for nearly half of the total luxury goods sales by 2025, bringing the value of the global luxury industry to €290 billion (\$356 billion). Luxury brands therefore must consider what drives the new generation of affluent consumers. In an ever-changing digital era, Millennials are seeking to engage with high-end brands that align not only with their aesthetic preferences but also with their personal values. There are four important Millennial's characteristics that high-end brands aim to cater for: self-expression, experience over ownership, brands that are socially responsible and

³⁹ Millennials, also known as Generation Y, are the demographic cohort following Generation X and preceding Generation Z. Researchers and popular media use the early 1980s as starting birth years and the mid-1990s to early 2000s as ending birth years, with 1981 to 1996 a widely accepted defining range for the generation (RAUCH, J. 2019. Generation Next, Millennials Will Outnumber Baby-Boomers in 2019 13 March 2019.

⁴⁰ Generation Z, or Gen Z for short, are the demographic cohort succeeding Millennials and preceding Generation Alpha. Researchers and popular media use the mid-to-late 1990s as starting birth years and the early 2010s as ending birth years. Most members of Generation Z are the children of Generation X and sometimes millennials (WILLIAMS, A. 2015. Move Over, Millennials, Here Comes Generation Z *The New York Times*, 8 April 2016.

environmentally conscious, omnichannel shoppers. This changes how luxury brands address the display of goods and promotions, because they must offer a layout which creates a unique experience through displaying goods and objects and talks to the customer about values in sustainability.

Social media is the Millennials favourite means to express themselves by valuing experiences over ownership: Millennial's buy into socially responsible and environmentally conscious brands; are well connected online; and expect a seamless omnichannel experience (browsing and purchasing both online and offline. This means we are in the age of the digital transformation, and many luxury retailers have started providing in-store retail technology and e-commerce platforms to appeal to the next generation luxury consumers. This age group also sees shopping as part of a leisure activity and therefore expects an experiential environment when they shop. Store design will therefore become increasingly important to facilitate an experiential environment for consumers who use technology to suit their lifestyle. Millennials also expect a convenient shopping environment as part of the service provision in-store (Janisch, 2018). They want to try and return items quickly, not have to wait to pay, and to be able to order items in-store (CBRE, 2016). The purchasing behavior of Millennials also applies to luxury goods, where 22 per cent of luxury goods are purchased online and 78 per cent in-store (Arienti, 2017). Millennials are making travel a priority in their spending habits, which makes this group a key consideration within this study. The average Millennial (ages 21 to 37) plans on taking five international trips a year (Gelfeld, 2018), which is more than Generation X and Baby Boomers (ages 54 to 72), therefore, Millennials regularly visit international airports. Baby Boomers account for 88 per cent of all premium travel (Statistica, 2019). I have established Millennials are increasingly spending money on luxury goods, which translates into increased spend within the airport luxury brand stores, high expectations of the shopping environment, offering a high-quality, memorable experience, which includes elements of technology. However, Millennials are less likely to shop in the airport stores, because they are more interested in saving their money for the destination, which means luxury airport brands must find ways to distract and interact with this demographic.

Additionally, the concept of wellness is increasingly more dominant within discussions on luxury. This is because luxury consumers now take a holistic view on overall healthy lifestyle, not just focusing on concerns over

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physical health. The concept of wellness is considered a state of complete physical, mental, and social well-being, and not merely the absence of disease or infirmity, according to The World Health Organization ((WHO, 2020). In other words, it is the optimal and holistic state of well-being, which seeks to satisfy the mind, body, and spirit, and is valued at four trillion dollars (The Global Wellness Institute, 2018). Luxury Wellness considers a variety of aspects involved in creating a holistic state of well-being and is a consideration in the design of retail spaces today. To design buildings and environments that promote health and well-being, the sensory atmospheric and environmental cues must interact ⁴¹. For example, the excessive use of green leafy plants in stores enhances the air quality, at the same time reminds the customer of a spa where they feel pampered. These are reminders of experiences of luxury. While architectural practice has traditionally been dominated by the eye and sight, a growing number of architects and designers have, in recent decades, started to consider the role played by the other senses, namely sound, touch (including proprioception, kinesthesia, and the vestibular sense), smell, and taste. Because luxury consumers seek authentic, immersive, and exclusive opportunities which contribute to personal holistic happiness and wellbeing, the design of the luxury brand stores must reflect this (Pinder, 2019).

Where online presents a challenge for experience-oriented luxury consumers, the high street luxury brand store can meet the needs of today's luxury consumer by offering a holistic experience (this is considered the experience economy⁴²). The premise is that businesses can charge for the value that is created by the transformation that an experience offers (Janisch, 2018). Luxury wellness currently plays out in the airport within the airport lounges and luxury spas, which set the tone for levels of luxury, which the luxury brand stores must respond to. Existing literature does not explore the position of luxury wellness within the realm of the airport luxury brand stores. This means that wellness and holistic experience within luxury branded spaces

41 HEILIG, M. 1962. Sensorama simulator. *In*: US PATENT 3, 870 (ed.). New York. ranked the order in which he believed our attention is captured by the various senses. According to Heilig's rankings: vision, 70%; audition, 20%; olfaction, 5%; touch, 4%; and taste, 1%.

42 a term first used in 1998 by B. Joseph Pine II and James H. Gilmore to describe the next economy following the service economy

presents itself as a new area for investigation, a point I take forward within this study.

The myth of luxury branded spaces

The branding of luxury stores in luxury districts creates a myth that luxury brands are superior. Luxury brands need to be perceived as exclusive, at the same time maximising profits and being available to a variety of consumers. Doing this, luxury brands employ brand extension models (consider purchasing a phone case from Louis Vuitton for £200 as opposed to spending over £2000 on a *Neverfull* bag), and global distribution models. This widespread distribution technique risks devaluing the brand and is known as the exclusive-inclusive paradox (Moore et al., 2000). Previously I discussed the attributes of luxury, with exclusivity at the core of these ideas. However, scarcity is no longer at the heart of luxury brand strategies, instead they use brand heritage and luxurious experiences through branded spaces to develop their image. Therefore, luxury brands attach much importance to the appearance of the brand, brand culture and sensory experience. The luxury brand store can facilitate associations with quality, exclusivity in an unfamiliar space, which symbolises the brands unique character.

With the globalisation of luxury, luxury brands use their stores to deverbalize commercial messages. Where luxury brands are now located globally, in key cities across the world, cultural and language barriers must be crossed. One of the principals aims of branded spaces, is to create a familiar message, using visual codes, constructed from logos, specific colours, shapes, and icons. I argue that this deverbalizing of commercial messages encourages the democratisation of the luxury brands, because these visual signs can be recognised across language and cultural barriers. Cultures can therefore decode the semiotics of luxury brand stores which delineates social hierarchy constructs. This is important in the transitory environment of the airport.

Non-places

Non-place is the idea that a point in a location lack distinct identity and purpose. One of the key critical approaches to this study is the airport as a space and a place. Human geographers refer to both space and place together

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to create one single definition (Hillier and Hanson, 1984, Hubbard and Kitchin, 2011, Relph, 1981, Tuan, 1977b). Furthermore, space allows movement, and place is associated with pause; therefore, each pause in movement makes it possible for a location to be transformed into a place (Tuan, 1977b p.6). Augé (2000) sees globalisation as creating standardisation not only in terms of object, but also space. He described non-places as having no relation to their local culture, for example, the airport. Augé examined retail spaces and considered visual culture which creates familiarity to those outside of the local culture. These spaces can be easily recognised so that navigating them in an unfamiliar space (the airport for example), is done with ease. He also suggests that non-place is the opposite of utopia because it does not naturally contain elements of society (Augé, 2012). This, again, rings true of the airport space.

Standardisation and authenticity of branded spaces is significant for the airport luxury brand stores, because to attract passengers in the airport, luxury brand spaces must look familiar and genuine. Here, I consider authenticity from a design perspective, and I explore how the airport luxury brand store provides a sense of luxury identity and belonging. I do this because cultural geographers have argued that modernisation and 'progress' (modern planning and architecture) creates placeless urban environments (Atkinson, 2005). Relph suggests places are fundamental in providing a sense of belonging for those who live in them, and that with the 'weakening of distinct and diverse experiences and identities of places' (Relph, 1976 p.6) these places evolve into placelessness. Augé's work on non-places also draws parallels to Relph's work on placelessness (Augé, 2012, Relph, 1976). I suggest that without luxury branded spaces in the airport, the airport is a placeless transitory space which lacks identity and belonging. It is the identity and experience on offer in the luxury brand stores which carry stability, security and enclosure, which sets them apart from the design and architecture of the airport, which (Augé, 2012) as described as a 'non-place', super-modern spaces, and are placeless (Atkinson, 2005 p.43). Therefore, the luxury brand stores create an anchor for passengers to feel there is something important in the airport space, a sense of familiarity, like a reassuring landmark in a foreign space. In addition luxury branded spaces suggest a sense of otherness (Augé, 2012).

The airport space, which I have established is a hub of international travellers, moving from one destination to the next, and between shops and

food facilities within the airport, is a transitory space. Relph (1976) described architectural and planning space as a deliberate attempt to create spaces through conceptualization of experience. The empirical investigation in this thesis seeks to understand whether creating branded spaces in the airport distinguishes luxury spaces from the airport non-place, and whether display tactics are use visual language to form a sense of place within the airport space (Tuan, 1977b, Atkinson, 2005 , p.43, Relph, 1976). The difficulty in creating luxury spaces in the airport is the fast paced and masculine nature of the vast functional space, controlled through security and passport processes. The passengers passing through the airport must be able to connect with the brand identities and feel safe to enter the stores. Displaying goods and objects within the luxury brand stores and windows plays a significant role in capturing the eye of the passing passengers and luring them into the stores.

Luxury Brands at the Airport

The airport luxury brand store is different to the non-airport luxury brand store, where passengers in the airport are from a global sphere, which in turn offers a high volume of new customers. The airport is a haven of global cultures within a space of hustle and bustle where passengers busily move from security to the shops and to the food areas, subsequently, onto the departure gates. Similar to the space within an art museum, the airport luxury brand store offers an escape from the busy outside world, where the interior of the store provides a unique culture of aesthetic pleasure expressed in the visual of its design and identity (Duncan, 1995). The luxury brand store and the art museum achieve a marked off 'liminal' zone, where visitors are moved into a place of timelessness (Augé, 2012), having been removed from their normal concerns of daily, practical lives, revealing different and pleasurable experience (Duncan, 1995, Thomas, 1997). Both the museum and the airport are unique settings where the design of the interior stands out due to the contrasting surrounding environment, like a juxtaposition of environments. According to Duncan (1995), the more sparse the space, with the fewer objects and the empty surrounding walls, the more sacred the museum space. This elevates the perception of luxury within a luxury brand space because the products within a luxury brand store are considered sacred and special if they

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are fewer of them and they are positioned in isolation, and with distance between them.

A study by Angell et al. (2018) classified the display techniques in the luxury store according to similarities in the museum. Of these, *organization and density* refer to the configuration of the display. For example, in the museological tradition, the saying “quality over quantity” considers exhibits are displayed independently with lots of empty space around them (Angell et al., 2018). For instance, in 2012, Hermes created an iconic retail display at the Royal Academy of Arts (London), with twenty of its seasonal bags encased within a large floor-standing glass handbag. Although this involved showcasing multiple products together, the display was highly organized, with each handbag off-set by copious amounts of space, facilitating viewing from all “vantage points”. Angell et al. (2018) also refer to *presentation technique*, referring to a staged distance between consumers and exhibits, use of thematic displays and educational signage. In the museum, this can also be created with physical barriers, be it in the form of a physical distance or glass, between exhibits and visitors to minimize touching, contamination, and damage.

Additionally, a luxury brand store threshold line can be identified within the airport space. This is considered the point at which the regular airport passenger exists as a traveller moving through the airport to their flight departure gate, however, at the point at which the passenger crosses the threshold line into the luxury brand store, and into a luxury culture, they become the luxury consumer (Duncan, 1995, Waterfield, 1996). Furthermore, it is important to highlight that airport retail is different from typical shopping centre environments; the passenger time allocation is defined and restricted. Shoppers therefore need to be motivated to shop and spend in different ways, and the psychological factors of the travel process considered (Omar and Kent, 2001). This encourages retailers to think differently about the airport commercial space.

Walk through stores in airport terminals have grown in popularity. This style of store enables retailers to create an environment through which all consumers must pass to reach their departure gate. The shops also tend to include flight information screens which helps consumers to feel calm about the time they spend within the store (Bodouva, 2009). I have established that there are different design requirements, airport regulations, and specific

passenger behaviour in the airport, for example the store shape in an airport is from left to right (a square or rectangular box shape) with a very short depth of retail space, with an open front shop approach (The Design Solution, 2007). This is explored in the next chapter, where I analyse how design tactics differentiate an airport space from a non-airport commercial space.

The airport luxury brand stores must rely on passengers recognising the stores' identity (see chapter 1 for discussions on *luxury identity*), however, there are new opportunities for brands to attract new customers who may never have visited the stores previously. Therefore, the look and experience of the store is very important in the airport (more than the non-airport luxury brand stores) where new global passengers may be visiting the luxury brand store for the first time. In this way, the airport luxury brand stores are a promotional vehicle for the brand. How this is articulated within the airport space is now discussed and elaborated within the next chapter. A comparison of interviews and observations of luxury brand stores, in and out of the airport, will reveal the significance of specific display tactics on the expression of luxurious spaces.

Chapter 6: Comparative analysis of the luxury brand stores with case studies.

This chapter analyses and compares the data collected from the observation fieldwork, and the in-depth interviews, to reveal how the luxury brands create a luxury environment in and out of the airport. Furthermore, I consider how these revelations relate to ideas explored within the literature earlier in this thesis. Therefore, this chapter investigates how luxury brands offer access to luxury and brand specific ideals to new and temporary consumers within the airport through the display of luxury, where luxury is accessible and can be viewed as ephemeral. The results of this study will inform luxury academics and practitioners how special display tactics create the allure of luxury within a post-modern discourse.

The observations of this study were carried out at the luxury brands in the airport, Heathrow Terminal 5, and in London's luxury district of Mayfair, the non-airport luxury brand stores, so that comparisons can be made to reveal how the airport transitory luxury space varies from the Mayfair luxury space. The discussions within this chapter draw upon chapters 1 to 5 by considering key concepts, practices and tactics and interrelating them with revelations from the observations and interviews. This allows me to substantiate the findings and validate new ideas surrounding display and space within a transitory environment. Data gathering took two forms: observational fieldwork and qualitative interviews. The observations reveal current display tactics and practices within the luxury brand stores, which aims to corroborate discussions regarding display tactics earlier within this thesis and reveal unexplored concepts.

I selected three luxury brands to present as full case studies: Smythson, Mulberry and Watches of Switzerland. I highlight these three stores, in and out of the airport, as they represent a varied cross section of luxury categories (luxury stationery, leather goods and luxury watches). Additionally, they represent different size stores offering different goods and services. For example, the products on sale in airport luxury brand stores are small, portable, and useful for travellers. The different luxury brands represent different consumer demographics. For example: Smythson attracts older,

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highly educated loyal luxury consumers; Mulberry's consumers are fashion and trend conscious and tend to be Millennials and Generation X⁴³; Watches of Switzerland attracts masculine consumers interested in technology who have wealth. Therefore, this facilitates contextualization of my earlier discussions regarding display tactics and these three exemplars reveal different aspects of constructing a luxury space. The following table represents the complete list of luxury brands I observed, made notes, drew diagrams, and took photographs of the interior and exterior of the stores - see Appendix for details.

The Luxury Brands	Luxury Category	Observation		Store Mapping		Full explanation of exemplars
		Heathrow T5	Mayfair	Heathrow T5	Mayfair	
Dior	Women's clothing & accessories	✓	✓	✓	✓	X
Dunhill	Men's clothing	✓	✓	✓	✓	X
Fortnum & Mason	Food	✓	✓	✓	✓	X
Jo Malone (Pilot Study)	Fragrance	✓	✓	✓	✓	X
Mulberry	Leather goods	✓	✓	✓	✓	✓
Paul Smith	Men's clothing	✓	✓	✓	✓	X
Smythson's	Stationery	✓	✓	✓	✓	✓
Watches of Switzerland	Watches	✓	✓	✓	✓	✓

Table 6: 1: The Luxury Brand Stores Used for Observations

Source: This observation process in this study

The above table represents each of the luxury brands selected for this study, the categories within which they sit, and indicates whether the

⁴³ Millennials are defined as a person reaching young adulthood in the mid-21st Century

Generation X were born between 1965 and 1980

observation notes and store mapping were completed in the luxury brands in Heathrow Terminal 5 or in Mayfair. Additionally, the table marks which cases have been explored in full narrative for this study. The key themes which form the structure of the case analysis are collectively themed as window displays, store interiors and store sensory experience. These themes derive from the literature review, where I revealed that luxury brand store display tactics consist of the advertising of the store, window displays, interior design, architecture, visual merchandising, store atmospherics and brand ambassadors.

Secondly, as this research proposes a new way of forming an understanding of the luxury tactics used in the unique airport environment, a set of interview participants were asked about their understanding of the luxury brand stores, from a design and management perspective. This exposed design and finance strategies, which reveals how luxury space is constructed from an airport management perspective. This is important, because this is the first study of its kind to investigate, through a variety of different sources, how a luxury space is constructed in the airport transitory environment.

The purpose of this is to reflect on the concepts discussed within chapter 5, for example, airport commercial strategies and challenges in aviation, because the financial structure and business strategies of airports, determines the space allocated for luxury brands. The allocation of the physical retail space is designed into a branded space, which constructs the luxury brand store. Through exploring this dynamic, subjective, and complex nature of the creation of luxury more fully, it reveals the significance of the airport luxury brand store and reveals the positioning of luxury in the airport today.

Within this, I consider how the results of the interviews and observations relate to the design tactics employed by the luxury brands, while considering how a branded space is constructed. I start with a description and analysis of the Mayfair luxury brand store and proceed with a comparison to the airport luxury brand stores. I do this, because luxury brands consider the Mayfair flagship boutique the benchmark for all the other stores within the brand. By comparing luxury brand stores in Mayfair and the airport with a critical eye, simultaneously applying the concepts of space highlighted earlier in this thesis, the observations and interviews

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reveal why the airport luxury brand store is different. The structure of this chapter is in three sections, starting with the window display, the store interior and then store sensory experience. Within each of these sections I ask three questions which consider the differences in display in and out of the airport, the effect on the perception of luxury, and how the resulting luxury display positions luxury within the airport. I do this, because these questions frame the critical approach to this thesis, which is to form an understanding of the airport as a space and place, creating luxury environments through branded spaces, and positioning luxury in the airport. This is important because it reveals why the airport luxury brand store is considered a place within the airport non-place, the expression of luxury brand identity in the airport, and how the positioning of luxury in the airport creates a democratised luxury experience.

Window Displays

This section discusses the differences in display tactics of the luxury branded windows between location and brand. I suggest that the differences in display affect the levels of luxuriousness in the windows, which in turn appeals to different aspirational consumers. This is because, the first impression of a sense of luxury is made at the exterior of a luxury brand store, constructed through a combination of the window display and brand advertising using logos and visuals. The window display requires elements being composed in a way to achieve commercial and aesthetic satisfaction, which attracts passers-by. I have established how the design of luxury spaces provides the illusion of emancipatory pleasure through an experience of quality (Julier, 2014, Lefebvre, 1991).

Luxury brands express the brand identity through special displays to appeal to aspirational consumers. The idea that window displays are street theatre (Portas, 1999), constructed through art, design, and merchandising (Drake, 2003) to create an advertisement (Park et al., 2015), was discussed within chapter 1 of this thesis, *creating branded spaces*. For luxury brands, window displays are not necessarily street theatre, as Portas (1999) suggests, the displays require a degree of subtlety through design, museology, and spacing tactics. For example, the principal differences observed between the airport and non-airport luxury brand stores window displays are the look of

the exterior of the buildings, the size and construction of the windows through repetition and balance of products and the props on display. These key differences demonstrate how the expression of a luxury brand alters in different locations and appeals to different consumers. I will now explain these in sequence, first by the look of the exterior of the luxury brand stores, then by the size and style of the windows.

Mayfair itself is considered a special place, where people go specifically to shop for luxury goods. The luxury stores have an appeal and instant association with luxury, where real estate is costly and luxury brands position themselves next to similar luxury brands. The Mayfair luxury brand stores are located within old buildings, constructed from large grey stone, built within the Regency era⁴⁴. This instantly offers a sense of wealth and grandeur, which associates luxury goods with luxurious lifestyles. Firstly, the exterior facia of the stores represents high quality: because the stone looks old and crafted, it instantly carries with it notions of age, craftsmanship and heritage, which are assets associated with luxury. The windows on the Mayfair Mulberry store appear prison-like, consequently, the store looks uninviting and inaccessible. These issues create a barrier between the consumer and the brand because the store seems forbidding and fortress-like, which prevents the consumer from feeling welcomed and comfortable to enter the store. In addition, the logo above the store is small in comparison to the large-scale building. This denotes exclusivity and you have to be 'in-the-know'.

True luxury consumers relate to the architecture of the Mayfair luxury stores because they look special and expensive. For example, the above door logo on the Mulberry store offers the idea of luxury because it is engraved onto marble, which suggests high quality materials and craftsmanship, characteristics associated with luxury. The logo is shiny, which is a significant characteristic of luxury – this has associations with

⁴⁴ Mayfair buildings have associations with grandeur and wealth. The shops on Regent Street were the world's first retail shopping street. John Nash was the architect working on the Regent Street shopping area in the 19th Century and took 14 years to complete. The project was backed by Prince Albert Regent, which Regent Street is derived, and completed in 1819 ROWAN, U. 2017. *The History of Regent Street in London* [Online]. London: The Culture Trip. Available: <https://theculturetrip.com/europe/united-kingdom/england/london/articles/the-history-of-regent-street-in-london/> [Accessed 13 January 2022].

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diamonds, gold, and shiny expensive metals. This represents permanence and stability. This suggests to the consumer that although the architecture looks new, the brand will be around for a long time, and the image of the mulberry tree represents evolution, growth, and development, which means that these ideas are attached to the brand. This idea of longevity engenders consumer trust.

In a similar way, the Watches of Switzerland store conveys luxuriousness through its style and colour. The store has a sense of masculinity, because the colours are black and dark brown, and the advertising visuals instore convey heroic type males. For example, images display watches and words, they have minimal colour tones and have Bond-type male models modelling the watches. I established that Julier (2014) argued that the external appearance of a retail building functions like an advertisement. The way this store is advertised offers a sense of Bond, heroism, and panache, which are masculine ideals in a post-modern discourse, according to Holt and Thompson (2004) . Veblen (1899) argued that design is a sign of social class whereby luxury emulates wealth. This rings true of the Mayfair luxury brand stores because if the stores are perceived to be well designed, using high quality displays, the stores will be perceived as for the wealthy, and therefore luxury. This means aspiring consumers will want to be part of this i.e., the exclusivity of being in the luxury club.

Similarly, the blue plaque on the Smythson store mimics a heritage plaque on an old building, suggesting someone of cultural significance has once occupied the building. The logo above the doorway looks like carefully crafted letters, which suggests it is costly because it is made from high quality materials, using a carefully crafted process. The ironwork in front of the right window signals craftsmanship and high-quality materials has a sense of security, like protecting something precious within the building. All these signs suggest the brand is luxury and has been carefully crafted using high quality materials and processes. The Watches of Switzerland store carries a flag above the doorway, which adds a sense of specialness to the brand. The flag represents castles and royalty, which signals to passers-by this is a very special store, and you must belong within a specific social stratum to enter the building. Therefore, the luxury brand represents high cultural capital, which affirms Bourdieu's ideas that the display of luxury appeals to desires of class and taste (Bourdieu, 1985). The implication of the

messages of wealth and grandeur on these old-style buildings is intimidation to those not familiar with this setting and associations with social hierarchy. Therefore, these stores create the *Pretty Woman Effect* (see chapter 3, p.185).

With regards to the style and size of the windows, each of the Mayfair luxury brand stores differ. This indicates that the luxury brands are expressing their uniqueness, which is a characteristic of luxury I identified earlier (see figure 2.1). The Mayfair Smythson store has one large window facing New Bond Street in Mayfair London. The large window display showcases the latest product focus and has display elements hanging from the ceiling, it has plinths rising from the floor base, and has additional background display items. On the plinths are products and other colourful display items. Additionally, there are two small glass cabinet window displays on the exterior of the store, located on the left and the right of the main entrance. These small inaccessible windows implies that the merchandise is both desirable and expensive and thus worthy of protecting from theft. What is also visible in image 6.1, are how fun and playful these windows look. The objects in the window are like candy – colourful, shiny, and different shapes and sizes. This appeals to the explorer of the exotic, and the inner child psyche of the aspirational consumer who wants to escape, travel, and experience play. This influences the lure of the branded space through associations with emotions and motivation values (Luna and Forquer Gupta, 2001). Baudrillard argued that luxury colours are dark, beige nuances, which were prevalent in the Bourgeois system. This is still regarded today in respect of the store design, however, luxury goods on display are brightly coloured and appeal to the psyche of the modern luxury consumer today (see p.193).

The Mayfair Mulberry and Watches of Switzerland stores have two large windows facing Regent Street, Glasshouse Street and New Bond Street (respectively) in Mayfair. The first impression of these two stores is they look more sombre – the colours are simple, and the layout of products and visuals uses betweenness and identity to form the space. The Mulberry Regent Street windows are divided into three small windows, each with a different visual or product display. The windows display various products from the different categories, with clothing showcased on mannequins, and bags and shoes displayed on plinths. There are no hanging visuals or screens in the large product display windows, and in the side (Glasshouse Street) and the front

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(Regent Street-left) windows you can see through into the store, as can be seen in image 6.2.

The store which looks noticeably different is the Mayfair Watches of Switzerland store. The super-sized windows have two plasma display screens and a large, branded logo in each window. There is no obvious bright lighting shining over the individual products, however there are downlights in the ceiling of the window area. This means the window is bright and obvious and illuminates the display inside. This can be seen in image 4.3. This store is eye catching and creates intrigue, because the visuals are oversized, and the museum display cabinets make the watches look special and valuable. This means passers-by will want to stop and be tempted to see what is inside the store. The flag above the store adds more specialness to the store. The flag represents a castle and royalty, which signals to passers-by this is a very special, but you must belong within a social stratum to enter the building. I argue that Bourdieu's (1985) theory on cultural capital, which considers values of luxury taste, associated with characteristics a bourgeois culture, explains why Mayfair luxury retailers use these display elements to symbolize high-class lifestyles. Therefore, this luxury brand represents cultural capital because the display of luxury appeals to desires of class and taste (Bourdieu, 1985).

However, entering stores like these three Mayfair examples carries implications on a moral level. Because the stores look special and inaccessible (they are closed front stores), and the special features explained above, it offers the impression that these luxury brands associations with high social stratum. For example, I discussed earlier how luxuries are associated with consumerism and leisure. In Veblen's *The Theory of the Leisure Class* (1899), consumer goods are regarded as a marker for differentiation of economic status, and a means of showing the spread of mass consumption and the rise of a 'leisure' society (Veblen, 1899, Diggins, 1999). Therefore, for consumers not familiar with the luxury brands located in Mayfair, these stores are excessive and are associated with ostentatious buying behavior. At the same time, this is the reason true luxury consumers are lured to these stores. If the stores seem inaccessible, expensive, and unique, a luxury consumer feels the psychological desire to enter the store, because entering a special and sacred zone, away from the busy high street appeals to the consumer 'better self'. This is because owning a luxury product from one of the luxury branded

spaces enables individuals to distinguish themselves from others and to identify with certain peer groups (Pätzmann and Nieschalk, 2003).



Figure 6. 1: The Smythson window, Regent Street, Mayfair, London

Source: Pinder (2019), with permission



Figure 6. 2: The Mulberry window, Regent Street, Mayfair, London

Source: Pinder (2019), with permission



Figure 6. 3: The Watches of Switzerland Interior, Regent Street, Mayfair, London

Source: Pinder (2019), with permission

In contrast, the airport luxury brand stores are located within modern architecture, which affects the external appearance of the store. This thesis has discussed how modernity, elegance and architecture has influenced a sense of glamour in the airport since the redesign of airport buildings and stylish aviation uniforms of the 1950s and 1960s (see p. 173). Therefore, there is an association and expectation that airports maintain an image of style, innovation, and modernity within the terminal building. This means that the modern, simple exterior of the airport luxury brand stores do not look out of place within the airport and is consistent with the expectations of passengers and the brand. The literature revealed how modern architecture is associated with placeless environments, such as the airport (Tuan, 1977b, Atkinson, 2005 p.43, Relph, 1976). Luxury brand stores try to combat a sense of placeless ness by using display tactics to create a specific sensory environment which passengers will identify as having purpose, quality, uniqueness and juxtaposes the airport atmosphere to make it special.

Indications that the airport luxury brand store exteriors are modern, is the box shaped windows, the visible striking brand logos, and lightboxes displaying brand images. The Smythson, Watches of Switzerland and Mulberry airport stores have branded logos located on the front of the stores (above the main entrance), and window displays which are advertising for the brand because branded products are on display in the window glass. The

wide doorways and glass windows, means the product displayed within the store is visible from outside, and each of the product has very clear logos and branding. The logos with each of the brands is recognisable because they have been widely advertised in existence for over forty years (Mulberry), 200 years (Watches of Switzerland) and 123 years (Smythson).

In addition, the airport luxury brand store windows observed are large, obvious, and colourful. The airport Smythson store has a large window with a window display to the right of the main door and is visible through to the interior of the store. This is very different to the Mayfair Smythson store, which I explained has a closed front design and railings in front of the window, which is intimidating to passers-by, and uninviting. The next difference is the digital screen on the wall inside the which displays images of the brand and can be seen when walking past the store - see image 6.4. The store has a wide doorway and one window with a few products displayed, which is visible from the outside of the store. These products display clear branding. What does this mean? The open front design of the store and the arrows marked on the floor signals the brand is welcoming and fun. This encourages passers-by to walk in, because the appeal to exit the airport terminal, a space considered a non-place (Augé, 2012), and enter a place which has a sense of identity and purpose, is higher. Additionally, the low number of products on display offers a sense of luxury through betweenness and museology display strategies which creates a perception of exclusivity and specialness. The minimal displays also means that there is not a full range of products on display, therefore, passengers will be drawn into the store to find out more about the brand.

Similarly, the airport Mulberry store has an open front design, and has two large windows. The window displays gold plinths of different heights, and there is a plant pot display in each window. Lights shine down the window display like a Hollywood spotlight shining on movie stars and evokes sensations of specialness and otherworldliness. In the right-hand window there are pink screens arranged in a staggered design, distorting the view through to the main store. The window display is minimal - see image 6.5. These design tactics create the idea that the brand has associations with high quality goods, in the same way museum displays form a sense of value, quality and exclusivity.

However, the underwhelming number of products, the

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disproportionate size of the plinths, and small plants arranged in the windows alters the balance of the window display. Even though fresh living plants encourage a sense of sustainability, and museum display tactics instil a sense of exclusivity and expense, the display lacks balance and rhythm, which lowers the levels of luxuriousness. Therefore, this suggests this luxury brand store is not doing enough to convey luxury. Even though the open store front design is welcoming, the level of luxuriousness in the window is not enough to entice passing customers in the airport. This is because, as explained earlier, passengers have high expectations of luxury in the airport and the desire must be strong to tempt a non-luxury consumer into the store.

The airport Watches of Switzerland window is a small, illuminated showcase positioned at the centre of the front right-hand wall facing the main terminal walkway. There is only one brand represented within the small wall showcase, and it has a branded visual at the back against the wall and a small area in front of this for a product display. The product display has two watches sitting upright on two small plinths. There are down lights above the watches highlighting the product display. This is different to the Watches of Switzerland Mayfair store where the windows are large, opulent and display many watches. However, even though these windows in the two locations look very different, the airport Watches of Switzerland windows communicate specialness through museum displays and the inaccessibility of products. Balance and betweenness create the allure of the displays because they are spaced out, easy to see, and the products are staged individually like special and expensive items. See image 6.6. These window displays express the brand identity, however, these require the consumer looks more closely, because the windows are small, and the contents is challenging to see from a distance. By the time the consumer views the window display, the threshold line into the store has been crossed. This is a clever display tactic to entice passers-by into store. The overall impression of the airport Watches of Switzerland store is it is inviting, fun and interesting. The window displays carry levels of luxuriousness, at the same time appealing to passengers who may not be familiar with the brand.



Figure 6. 4: The Smythson's Store, Heathrow London Terminal 5

Source: Pinder (2019), with permission



Figure 6. 5: The Mulberry Store, Heathrow London Terminal 5

Source: Pinder (2019), with permission



Figure 6. 6: The Watches of Switzerland Store, Heathrow London Terminal 5

Source: Pinder (2019), with permission

What are the key differences in window display tactics regarding brand and location?

The key differences amongst the luxury brands are the store front design, including the balance, repetition and rhythm expressed in the window. The windows in Mayfair are tall, wide, extravagant, and therefore ostentatious. This appeals to specific luxury consumers and is why Mayfair is the destination location for true luxury consumers. The Smythson stores are playful because the window display is colourful, shiny, and has different shaped products. However, the Mayfair Smythson window looks crowded and fussy, which lacks balance, rhythm, and repetition. The dominance in colours and playful nature of the display creates a juxtaposition with the historical exterior of the building⁴⁵. The Mulberry stores also have dark colours and simplicity in display

45 For design specialists, window display concepts follow the five design principles: balance, contrast, dominance, rhythm, and repetition LOMAX, S. 2006. *The Value from the Shop: Window Display, the shopper and Formulation of Theory* London, Ashgate Publishing, PORTAS, M. 1999. *Windows: The Art of Retail Design*, London, Thames and Hudson. – see Chapter 4.

tactics; however, the products are brightly coloured and varied in size and shape. The different displays within the Mulberry window demonstrate lack of repetition and balance and, therefore, have lower levels of luxuriousness. The Mayfair Watches of Switzerland Mayfair window is grand. It is masculine and conveys luxuriousness through the glass museum displays, dark woods and simplicity in watch display. It demonstrates balance, rhythm, repetition through the furniture and product displays, and it presents dominance and contrast through the over-sized watch images, compared to the real size product. Therefore, the only Mayfair luxury window which demonstrates the full five design principles which create an artistic window display, which is interpreted as a luxurious image, is the Watches of Switzerland non-airport store. These differences are presented in table 6.1.

Why do the window displays affect the perception of luxury in the airport?

I explained earlier within chapter 1, the identity of the luxury brand store is formed through window display tactics, by conveying luxury in spatial arrangement of props, visuals, and products in the window. This includes the use of expensive materials. Sparse displays, resulting in betweenness and flow (Urry, 1995, Castells, 2000), creates an impression of refinement and quality, while the value of materials on display has associations with expensive lifestyles, craftsmanship and heritage. These are all common characteristics of luxury. This is important in the airport, because the consumers are transitory, non-regular visitors to the luxury brand stores, and see the world momentarily through a tourist gaze. Furthermore, because passengers within the airport are stressed after experiencing the security controls, and sometimes angry because of flight delays, window displays need to appear calm, qualitative, and refined. In the same way I established how Augé considered motorways of fast-paced traffic, where signs and service stations catch the attention of the travellers, window displays in the fast-paced airport terminals need to do the same (Augé, 2012). In this sense, luxury windows have a role in catching the eye of passing passengers, reminding them of their place within this space. For example, when passengers see the luxury windows, they instantly know they can enter the stores because they have already passed through security and qualify to be in this space. Therefore, the luxury windows act as

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anchors within the super modern airport non-space, to offer the idea that something other than flights are happening, it creates a sense of otherness, and a language of accessibility. This means that the brand needs to communicate its message much more quickly than the brand out of the airport. This level of accessibility means a sense of familiarity with the luxury brand. Subsequently, passengers are more likely to enter the luxury brand stores.

How does the window display position luxury in the airport?

Airport consumers behave differently to non-airport luxury consumers and require a heightened level of desire to lure them into the luxury brand stores. This has been explained above, regarding stress levels, levels of perceived luxury in aviation, and seeking a sense of quality in the airport. Furthermore, the windows require a sense of place to offer a level of service and function within the airport which is transitory because of the networks and people of flow, as argued by Augé (2012). I suggest that the airport luxury brand stores must do more to increase levels of luxuriousness in the window display through balance, repetition, rhythm and betweenness, because the levels are lower than in the non-airport luxury brand stores. Therefore, levels of luxury in the window displays are currently positioned lower in the airport luxury brand stores than in Mayfair.

Store Interiors

Because the airport space is considered a placeless, transitory space, where nobody lives, everybody is just speeding through (Auge 2001), the airport luxury brand store has a role in harnessing a sense of place, so passengers can experience something different, exclusive, and special. As Relph (1976) argues, architectural and planning space is a deliberate attempt to create spaces through conceptualization of experience. This is important, because I suggest that luxury brands invest in the architecture, furniture, and product layout to make the display of their stores special and distinctive. What has not yet been discussed amongst luxury brand commentators, is how the differences in display tactics between non-airport and the airport luxury brand stores differ, and whether design variations change the levels of

luxuriousness, subsequently, the appeal of the branded spaces. I will now discuss these findings.

The Mayfair luxury brand stores are larger than in the airport, subsequently, they have multiple rooms and layered floors, and a sense of grandeur. The rooms are square shaped, and each store has a special VIP room leading off the main room. Earlier, I suggested that luxury consumers consider luxury brands an opportunity to experience something exotic, something which is removed from time, but with a sense of place. They also visit the luxury brand stores because of the symbolic value which builds status symbol, and contributes to self-concept (Kleine et al., 1993). Therefore, luxury consumers can experience a higher level of ephemeral luxury because the moment within the VIP room is momentary and special.

There are several features which suggest the Mayfair luxury brand stores are located within old buildings. For example, the stores have high ceilings, and the architectural style has a feeling of history and heritage about the brand (see historical building reference footnote 13). The high ceilings within the stores have associations with church buildings, which are special and sacred places of worship⁴⁶. The use of space, or lack of use, is important like a church, but also a sign of excess. This is because space does not need to have a function. The Smythson store suggests a level of specialness about the brand because it has a historical culture plaque on the front of the store. These historical connections with the architecture of the Mayfair buildings defines these luxury brand stores as luxurious and appealing.

The style of the furniture in the Mayfair luxury brand stores is also notable. For example, the Mayfair Smythson store has furniture positioned in long display cases which forces the flow of consumers towards the back of the store. These bookcases of stationery look fun and playful because it looks like a library. This offers a sense of calm, exploration, and knowledge, values that demonstrates culture not commerce. The table at the back of the store looks like a writer's desk, which is consistent with the idea this

⁴⁶ High ceilings are also linked to Georgian and Victorian houses because they were owned by gentry and wealthy landowners. The high, vast, and spacious rooms signified wealth, and increased social gap between the wealthy homeowners and the staff, who lived on the top floor of the buildings, where the ceilings were lower, the windows were smaller, and the rooms were more cramped.

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space is a library. This offers the idea that this space is quiet, which is important in creating a specific understanding of class and luxury.

Additionally, as in all three of the Mayfair stores, the flow of the square shaped rooms is interrupted by architectural pillars which have been incorporated into the design of the store, additionally, there are permanent display tables dotted around the rooms. Within the Mayfair Mulberry and Watches of Switzerland stores, there is no obvious till area and the staff walk around with iPads to make sales, unlike the Smythson store which has a paying desk. The use of technology in store creates a distinction in the luxury environment, for example, the discreet use of technology offers a sense of exclusivity and quality.

The products are principally displayed in zones according to their category – watch brands, notebooks, bags, shoes, wallets, accessories, and clothes. On bookshelf displays around the store there are also different categories displayed together, for example, shoes with bags and accessories or bags with wallets and accessories. The traffic generation within the Mayfair stores is created through the branding on the front of the store, and within the window promotion displays (as explained earlier in this chapter).

Within each of the three Mayfair stores, there are permanent bookcase displays around the edge of the rooms, built into the design of the stores. The lighting is focussed and specific to displays in the Mayfair luxury stores, which offers a sense of importance and exclusivity, in the same way theatrical lighting shines on acting stars. This can be seen in the following images, 6.7 – 6.9).





Figure 6. 7: Smythson's Boutique Interior, Regent Street London

Source: Pinder (2019), with permission



Figure 6. 8: Mulberry Store Interior, Regent Street, London

Source: Pinder (2019), with permission



Figure 6. 9: The Watches of Switzerland Store Interior, Regent Street, London

Source: Pinder (2019), with permission

The above image, 6.8, present the colours and fabrics within the Mayfair Mulberry store, which adds luxurious textures, because the colours are neutral, and the sofa is velvet. This reminds the customer of seduction and sumptuousness, because of associations with the extravagance of the Palais of Versailles, with its opulent expensive fabric curtains. The sofas also remind the customer of expensive velvety jewellery boxes. I established earlier that neutral colours, limited to three variations, have historical associations with tones associated with bourgeois and wealth (Baudrillard, 1968). The walls are the same colour as the stone on the exterior of the building, which are Regency buildings and have associations with wealth and luxury. The product placement in all three of these Mayfair stores is designed using museology and betweenness tactics, which produces a space of luxury. This is because items are arranged in small groups, which conveys excess, at the same time, small groups are spaced apart, which conveys specialness and exclusivity (Angell et al., 2018, Duncan, 1995, Urry, 1995). The positioning of the displays, and the carpeted section flooring produces a free-flow layout (Okonkwo, 2007), which is associated with a sense of luxuriousness. The absence of obvious pricing suggests luxury because price signs on high-cost high value products should be discrete.

Shape is the key differences in the display of the above stores. The architecture of the store shapes is similar; however, the nature of the

products is reflected in the shape of the furniture. For example, the Mulberry store has curved furniture, which reflects the style of the handbags and clothes it sells. The Smythson store has boxy, square furniture, which follows the shape and flow of the books and pens on sale. This store looks basic and inviting because of the spacing and flow of the furniture and the arrows directing a consumer in store. However, the Watches of Switzerland Mayfair store looks grand. It looks like the Parisian department store Bon Marché with the central furniture and the balcony on the second floor. This has associations with the French architect Baron Haussmann who designed opulent expensive boulevards and buildings in nineteenth century Paris. It also has the sense of high ceilings, space, openness (which I have mentioned earlier).

In contrast, the airport luxury brand store architecture lacks variation in shape and size, which can be considered less opulent and more basic (it offers a level of function, not style). I suggest this is an issue because a large part of the luxury brand identity is lost through the sameness of the store fronts and the square-shaped stores. For example, the architecture of the Mulberry, Smythson and Watches of Switzerland airport stores are constructed in simple box shapes. The airport stores have been architecturally designed as a space for adaptable displays in the centre of the shop floor, and permanent wall fixtures around the edge of the store. The ceilings within the three airport stores are lower than the main concourse in the terminal building, and there is a defined and obvious store space with a door and a window. The shape and format of the store is very simple, and there is only one room representing the saleable shop space. These design elements signify the architectural style of these buildings is new (i.e., the store has been built within the last 50 years, as described by the Institute of Historic Building Conservation⁴⁷).

Within the airport luxury brand stores, the furniture consists of three key elements: display tables, a till area, and wall dresser-style bookcases housing the product on glass or wooden shelves. The table displays are spaced

⁴⁷ Architectural buildings are buildings of architectural and historical interest, of more than 50 years old, within national parks, areas of outstanding natural beauty, and world heritage sites CONSERVATION, I. O. H. B. 2021. *Buildings of architectural heritage* [Online]. Available: <https://ihbc.org.uk> [Accessed 3 December 2021].

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around a metre apart from each other and are arranged lengthways and sideways. Principle colours visible in the airport Smythson's store are cream, white, and grey. Colours in the Mulberry and Watches of Switzerland stores are brown, cream, gold and black. The products are lined up next to each other in rows, displaying all the different colours of that product line, or the products are standing up or leaning on each other in special displays of two or three. The products are grouped together in sets according to their category, for example, watch brands, books, wallets, bags etc. Logos on the products are visible. The products on display within the store do not show any packaging around them. This is demonstrated in the following images.



Figure 6. 10: Smythson Store Interior photos, Heathrow London Terminal 5



Figure 6. 11: Mulberry Store Interior photos, Heathrow London Terminal 5



Figure 6. 12: Watches of Switzerland Store Interior photos, Heathrow London Terminal 5

Source: Photographs above; Pinder (2019), with permission

As can be seen above, within the Mulberry and Smythson stores there are small tables with product displays, and high table display plinths with product, and a paying table at the far end of the stores. The photographs above show how products are displayed. They appear special and inaccessible, for example, the Watches of Switzerland carousel unit, looks

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like in a cabinet of curiosities⁴⁸. Therefore, the watches are perceived as collectors' items, and extraordinary. This is a very masculine form of display and references museums, and the cultural acquisitions of the Grand Tour⁴⁹. The layout of this store suggests the furniture is designed to enable only one customer to be seated, whilst trying on watches, offering the perception of an exclusive customer service, which is considered very luxurious.

The flow in the Watches of Switzerland store, unlike the other airport luxury stores, suggests this space is transitory. This is because the layout of the store resembles the non-places that Augé described, which is a place of function and value, and offers services to those who move through them, because there is a flow of consumers and an organisation in the arrangement of the furniture (Augé, 2012, Urry, 1995). For example, the central display looks like an airport conveyor belt. This means the consumer is enticed into the store to view the items displayed on the carousel, which reminds the consumer the luxury brand store is in the airport, within a transitory environment. Therefore, this is a space of travel. This element also creates a sense of place because it is a reminder the consumer is in the airport, on their way to somewhere more exotic, so the consumer feels excited and, in the mood to experience something different and far away and spend money. The idea of picking something up from the carousel also encourages impulse behaviour, which is characteristic of airport passenger behaviour. The key colours of the store are black, brown, and silver, which signify simplicity, the bourgeois, and class relations, which according to

⁴⁸ Cabinets of curiosities were owned by aristocrats who wanted to enliven the opulent and dimly lit parties thrown during the Italian Renaissance. They ranged in size, from a dedicated piece of furniture with multiple drawers to an entire room. Drawers and shelves housed original objects acquired through long journeys to faraway lands. Every object offered an opportunity to tell a story about an epic adventure ALOI, G. 2022. *Cabinets of Curiosities and The Origin of Collecting* [Online]. Sotheby's Institute of Art. Available: <https://www.sothebysinstitute.com/news-and-events/news/cabinets-of-curiosities-and-the-origin-of-collecting> [Accessed].

⁴⁹ In the 18th century the so-called Grand Tour became a rite of passage for aristocratic young men. The journey typically involved three or four years of travel around Europe and included an extensive sojourn in Italy, as Rome was considered the ultimate destination for what is now characterized as cultural tourism BRITANNICA. 2022. *The 18th century: The role of the Grand Tour* [Online]. London: Britannica. Available: <https://www.britannica.com/topic/art-market/The-18th-century#ref1052123> [Accessed 29.9.2022].

Baudrillard (1968)⁵⁰, has associations with luxury goods. Therefore, this appeals to the emotional and psychological needs of the traveller, with masculine preferences, and a desire for speed, high performance, and expense.

However, the Mulberry and Smythson store flow is interrupted with furniture and product displays. For example, the above image of the airport Mulberry store resembles a walk-in wardrobe. The hanging section in the centre of the shelves, the sofa centred on a carpet, the central museum display case, the shelves around the room, and the long full-length mirror encourages the consumer to pick up products and try it on, like in the comfort of one's own home. The lighting over the handbags illuminates specific product like star items, so they are more special and therefore tempting to try. The museum display case makes the products appear very special and unattainable, just like historical expensive pieces in a museum. The sofa looks comfortable, in the same way department stores used to have relaxation areas to encourage consumers to stay a little longer. Subsequently, the idea of staying longer within a space disrupts the notion of the transitory.

There are wall bookcase style displays around each of the three airport store examples, which creates neat and accessible areas for the display of product very visible to the consumer. The style of these bookcases varies in each of the stores, depending on the product sold. For example, the shelves around the Mulberry store are glass and spaced out, which displays the bags using museology tactics. The Smythson store has wooden shelves, which showcases the paper and leather goods in a neat and more masculine way. The Watches of Switzerland store has different branded show cases according to which brand is being displayed. These display units are dark wood or black and look strong and masculine. The interior layout is organised in a clean, tidy fashion which is welcoming for the consumer because it the entrance is clear to be able to walk into the store, and the

50 Baudrillard, in his study on the bourgeois system of objects, recognized that the bourgeois interior was dependent upon the discretion of colour – "The 'chic' invariably implies the elimination of appearances in favour of black, white, grey - whatever registers zero on the colour scale - is correspondingly paradigmatic of dignity, repression, and moral standing" BAUDRILLARD, J. 1968. *The System of Objects*, London, Verso. p.31.

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displays are easy to see and move around, therefore the store is described as open and free flowing. Lighting glows out from the bookcase displays and there are down lights in the ceiling.

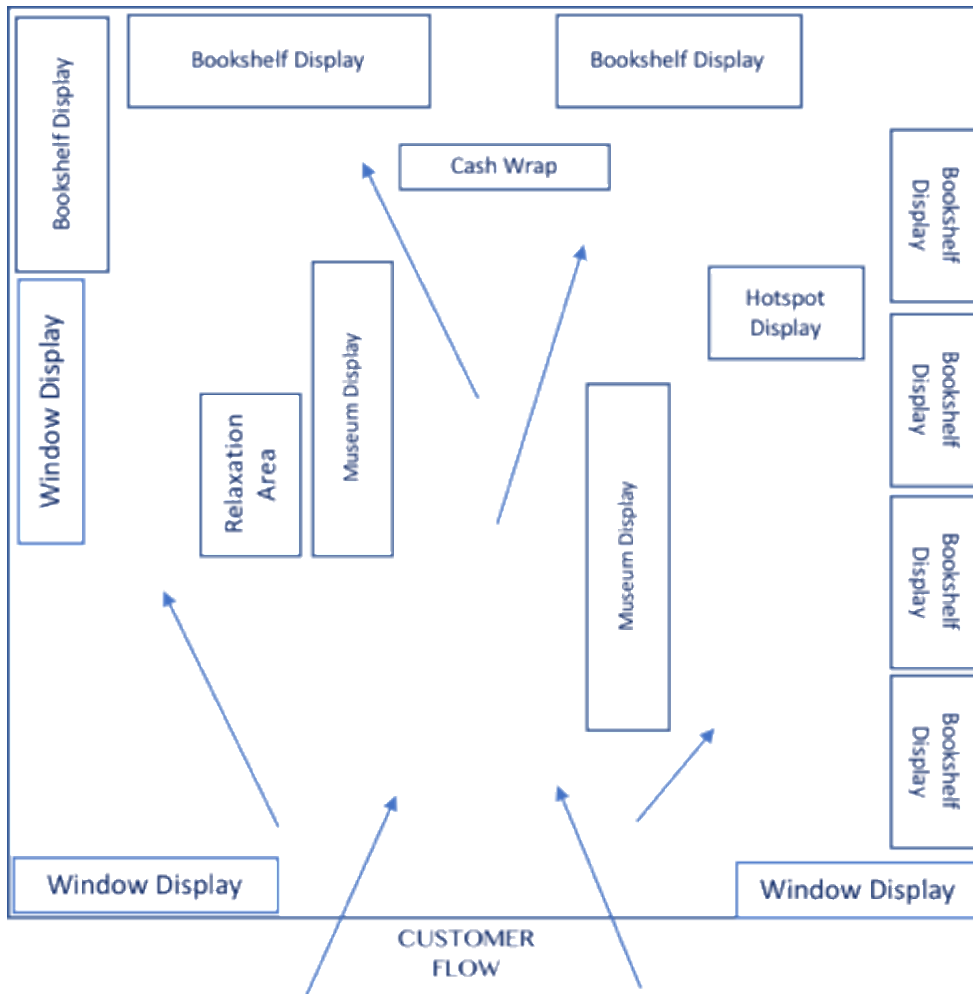


Figure 6. 13: The Smythson Airport store interior layout

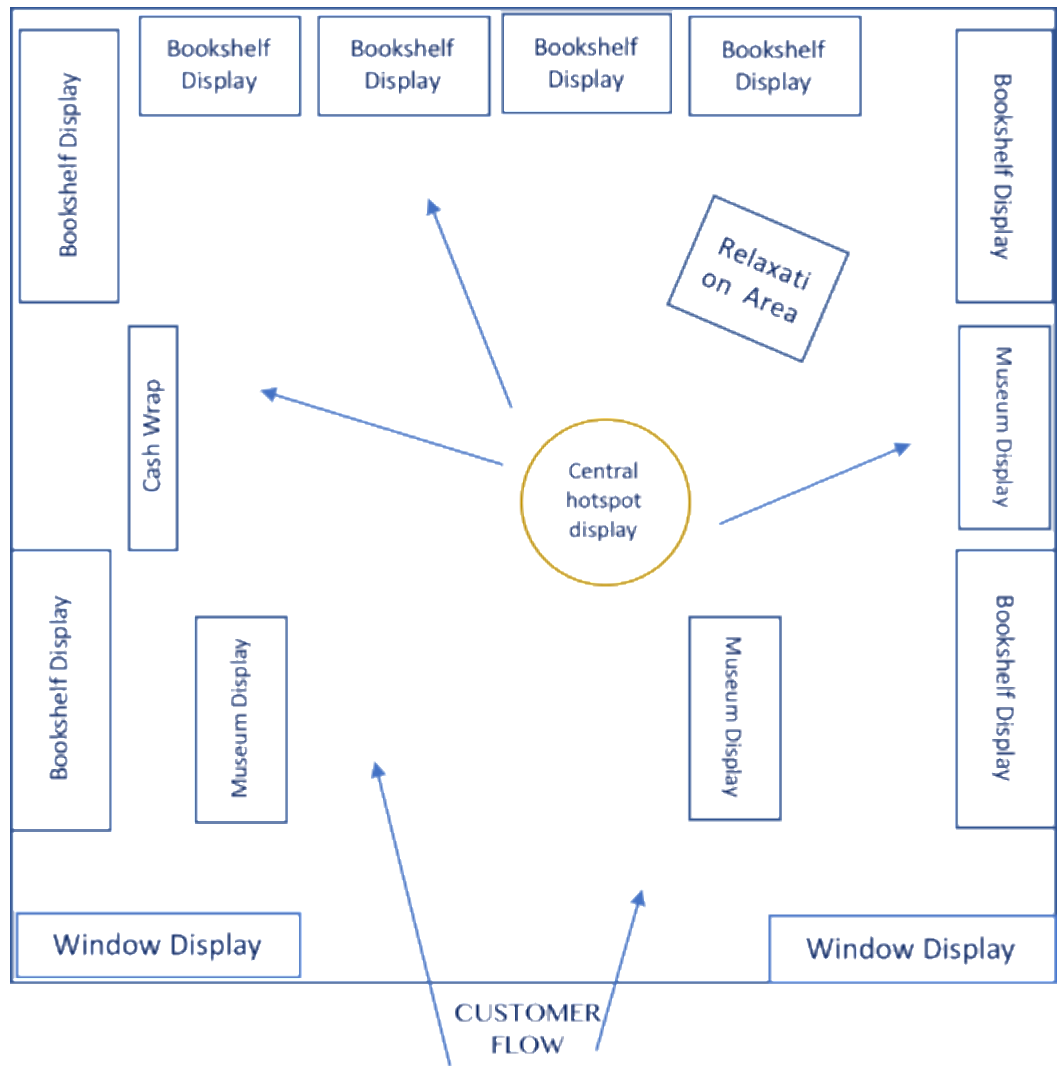


Figure 6. 14: The Mulberry Airport store interior layout

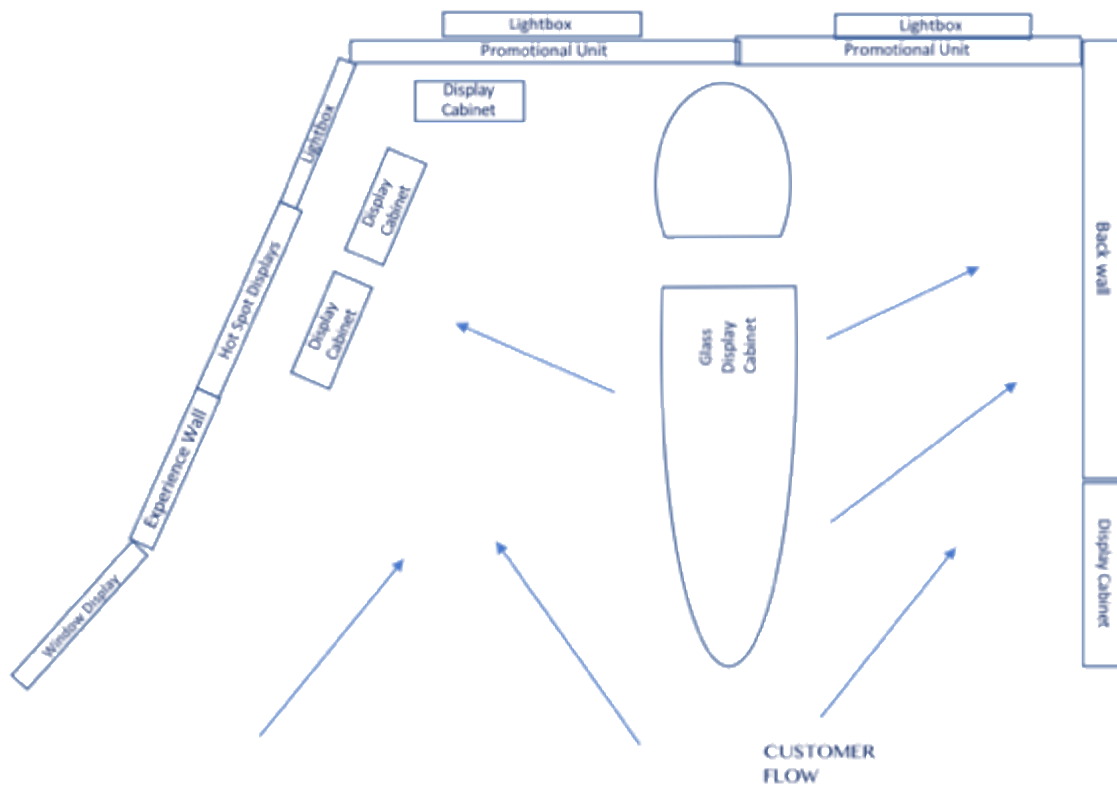


Figure 6. 15: The Watches of Switzerland Airport store interior layout

Source: Figures above from this study

The above images show the doorways are wide, open, and distinct. The threshold line is obvious where the floor colour changes and the height of the ceiling lowers, creates a physical cross over point where the airport terminal ends, and the luxury store begins. This indicates both available, and specialness. This is because, wide open doors signify accessibility and welcoming, however, the threshold line means exclusive, in the same way museums are sacred and special. Earlier, I established that museology explains why the architecture and positioning of the entrance of a building makes the place feel special, sacred and something considered otherness (Duncan, 1995). I suggest that once passengers pass over the threshold line of the luxury brand airport store, the consumer enters a different world, a specific place within the airport space, which represents a juxtaposition to the noisy, fast paced terminal building. It is considered otherness.

The adaptable displays convey diverse and accessible luxury. This is because the luxury brands can introduce several product lines at various times, to appeal to the different and transient consumers passing through the airport on their way to different cultures and climates. The variety of

products on display, such as special edition travel size products, remind airport consumers they are on their way to somewhere else, to engage with the unknown and the different, to experience other ways of life and cultures (Atkinson, 2005). Additionally, these luxury brand stores are appealing: the simple shape and small size of the store appeals to consumers in a hurry. Airport passengers do not have time to walk around a large store and spend time browsing products, therefore, the architecture of these stores tempts passengers in a hurry to enter the stores.

The layout of the airport luxury brand stores has clear customer walkways, principally straight through the middle of the store. The positioning of the displays, the open doorways and arrow designed flooring produces a free-flow layout (Okonkwo, 2007), which is associated with a sense of luxuriousness. However, because of the store layout and visual merchandising of the airport luxury stores, some luxury display and spatial practices are not apparent. For example, creating zones and spaces of luxury product through betweenness (Urry, 1995) is present, however, presentation technique (Angell et al., 2018), the Invariant Right rule (Underhill, 2009), relaxation areas, and museology tactics to create a sense of place within the stores (Duncan, 1995) are not. However, the colours within the stores is a reminder of luxury, because they have historical associations with dark and neutral tones, limited to three variations (the three colour principle), associated with bourgeois and wealth (Baudrillard, 1968).

What are the key differences in store interior display tactics regarding brand and location?

The key differences between the store interiors of the airport and the non-airport luxury brand stores are the space available, the visual historical references of the buildings, and the location. This signifies the architecture of the non-airport luxury brand stores conveys wealth, status, exclusivity, and desire. Whereas, the airport luxury brand store architecture suggests newness, contemporariness, a place of specialness, it represents experiences of luxury, and spaces which are appealing. These design features also give the space a sense of place, within the airport space, which in contrast, is considered a non-place (Augé, 2012). The specific design features such as museum display tactics, and betweenness, create a sense

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of luxury, however, levels of luxuriousness are lowered through the absence of relaxation areas, sumptuous fabrics, and visual branded cues.

The interview results confirm that airport luxury store architecture creates a 'sense of place'. This is important because in the airport the luxury brand must extend notions of luxury outside of the Mayfair district by creating a distinct 'place'. In the airport, a sense of place may be achieved by including local product in the displays, in addition to involving a multi-sensory experience within the airport luxury brand store, for example local and regional sounds using bird noises, the sea, yodelling (if in Switzerland!), music etc. A sense of place can be created by having mood zones within the store (P1, 2019). This means that architectural space must be adapted in as many ways as possible to cater for the local and regional cultural elements which contribute to creating a sense of place. The interview participants also proposed that a sense of place within the airport luxury brand store is created using imagery, signage, advertising, promotion, and display props (P2, 2019, P5, 2019). Additionally, a sense of place within the store is created through the materials and finishes, for example, lighting, and highlighting special products and areas within the store. Earlier within this thesis, I identified a luxury brand threshold line within the airport space, which forms the transition from reality to hyperreality. The threshold line becomes more obvious where the specialness of the interior of the luxury brand store juxtaposes the busy fast-paced noisy exterior. This highlights a 'sense of place'.

The interviews also revealed the key variations in display between the airport and non-airport luxury brand store are according to the nature of the store architecture, which affects flow (P4, 2019, P8, 2019). Subsequently, the architecture affects whether the luxury brand store has experience or mood zones (P2, 2019, P5, 2018), how the furniture and products is positioned (P4, 2019, P5, 2019, P8, 2019) and whether natural living elements are displayed (P1, 2019, P5, 2019, P8, 2019). These findings support the discussions above, where I revealed airport luxury brand stores require a sense of newness, escape and accessibility of luxury goods to appeal to loyal and new aspirational consumers in the airport.

Why does this affect the perception of luxury?

Because the airport luxury brand stores have fewer relaxation areas than the non-airport luxury brand stores, this has an impact on the perception of luxury

because luxurious spaces have areas to sit, spend time and slow down. Comfortable areas in stores have associations with the era of traditional department stores and the luxurious experiences it offered (see chapter 2). If for example, the airport seems low grade to the passenger, the luxury brand stores will be less appealing, because consumers will deem the product and experience low quality. Relaxation areas add a sense of luxuriousness and increase the atmospheric experience, so passengers are more willing to enter and spend time in the luxury brand stores.

Additionally, the airport luxury branded space is constructed through flow and betweenness created by the visual merchandising of the space. The tables within 6.16 highlight the movement of flow within the luxury brand stores through the organisation of the displays, which affects the construct of a luxury space. This reveals that elements such as the old-style building and space of the Mayfair stores create a sense of grandeur which offers a higher sense of luxury. The tables also highlight the display of visual merchandising techniques, specifically, how more furniture is seen in the non-airport luxury brand stores. This demonstrates that more physical space, and increased furniture is required to display a higher volume of products⁵¹. Additionally, the process of wrapping the products is more obvious within the non-airport stores. This could be because of the time of day the observations were made (07:00 in the airport), and therefore fewer people are shopping and purchasing goods at this time. This also demonstrates that the wrapping service is different in the airport. Figure 6.16 presents these key findings and differences in visual form.

⁵¹ For this study, *high-volume of furniture* within the table refers to store furniture of more than a main table, two museum displays, eight bookshelf displays, a till area, one armchair or sofa. This was the average number of furniture elements counted in the airport stores and is considered a benchmark for basic visual merchandising within a luxury brand store, as discussed within Chapter 3.

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	Architecture							
	Symmetrical space		Adaptable floor space		Multiple rooms/ floors		Old building	
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport
Dior	✓	✓	✓	X	X	✓	X	✓
Dunhill	✓	X	✓	X	X	✓	X	✓
Fortnum & Mason	✓	✓	✓	✓	X	✓	X	✓
Jo Malone	X	✓	✓	✓	X	✓	X	✓
Mulberry	✓	✓	✓	X	X	✓	X	✓
Paul Smith	✓	✓	✓	✓	X	✓	X	✓
Smythsons	✓	✓	✓	✓	X	X	X	✓
Watches of Switzerland	✓	✓	✓	✓	X	✓	X	✓

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	Interior Design					
	Open & free flowing		Relaxation areas		Orderly displays	
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport
Dior	✓	✓	✓	✓	✓	✓
Dunhill	X	✓	X	✓	✓	✓
Fortnum & Mason	✓	✓	X	✓	✓	✓
Jo Malone	✓	✓	✓	✓	✓	✓
Mulberry	✓	X	✓	✓	✓	✓
Paul Smith	✓	✓	X	✓	✓	✓
Smythsons	✓	✓	✓	X	✓	✓
Watches of Switzerland	✓	✓	✓	✓	✓	✓

	Visual merchandising													
	High volume of furniture		Pricing displayed		Point of sale advertising		Branded packaging		Products displayed in categories		Three-colour principle		Obvious traffic generation	
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport
Dior	X	✓	X	X	X	X	✓	✓	✓	✓	✓	✓	✓	✓
Dunhill	X	✓	X	X	X	X	X	✓	✓	✓	✓	✓	X	X
Fortnum & Mason	X	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	X	X
Jo Malone	X	✓	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	✓	✓
Mulberry	X	✓	X	X	X	X	X	✓	✓	✓	X	✓	✓	✓
Paul Smith	✓	✓	X	X	X	X	✓	✓	✓	✓	X	X	✓	✓
Smythsons	✓	✓	X	X	X	X	✓	✓	✓	✓	✓	✓	✓	✓
Watches of Switzerland	X	✓	X	X	✓	✓	X	✓	✓	✓	X	X	✓	✓

Figure 6. 16: Store observation results

Supporting this notion, the interviews revealed that the finances and space available to the luxury brand, and the positioning of experience or mood zones, affects the architecture, subsequently, the betweenness within the luxury brand store (P2, 2019, P5, 2018). CAPEX (capital expenditure of the airport) plays a significant role in determining the retail space in the airport. For example, open plan Duty Free exists where you have high footfall and

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airports are wanting to create a high yield. The current airport operations space allocations are forged from calculations around total profit per passenger, on a square foot basis, versus the mix of passengers which flow through the airport. Airport consultants currently analyse the performance and losses of the operations which function within the airport, and consequently the airport management team allocate space and budget according to the highest profit makers. The results of this space allocation with the airport can have an impact on the layout, and subsequently, the luxury experience for the traveller (P1, 2019).

Earlier in this thesis, I established how the space and architecture affects the arrangement of furniture, product and objects in the luxury store (Morgan, 2016, Park et al., 2015, Okonkwo, 2007). Store finishes and lighting must be able to highlight product and special areas within the airport luxury brand store, and that sparseness creates a perception of luxury. According to Duncan (1995), the more sparse the space, with the fewer objects and the empty surrounding walls, the more sacred the space. Additionally, Gilman argued that isolating objects forges visual contemplation. This influences the perception of betweenness within the store, consequently, the level of luxury: higher levels of betweenness, through museum display practices, creates higher levels of luxuriousness. However, at the same time, the product within the airport stores must be displayed in a fashion to make it visible, accessible, and welcoming, which encourages the democratisation of luxury. P1 (2019) argues that luxury brands can do more to display the product within the airport luxury brand store in a transparent and clear way. For example, processes & operations within the store must be sustainable to create efficiency which gives an increased perception of luxury. The layout of the airport stores, visual merchandising and store architecture create a welcoming environment which seems luxury, at the same time accessible. Therefore, currently luxury in the airport luxury brand stores is perceived as accessible and can be considered democratised.

How does the display of the luxury store interior position luxury in the airport?

I discussed earlier how a luxury brand store is always part of the overall image a brand can create for itself, the physical store remains the best place to experience the difference between luxury and non-luxury (Chevalier and Gutsatz, 2012, Okonkwo, 2007, Scholz, 2014). This is because the luxury brand store plays the main role gaining in customer confidence and loyalty, through brand recognition and the brand experience (Chevalier and Mazzalovo, 2012). I suggest that because the airport luxury brand stores are not unique, the architecture carries sameness, the modern building has a lower level of heritage and quality. This affects perceived levels of cultural capital and values of taste (Bourdieu 1985), preciousness and design (Berger, 1972), and a desire for refinement (Armitage and Roberts, 2016a).

It is evident that the earlier discussions of glamour, that the promotion method of sex to sell the idea of flying by air, is no longer seen in airport luxury today. For experienced-oriented luxury consumers, holistic experience is vital, in the same way the attraction of flirtatious and risqué images have been used to lure passengers into airports over the years. For example, earlier I exposed the BA and Virgin sexy advertisements promoting flying by air, and I revealed the glamorous airport terminal buildings of the 1960s and 1970s. The glamorous air hostesses and smartly dressed passengers added to the notion of the *Jet Set* era which was considered aspirational and exclusive. This is not suggesting airport luxury brand stores must appear sexy and risqué today, however, branded spaces in the airport require an additional element of glamour in the design of luxury spaces to provide the illusion of emancipatory pleasure through experiences of quality (Julier, 2014, Lefebvre, 1991). In the same vein, elements of wellness are missing in the airport luxury brand stores today. I have explained within chapter 3 that luxury wellness currently plays out in the airport lounges and luxury spas, however, little is on offer in the luxury stores. I therefore conclude that the store interior of the airport luxury brand stores is currently positioned as luxury, however, elements of glamour, escapism, the exotic, and romance are missing, which lowers levels of luxuriousness in the airport luxury brand stores.

Sensory Experience

As I have already established, store atmospherics describes the intangible sensory factors of display which are associated with non-visible variables such as visual appeal, which derive from the tangible factors (Cui et al., 2002). Store atmospherics is associated with the use of colour, sound, scent, layout and space (Kotler, 1973). Furthermore, the intangible factors appeal to the five human senses: visual, aural, tactile, olfactory and taste, which were highlighted in Chapter 1 of this thesis. What is more, the intangible aspects of the design of a store are closely aligned with luxury products, because when people purchase a luxury product from a luxury brand, they do not just buy the product but a complete package including intangible benefits that appeal to the emotional, social, and psychological levels of their being. The following section describes the intangible factors which create the store atmospherics and the exceptional experience which luxury consumers expect from luxury branded spaces, in and out of the airport. The descriptions consider the human senses: aural, tactile, olfactory and taste. I do not use visual as a specific theme within this section, as the remaining sections within this chapter discuss the visual tangible display practices within the luxury brand stores.

Within the Mayfair luxury stores, the principal noises are the background music, which is a low volume instrumental music. There is no external noise coming from the road or pavement. The tactile elements within the store are accessible displays of products for consumers to try, except for in the Watches of Switzerland store, where watches are locked under glass showcases. With regards to the olfactory experience, there is a strong smell of leather and a fragrance smell within the stores, which I could not identify. Regarding taste, the day I visited the Mayfair Mulberry store, the brand ambassadors were serving champagne to all their consumers, which resulted in me feeling very welcome and very special. These atmospheric elements within the Mayfair stores means that the space is a hideaway from the main street, and acts as a special and space which has its own identity through the sounds, smells and visual appearance. The sense within these spaces is special and unique because it is a hidden space away from the street, and the non-tactile elements evoke a sense of superiority and inaccessibility.

The Mayfair Mulberry store was the only luxury brand store which offered an experience which touched all the senses. The sight (visual displays and product), sound (background music in the store), scent (leather and fragrance), taste (champagne) all combined forms a sense of luxury. This is because the consumer is absorbed within the environment through a holistic sensory experience, subsequently, the experience has a feeling of being far away and exotic, high-quality and expensive. Champagne symbolises a high-end lifestyle because of the high price of the product, and the history of Champagne with aristocracy, kings, celebration, and exclusivity. Once inside the store, the atmosphere is appealing.

The Watches of Switzerland store offers a more masculine atmosphere because the colours and displays are different – the colours are dark, and bold, and the displays are a variety of locked glass showcases. Because once inside the store the consumer is absorbed into another world, due to lack of outside sights, noises and smells, the consumer is transported into another world – otherworldliness. The individual Mayfair store atmospherics creates an escape from the real world, something exclusive and removed from the busy the high street.

Within the airport luxury stores, there was no obvious music playing, the key noise seems to be coming from outside of the store in the main terminal. There are additional noises such as the background hum drum of people talking, moving and of the airport announcements calling passengers to their flights. The tactile elements of the airport stores consist of product on display. Consumers can easily pick up product and try products within the Mulberry and Smythson stores, but not the Watches of Switzerland stores, where watches are displayed under locked glass showcases. The orderly method of display of product on the tables is appealing and encourages consumer interaction with the product. The methods of product display around the bookcases are orderly. The olfactory, or smell, experience within the store is not very strong however it does smell of leather. The scent of the store is not stronger than the air inside the airport terminal building, because the airport luxury brand store cannot compete with the sensory overload of the atmosphere in the airport departure lounge.

The brand ambassadors in the three airport stores were not very busy but were friendly and did engage in conversation with me. The ambassadors made me feel welcome and I felt at ease to browse within the stores. The

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only significant difference between the brand ambassadors of the airport and the non-airport luxury brand stores. This is the feeling of being welcomed, and therefore affects the appeal of the store. This can be seen in the following table, which highlights, in pink, where most differences in the brand ambassadors occurred. The brand ambassadors were not as welcoming in four of the non-airport stores. This means there is a *Pretty Woman Effect* occurring within Mayfair, whereas the airport luxury brand stores are perceived as welcoming and appealing. There is also an element of staff guarding the store within Mayfair, an area associated with expensive personal luxury goods. Additionally, there is an aspect within the airport of passengers see the world through a tourist gaze, where they seek alternate sensibilities, excessive and extravagance. Therefore, the perception of a kind and welcoming manner within the airport luxury brand store could be different to the Mayfair luxury brand store because consumers feel liberated, hedonistic and in the mood to spend within the airport.

How does the store sensory experience position luxury in the airport?

When considering luxury is a holistic experience and requires interaction with all the senses, a lack of music acts as a distraction from the customer experience. The airport terminal noises instantly remind the luxury customer of the airport, who have not yet arrived in a far away, exotic destination. The effect of this is a lower sense of luxury experience in the store, subsequently, lower levels of excitement, hedonism, and lower enthusiasm to spent time browsing and trying products. The outcome of this is brief visits and low-cost purchases.

However, the quality of the products on display is appealing, and the arrangement of products within the store makes it easy for customers to touch and feel the gorgeousness of the luxury finishes and interesting textile patterns. Elements of technology (such as the digital screen within the pilot study Jo Malone Mayfair store) adds to the creation of luxury environments because innovation and expensive interactive display elements reminds consumers that the brand is associated with high quality, unique materials which ignite luxury sensations. This is lacking in the airport luxury brand stores. The arrangement of the displays within the airport luxury stores conveys accessibility because the luxury items are on display and easy for anyone to try. The scent of leather within the stores reminds the consumer

that they are within a luxury environment, and provides a juxtaposition with the terminal building, because the smell of leather is special, and associated with crafted products, heritage, and exotic places.

The interview participants confirm that the distinction between luxury and non-luxury stores depends on the store atmospherics, created through lighting, acoustics, sparse and lineal displays. P4 (2019) advises that luxury brand stores in the airport need more of a wow factor through improved store atmospherics, in addition to the introduction of points of interest in the store. I agree with this, because the use of technology and AI in areas such as lighting, can raise the perception of luxuriousness by changing intensity and colour depending on the time of day, levels in passenger flow, and whether brands want to encourage levels of high or low activity within the store. The discussions earlier in this thesis supports these suggestions and highlights that airport retail is different from typical shopping centre environment because passenger time allocation is defined and restricted. Shoppers therefore need to be motivated to shop and spend in different ways and the psychological factors of the travel process considered (Omar and Kent, 2001).

An issue I raise regarding luxury store atmospherics is the use of natural living elements within the store to deliver a perceived value of an eco-friendly environment and sustainability. Generation Z tend to align themselves with eco-friendly, ethical brands. Identity associated with natural elements offers luxury brands a higher perception of being environmentally friendly and sustainable (P1, 2019, P5, 2018). This is because a sense of naturalness and of the organic, is expressed through the design, layout, product display and the advertising of the luxury brand store. This message is realised through colour and objects associated with nature and the exotic, for example green leafy palm plants. The significance of green leafy plants within a store is two-fold. Consumers associate green plants with CO₂ and oxygen; therefore, they offer a sense that the luxury brand is positively contributing to the environment. Consumers also presume the luxury brand ethically sources its materials and processes waste in a sustainable manner.

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Additionally, green leafy plants are considered exotic. As discussed earlier in this thesis, the exotic is associated with luxury⁵². The effect of fresh plants in an unnatural environment evokes a sense of the natural. This is because plants create calm and improve the air quality. Plants in an unnatural environment are also excessive, and the notion of the excessive is associated with luxury. Therefore, the placement of exotic plants is considered both luxury and environmentally acceptable. Plants also bring the 'outside – inside' (P1, 2019). An example of this is the flagship Jo Malone store, which has a large plant trough displaying seasonal plants which are linked to the latest brand product launch. These fresh living elements represent an eco-friendly store with high quality materials and living elements, which are perceived as sustainable and luxury.

Therefore, atmospherics must be able to separate the exterior from the interior by slowing down the movement of flow within the store and creating a fabrication of space. This defines the space and produces a consistency which enables temporary inhabitation and flow of movement. I suggest that the sensory experience in the airport is lower than in the Mayfair luxury brand stores. This is important because the experience lacks elements which appeals to the luxury psyche. For example, airport luxury branded spaces do not have the means to offer consumers an olfactory or acoustic experience. Instead, these stores rely on the visual aspects of product display and the arrangement of furniture to offer consumers a sense of calm, relaxation, and flow.

⁵² During the 18th Century, far away hot tropical places were being discovered through exploration and international trade. Exotic plants were bought back to England, and these items were considered from faraway places and inaccessible. This made these items luxuries. Furthermore, the development in tourism during the 1960s fuelled the desire to experience exotism of places and exotic things BERG, M. & EGER, E. 2003. *The Rise and Fall of the Luxury Debates. Luxury in the Eighteenth Century*, 7, SAID, E. 1978. *Orientalism*, London, Routledge & Kegan, STASSZAK, J. F. 2008. Other/ otherness. *International Encyclopedia of Human Geography*.

Constructing the Luxury Brand Store

This chapter has highlighted the key differences between space and place, store, and location, and has positioned each discipline - windows, store interiors and sensory experience – as a level of luxury within the airport. This has exposed how each tactic within these disciplines holds its own value and importance in creating a luxurious experience. This chapter has also recognised that the result of these differences is varying levels of exclusivity and accessibility for visitors to the luxury brand stores. The following model highlights the findings from this chapter.



Figure 6. 17: Constructing the Luxury Brand Store

Source: The results from this thesis

The model above (figure 6.17) demonstrates the levels of display

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tactics and spatial construct required to create the luxury space. It highlights how as display tactics diminish in different store environments (for example, the exclusivity of Mayfair and the accessibility of the airport), luxury experiences become more accessible and democratized. Based on the analysis and discussions from extant theories, the observations, and interviews within this chapter, I position the airport luxury brand store at the right-hand end of this scale, as *democratized*.

Within the conceptual model (figure 4.1), I highlighted the spatial constructs to create a luxury space as betweenness, flow, identity, place, time, and travel. This chapter has taken these ideas and advanced them. For example, betweenness is created through the interpretation of museological display tactics, precision in architecture design, and the arrangement of visual merchandising within the space. Flow exists through architectural design, high quality furniture and the spacing of relaxation areas. Identity is created through the branded visual cues. Place becomes a sense of place because within a space of placelessness, local cultural elements must be installed, store atmospherics are integral for high perceived levels of luxury, and a preciousness in design must be clear. Time becomes timelessness because within the airport luxury brand store, the atmospherics and visual cues must be able to transport the consumer to a faraway exotic place creating a sense of exclusivity and specialness. Finally, travel becomes the idea of the exotic. Travel is instinctively associated with the airport as a mode of moving from one place to the next. This thesis has revealed that travel has historical associations with exploration, the trading of faraway inaccessible items and advances in technology and the Jet Set. This signifies that airport luxury within the context of this thesis is linked to the exotic. Therefore, betweenness, exotic, identity, flow, placelessness, and timelessness are integrated within the *Construction of the Luxury Brand Store*, figure 6.17, and are subsequently used to describe the recommendations for this thesis.

Therefore, this research conducted demonstrates the differences in display tactics which construct the luxury space of the non-airport and the airport luxury brand stores. The display tactics in the Mayfair stores should not be considered interchangeable between the different store types, because the locations, products and consumers are different. A level of consistency is maintained between the non-airport and the airport stores;

however, it could be said that luxury brands and the airports are currently not doing enough. This is because the perceived levels of luxuriousness in the airport are lower, subsequently the positioning of luxury is interpreted differently. The implications of this are explained in the next chapter.

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Establishing recommendations for airport luxury branded spaces

The primary aim of this thesis is to investigate why and how luxury brand stores establish, perpetuate, and maintain brand identity through the construction of luxury narratives, and spaces, as well as in display, service, and the creations of sensory engagement. As this thesis has demonstrated, this is significant because within transitory environments, where it is hard to maintain a stable brand identity, the expression of luxury needs to be distinct. What is more, within these environments, there are opportunities to diffuse luxury. To fulfil the thesis aims, I established three research objectives. The first was to understand distinctions within the airport transitory environment by considering it as a space and place. The second objective was to seek an understanding of how luxury environments in the airport are created and maintained through branded spaces, by analysing retail design and display tactics. Subsequently, having explored how the perception of luxury in the airport has evolved, I examined the significance and positioning of luxury in the airport today. To accomplish the purpose of this thesis, I set out three research questions:

- 1. What is distinct about the transitory airport environment for luxury brands?*
- 2. How do luxury brands maintain and promote brand values in transitory environments such as the airport?*
- 3. Why is the positioning of luxury brands in the airport important?*

These research questions were also central to the conceptual framework, presented in chapter 4 (p. 171). The framework highlights the findings from the review of extant literature and places the key themes into a structure which formed the basis for the empirical study. This chapter will now explain how this thesis has fulfilled these research objectives and offers recommendations for the design and management of luxury branded spaces.

Distinguishing airport luxury branded spaces

At the start of this thesis, I established how luxury has become more accessible, and today luxury brands in the airport must appear exclusive, at the same time appeal to passing passengers. This may cause confusion over what a luxury brand should represent in the airport. To solve this paradox, this study provides an understanding of luxury display and spatial concepts required to create a luxury space. By revealing the key differences of airport and non-airport luxury brand stores, this highlights the design tactics required to appeal to passengers in the unique transitory environment of the airport. This research places the luxury brand store in context with constructing luxury identity in the airport, to help luxury store designers and airport consultants to better serve airport passengers.

Luxury brands must establish and maintain levels of luxury through its brand identity. This is constructed through visual cues such as the logo and brand characteristics. This manifests itself in the luxury brand stores through the design tactics established in the window display, the store interior, and the sensory experience. This research has revealed that there are specific tactics required to achieve levels of luxuriousness within each of these three disciplines (I discuss this later in this chapter). To summarise this, I created the *Construction of the Luxury Brand Store*, which is presented in the previous chapter (figure 6.17). For luxury brand stores to create an environment which is perceived as luxurious and exclusive, all the display tactics must be in place. If implemented with high levels of design and architectural precision, the resulting spatial concepts will be apparent. Figure 6.17 demonstrates this; if all the display practices are in place⁵³, the spatial concepts betweenness, flow, identity, place, time, and travel, are effective. As the levels of accessibility and democratized luxury increase, the number of display tactics required lowers, with a subsequent lower level of spatial outcomes. This is interpreted by the customer through the psychology of luxury, involving individual ideas of morality, perceived identity, and levels of democratized luxury, as explained

⁵³ Closed front store, customer service, experience zones, finance, high quality furniture, multiple rooms, museology, natural plants, relaxation areas, sensory experience, sumptuous fabrics, technology, three colour principle, window display.

within chapter 1, and positioned in the conceptual framework within chapter 4. Therefore, the model advances these interpretations and positions crucial luxury display tactics against differing levels of luxuriousness, so that luxury brand practitioners, academics and airport consultants may refer, to construct different environments offering luxury products and services to different consumers.

What has emerged from my research, and from working with luxury brand practitioners and airport consultants, is that there is currently no clear understanding of how luxury experiences should be articulated in transitory spaces such as the airport. Nor are there definitions of what luxury means to passengers in the modern international airport. This creates confusion for luxury brands, who use a *copy-paste* approach of translating non-airport luxury display tactics into the airport space. However, because the airport environment is distinct, access for implementing marketing campaigns is limited, the staff are employed by the airport, and the consumer is transitory, these strategies fall short of offering the full potential luxury appeal to airport passengers. I have identified luxury characteristics, and, based on these, classified the airport luxury brand store as; *an airport store offering democratised luxury goods and services to airport passengers, positioned within a transitory space*. I have positioned the airport luxury brand store as *democratized* within the *Construction of the Luxury Brand Store* archetype (figure 6.17), based on the discussions within the previous chapter. My contribution to knowledge, therefore, is the distinction of the airport as a transitory space, and the classification of airport passenger luxury expectations today. I also reveal the construction and characterisation of airport luxury branded spaces, and the demarcation and positioning of luxury in the airport.

This study highlights that the airport is an unideal space, with a continual flow of people, which engenders a sense of unfamiliarity and disloyalty towards the goods and services on offer. It is considered a transitory, super-modern, non-place, where passenger stress levels rise when confronted with check in, passport and security zones. However, once through security, passengers find themselves in a golden hour, temporarily removed from everyday timings and stresses, where passengers assume the role of whomever they choose. Within this non-place and timeless zone, and before boarding a flight, passengers are lured into the luxury brand stores because

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window display, store interior, and store atmospherics display tactics articulate a level of luxury which is appealing.

The expectations for luxury in the airport are high. This is partly because passengers still like the idea of *The Jet Set*, because it represents modern lifestyles, exotic travel, social mobility, and aspiration. When passengers pass through the stresses of check-in and security, they are faced with a timeless, placeless zone which removes all reminders of the outside world. This means the space is hyperreal. Passengers expect to be able to let off steam, discover treats, and enjoy themselves within this space, even if the travel occasion is for business. Therefore, the luxury brand stores can offer all of this, to appeal to the airport passenger psyche. However, because passengers may not be familiar with the luxury brands, they may feel intimidated to enter the stores. This thesis exposes the fundamental display tactics which must be in place for these spaces to appear luxurious, at the same time, appealing and democratized (see figure 6.17, *The Construction of the Luxury Brand Store*).

Existing strategies within the airport are in place to cope with the volume of passengers passing through the airport, and this research has revealed that glamour in the airport has disappeared over time. Because of the historical associations with aviation, glamour is still an expectation of passengers today. Airport operators must create new strategies which reinstate a sense of glamour within the airport, achieved through airport operator collaboration, improved finances, space planning and luxury display tactics.

My first recommendation, therefore, is that airport designers must create a zone of luxurious visual cues so that a sense of glamour, otherness, and a language of accessibility acts as an anchor within this unfamiliar environment to lure passengers in. Within these luxury branded spaces, betweenness, the exotic, identity, flow, placelessness, and timelessness must be obvious, to raise levels of luxuriousness. Therefore, passengers must be able to experience hyper-real moments in the airport, as the product of the articulation of luxurious spaces.

How luxury brands maintain and promote brand values in transitory spaces

This study has revealed that expectations of luxury in the airport are high, and luxury brands have the paradox of appearing exclusive, at the same time, accessible. Because luxury consumers today have high expectations of the experiences on offer within the luxury brands, luxury brands must take this into consideration when looking to provide consumers with a memorable luxury experience. Aspirational consumers are more inclined to buy luxury products having been exposed to a branded luxury environment with a sensory experience. Luxury is associated with cultural capital (Bourdieu, 1985) and luxury consumers seek experiences to help define a superior status (see discussions on luxury within Chapter 1). The empirical study within this investigation reveals that the luxury identity of brands is inconsistent in and out of the airport. Subsequently, luxury is viewed differently in the airport environment.

A distinction in airport luxury is important, because, this thesis reveals, the airport is a space of movement and opportunity, and within it, the luxury brand stores are accessible. A sense of accessibility is constructed through contemporary architecture, clear large, branded logos, open store layouts and wide entrances. The stores must showcase large window displays, with simple product displays, sensory lighting, and natural living plants. Customers must be able to recognise the brand instantly and feel welcomed into the store. These design elements, combined with the desire for luxuries in a non-place, timeless, temporary zone, means that luxury experiences in the airport are democratised. However, higher levels of luxuriousness can be achieved. The results expose some display tactics are not present in the airport luxury brand stores, which means specific spatial constructs are lacking, and the levels of luxuriousness are lower. Specifically, the study findings reveal there is an opportunity to raise levels of window display tactics, technology, natural living elements and sensory atmospherics within the airport luxury brand stores.

This research has revealed the airport is an unstable environment because it is transitory, and airport passengers see the world through a tourist gaze, seek escapism and are in the mood to spend. Therefore, luxury brands and airport management must create strategies within the luxury brand stores which appeal to these behaviours. Spatial concepts create a luxury space,

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constructed through the display practices. This raises a sense of luxuriousness and appeals to passenger expectations.

My second recommendation is, for airport luxury brands to fulfil high passenger expectations, they must seek to increase levels of design and betweenness in the window displays through balance, repetition, and rhythm, including the use of more technology. The creation of luxury window displays must be able to act as anchor within the super modern airport non-space, to distract passengers momentarily, and create a sense of otherness, and a language of accessibility. The brand must communicate a luxury message more rapidly than a store out of the airport. They must also design instore atmospheric experiences to appeal to all the senses, which includes increased levels of scent, music, tasting experiences, and visual branded cues. Higher levels of luxuriousness can be increased by creating museum displays, relaxation areas, sumptuous fabrics, natural living elements such as plants, and regional cultural elements. This will result in betweenness, flow, identity, sense of place, timelessness, and the exotic. Additionally, levels of customer service must be increased to improve the sense of luxuriousness within the luxury brand stores. Therefore, airport luxury brands must position these practices at the core of their store strategies, to improve consistency and levels of luxuriousness in display methods, subsequently, to provide a raised level of glamour and an advantage over non-luxury brands.

Positioning luxury in the airport

This study has established that airport retail will continue to increase. This is because the interest in air travel continues to grow, and in 2021, there were 1.5 billion international tourist arrivals at airports. In 2020, airport luxury brand stores accounted for six percent of global luxury sales (Company, 2021), which positions the purchase of luxury goods and services in the airport as significant. However, I have proposed that there are inconsistencies in the display of luxury branded spaces in and out of the airport. By focussing on luxury, space, and design amongst commentators like Relph (1976), Berg (2005), Julier (2014), Bourdieu (1998), Baudrillard (1968), Duncan (1995), Augé (2012), and Underhill (2009), the gaps in research have highlighted the need to distinguish display tactics in the airport, to understand the construct and positioning of accessible luxury goods and services.

Having established how aviation evolved, the interest in air travel grew, flying became more accessible, subsequently, the glamour of the 1950's and 60's disappeared. I revealed that the appearance of luxury brands in the airport repositioned luxury as an accessible space to experience luxurious things. What has not been explored previously by luxury and airport commentators, is how these new luxury spaces are created, and how they renegotiate what luxury means in the airport. Nor had research disclosed how luxury is affected in unique transitory environments, such as the airport. By investigating the display of luxury brand stores in and out of the airport, levels of luxuriousness within the luxury brand stores, and the impact of a transitory space on perceived levels of luxury can be gauged.

This thesis reveals how the airport is considered a non-place. Based on Augé's (2012) idea that the airport space is a transitory, super-modern non-place, lacking identity within the space. This means the luxury brand stores play an important role in establishing the airport non-place as a space with a level of luxury, which can easily be interpreted by fast paced moving passengers. The airport is the landscape where transitory passengers, are temporarily removed from their usual identities (until they must present a boarding card and passport) and assume the role of whatever they like. This research reveals that because the display tactics in the airport luxury brand stores are different to Mayfair, in the airport, passengers, who are not regular luxury consumers, can dip into the luxury stores because the branding looks familiar and welcoming. This momentary luxury experience which raises one's cultural capital (Bourdieu, 1985) is viewed as ephemeral. Passengers in the airport expect moments of luxury and it inconsequential that new consumers visiting the luxury brands in the airport are not familiar with the same store in Mayfair.

I have also revealed that airport luxury brand stores are globally recognised branded spaces which offer a sense of familiarity in a space considered a non-place. These branded spaces are constructed through specific display tactics though window display, store interiors, and sensory environments, to achieve a required level of betweenness, exotic, identity, flow, placelessness and timelessness. Simultaneously, this achieves a level of accessibility. Therefore, through special display tactics, luxury brand stores establish themselves as a signpost for passengers, signalling that luxury experiences exist in the airport space.

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Furthermore, this thesis has revealed that the positioning of luxury in airport has continually changed. For example, the glamorous idea of flying in the 1950s and 1960s, the evolving design of stewardess uniforms, flying by air advertisements, luxury lounges and VIP airport services, and the implementation of luxury brand stores in the airport. Therefore, temporary notions of luxury, such as glamour, have always been associated with flying by air, and are a large consideration in the minds of passengers today. Today, luxury in the airport is viewed as accessible and democratised because the airport luxury brand stores are constructed through special display tactics to create a level of luxury identity, which appeals to all. This achieves a level of satisfaction for passengers who enter the airport seeking moments of luxury, and for whom expectations of luxury are high.

My third recommendation is to position a branded space as luxurious in the airport, with levels of accessibility. This starts with the window display. The window displays must contain furniture, visuals and product arranged through betweenness, technology and museology tactics to create a 3-D advertisement for the brand. This means the window will be seen instantly and is recognised through a luxury identity. In the airport this is even more important because the window must remind the passenger that luxury exists in the airport, it is an anchor of familiarity in a busy and unfamiliar space, it has a recognisable identity and that it is a welcoming and accessible space. It is important the store front remains open and accessible.

Secondly, the luxury brand stores require experience zones and relaxation areas. This creates luxury experiences through disrupting flow within the space and allowing betweenness to separate the busy from the calm. I recommend designers include Underhill's (2009) ideas on creating comfortable experience zones (see the *Butt Brush Theory and Decompression Zone*), because these instil betweenness and flow which increases the perception of luxurious spaces. Additionally, luxury brands should collaborate with luxury lounges and spas within the airport, to remind customers this is a space of wellness and relaxation, notions which are important to convey a level of luxuriousness. This must be evident within the store. Thirdly, the three-colour principle, high quality furniture and sumptuous fabrics construct a level of perceived luxury. This is because neutral Bourgeoise tones, museum looking pieces and tactile expensive fabrics highlight the importance of products and makes them look special and exclusive. Because luxury is

associated with heritage and longevity, these display pieces must appear qualitative and expensive, so they are perceived as luxurious. Furniture also creates levels of betweenness and flow, elements required to construct luxurious spaces.

Fourthly, the product display through visual merchandising raises levels of luxury through museology, sparseness and betweenness. For example, spaced out, individually highlighted products, offers a sense of speciality, exclusivity, and otherness. Fifthly, natural plants and greenery is required in the luxury brand stores to raise levels of luxuriousness. These elements create a space associated with the exotic, a sense of the far away, and offer notions of sustainability, which is important when appealing to today's luxury consumer. Finally, customer service through impeccable brand ambassador interaction, and immaculate recognisable uniforms maintains important levels of luxury experience, to remind the airport passenger the store is special and important within the airport environment which may be perceived as busy, indistinct, and chaotic.

All these display tactics affect time, which is important for the perception of luxury. For example, for a passenger looking at airport stores with a tourist gaze, must be momentarily slowed down, and moved into a space of timelessness to appreciate the luxury goods and services on offer. In the airport space where time and place are already removed (except from the departure flight boards), the airport luxury brand stores act as momentary experience, reinjecting a sense of place, away from the pressures of time to get to a departure gate.

Therefore, through an understanding of the need for luxury in the airport, special display tactics, and the construction of luxury branded spaces, this thesis recommends that today, luxury brand stores position themselves as luxurious spaces, with a level of accessibility and familiarity. This positions the airport luxury brand store at the centre-right of the *Construction of the Luxury Brand Store* model, *accessible-democratized*, depending on the location available (stand alone, or a walk-through counter). This acts as an important marker for the understanding of luxury and glamour in the airport. It also reveals that luxury in a transitory space must remain an important notion for luxury brands offering goods and services to consumers not familiar with the brand.

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Recommendations for the future of luxury brand stores in transitory spaces

Within transitory spaces, like the airport, consumer behaviour is driven by notions of luxury, leisure, pleasure, the exotic, and the erotic. These abstract spaces are places of possibilities and desire – narratives that can be enacted through engagement with luxury otherwise possibly not encountered. This creates a series of dilemmas for brands in creating an experience of luxury in a place where the expectations of what luxury is already high. Luxury brands must deliver a high-quality brand experience and brand specific ideals to new and temporary window shoppers. They must also communicate a strong market position, in an environment where these kinds of distinctions are blurred because of the volume and variety of other brands, which sit shoulder to shoulder within an open space. To attract aspiring luxury consumers, the democratisation of luxury, is vital within these spaces. However, these transitory spaces create issues for the luxury brands in maintaining exclusivity while appearing inclusive. Figure 6.17, *Constructing the Luxury Brand Store* demonstrates the importance of specific display tactics within these democratised spaces.

There are certain elements of ambience within the airport luxury brand stores which cannot be controlled, such as the noise of the terminal building, the smell of the coffee shops, restaurants, duty-free fragrance concessions, and the bright lighting within the terminal. However, this research has revealed that these missing elements are met through the expression of the brand through the visible branded logo, luxury in the window displays, the layout of the stores, the visual merchandising of the products, and the brand ambassadors within the luxury stores. Ironically, the juxtaposition of the luxury displays against the noisy fast paced terminal building also help diffuse the missing elements of luxury ambience, because expectations of regular passengers are low, and the luxury brand store standards are high.

Within different transitory spaces, luxury brands cannot rely on the flow of clientele automatically being their customers. For example, luxury needs to be careful, it needs specific display tactics to convey a consistent brand message and create the cache of the flagship boutiques, at the same time, luxury must also adapt to the needs of the space. Within chapter 4, I explained how the airport luxury brand store, department luxury brand store, shopping centre luxury brand store, and pop-up stores are located within an

existing retail space and are organised as a space to walk through or access easily and quickly. These spaces are considered transitory, due to the flow, temporary position, and movement of people. This also means that these spaces are accessible to an existing, and wide clientele, because they are in spaces where other shoppers already exist.

Within a department store, existing customers are an audience who may not be familiar with the luxury brand. Department store luxury is located within a hall displaying specialised product (for example the fragrance or accessories hall) and are usually walk-through counters within an open space. Because this space is structured and organised according to a specific set of guidelines and modes of conduct set out by the department store, within the environment, it is difficult to maintain individual brand guidelines, just like the airport space. The ambience is difficult to control because there are other brands on display within an open space, for example, fragrance houses, leather goods and chocolate. Therefore, luxury brands must adopt similar tactics to the airport luxury brand store to ensure the store is distinct, appealing, and exclusive, at the same time accessible. For example, the brand identity must be familiar, using bold, clear branded logos. The colours, furniture, style, iconography, and atmospherics must emulate the brand story. There must also be a suggestion of relaxation areas and natural living elements. These elements will build a sense of brand familiarity and luxuriousness.

Shopping centres offer a democratised space for new luxury consumers because the building is accessible and available to all. These branded spaces are usually closed front own branded stores, sometimes staffed with security on the doors. Because these spaces are like the airport luxury brand stores, similar display tactics can be employed. For example, there is an opportunity to display a striking branded window display. There is a position on the front of the store for a branded logo, and the closed front store offers a sense of exclusivity. Once inside the store, the luxury brands create a specific ambience and feel, constructed through store layout, visual merchandising, and the brand ambassadors. Like the airport luxury brand stores, the architecture is already defined because these are places located within a specific space, so design limitations are high.

Pop-up stores offer a high PR value for luxury brands because these are located within high foot flow spaces, offering access to a high volume and

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diverse clientele, and are generally walk through. This means they are the most democratised luxury spaces because they are highly visible and accessible. However, luxury pop-up stores carry with them several risks for the brand. Because these spaces are located within busy transitory environments, opportunities to diffuse the luxury experience are high. For example, it is hard to forge and maintain a luxury environment where the display is tangible and busy. Consumers can touch and try the products, and the walk-through nature of the space means that displays are nudged and damaged. This lowers the levels of perceived luxury. The external noises of the open spaces mean luxury branded music cannot be heard, and the smells of the wider environment diffuse the luxurious smells of the products. These spaces are hard to represent what luxury means because the staff usually working within these spaces are employed by the management company (the airport, for example), and not the luxury brand. To maintain and promote luxury in these spaces, luxury brands must offer an experience where customers can touch and try the product, showcase the packaging to highlight the luxurious look and feel of the brand, and offer spaces to sit down to do this. These pop-up spaces must also offer trial and smaller sized products so the consumer can grab and go. The brand identity must be familiar, using bold, clear branded logos. It is also very important the colours, furniture, style, iconography, and atmospherics emulate the brand story. These spaces are important for luxury brands to offer a sense and feel of the brand for customers on the move.

These recommendations highlight that commonalities exist between transitory shopping spaces, where similar display tactics can be employed. Therefore, this research exceeds recommendations on just the airport space because the display tactics and subsequent spatial theories can be applied to other transitory spaces. However, there are limitations to the research within this thesis, which are now explained.

Limitations and future research

As this study is the first of its kind, I have explored the topic in a broad manner, navigating a vast range of topics and concepts, so that key concepts have received adequate attention. For example, at the start of this thesis, I explained my rationale behind selecting four spatial concepts for the conceptual framework. While it could be argued a greater depth could be achieved in this investigation by narrowing the focus on even fewer luxury, spatial and display concepts, exploring this subject was not possible without covering this breadth. Depth was achieved by collecting specific data from the participants through the empirical study, which allowed for the creation of the luxury brand store conceptual model. However, these limitations allow opportunities for future research, where an increased number of spatial concepts can be explored, along with display revelations from this study, which offer a new line of enquiry into how luxury stores develop display strategies to include these spatial concepts⁵⁴.

Furthermore, this study was conducted in the United Kingdom and was reliant on the availability of luxury brand managers, store designers and airport consultants, therefore, the number of participants was limited because of the constraints (particularly in terms of time) of the doctoral research. I also faced restrictions gaining access into the airport luxury brand stores due to tight airport security controls. Whereas this may be considered narrow in terms of sample variations, I was able to create depth in the study findings through the quality of data collected using an integrated interview and observation method. However, this provides an opportunity for future research, where more depth and detail may be elicited focussing on a wider sample or specific luxury brands and airports, using qualitative methods.

As this study takes the production of luxury perspective, future studies may incorporate how consumers behave and interact with luxury brands, to gain a broader view on the effect of luxury display on luxury consumption. For example, it would be fruitful for deepening our understanding about the variations in luxury display practices according to luxury consumption

⁵⁴ Chapter 3.3 explains how the spatial concepts human behaviour, locality and travel were not the central focus to this study, and can be explored in future research

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behaviours, and subsequent impact on spatial concepts. An interesting aspect in this regard would be the comparison of consumers from non-airport luxury brand stores with consumers from airport luxury brand stores. For example, a quantitative methodological approach using store space planning could be adopted to compare the spatial concepts within the luxury stores, along with video footage of space usage and purchase behaviour of luxury consumers. These results can be analysed to gain wider knowledge on the effect of space and display on the sense of luxuriousness and subsequent consumer behaviour.

In addition, this research has focussed on the display of the physical luxury brand store. As luxury consumption patterns have shifted to omni-channel strategies⁵⁵, future research should explore the effect of luxury store display strategies on consumer online behaviour. Furthermore, this research could extend into the realm of online display strategies, compared to the physical store display practices, and the subsequent impact on luxury identity.

Lastly, this study was completed prior to the COVID-19 pandemic⁵⁶, and therefore entering the stores for follow-up empirical investigation was not possible. This study provides the first conceptualization of the creation of the airport luxury brand store and hopes to encourage more research within the realm of luxury brand stores in the future. Research in this field post COVID-19 will gain a deeper understanding of how the pandemic has affected the airport environment, the construction and articulation of luxury branded spaces.

⁵⁵ A managerial term used amongst retailers to explain the distribution of a combination of physical store outlets with online virtual stores

⁵⁶ This study was completed in the Summer of 2019. See Chapter 8.1 for further detail on COVID-19.

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This thesis has revealed the significance of the transitory airport environment with luxury brands. It has contextualised the role of display to create luxury branded spaces. I have revealed how contemporary luxury and airport commentators have not yet considered the specific display requirements required to appeal to transient consumers. Ultimately, this study has explored how levels of luxury vary in and out of the airport luxury brand stores, and how this affects the lure of airport passengers.

This study has highlighted the unique and special environment of the international airport. It has encapsulated the importance of the lure of luxury within this environment, through the construction of luxury branded spaces using special display tactics. Subsequently, this thesis has revealed how display expresses and positions luxury within the airport. Through this approach, this thesis has gone beyond the existing bodies of knowledge regarding airport management and the disciplines of luxury brand management.

An increasing amount of attention has been paid to the methodological considerations of applying display practices to luxury brand management. Most marketing research utilises research methods associated with retail results, business data, online surveys, store observations or focus groups independently. By combining existing literature, store observations and interviews to investigate the expression of luxury display practices through spatial arrangements, this study contributes an alternative methodological approach to retail, marketing, and visual display research. Therefore, this research proposes an integrative approach to understanding how special display tactics construct luxury branded spaces.

Within Chapter 1, I explored the background to this thesis. Luxury objects have become more accessible, owing to technological advances and mass production, globalization, and the democratisation of luxury. The spread of luxury has become ubiquitous, and the interest in luxury goods and services continues its momentum. The luxury sector is estimated at around a value of \$1.29 trillion globally (Company, 2021), and luxuries carry with them specific

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characteristics⁵⁷. The behaviours of luxury are centred on identity, psychology, morals, accessibility, and the appeal through associations with the exotic. I have also revealed that today, luxury is considered transversal, with goods and services crossing a multitude of industries. Luxuries today are presented as products and services which deliver experiences, and embody prestige and perfection, from the luxury brands. Therefore, purchasing and owning a luxury product from one of the globally known luxury brands today is considered a luxury experience. Luxuries are viewed from a moral standpoint, and mean different things to different people, it is a concept which is relational, and it carries meanings within its own context.

Within chapters 1 and 5, I established that the international airport has evolved over time, and I discussed how, since the first commercial international airports of the 1950s, the airport, and its facilities on offer has expanded. With the de-regulation of the airline industry during the 1980s, global flights increased, and international airports expanded. Additionally, the status of flying evolved from being glamorous, exclusive and for the rich, to accessible and for the masses. With the development of technology and globalization, the airport continued to expand and gain momentum, which raised the desirability and affordability of flying, subsequently, the airport passengers started visiting the shops and facilities within the airport building as part of their travel experience.

I explained why this thesis approaches the study of the airport luxury brand store in an interdisciplinary way, which considers the construct of a luxury branded space through notions of luxury, considerations of space, and display tactics. I explored how luxury identity is created through the

⁵⁷ These characteristics are: excellent quality (recognised through the logos, symbols and packaging); high price (a high price delivers the perception that the quality of the products and services is exceptional); uniqueness (where distribution is controlled, a customer feels they are receiving a special and exclusive product or service); aesthetics (the beauty of the products and the environment within which is sold, offers the customer a sensation of pleasure and holistic experience, which the customer associates with something special and emotional); ancestral heritage (customers want to feel there is longevity in the brand, that it has a special story, and the production process is associated with artisanship and a high quality process); superfluousness (customers want to know their luxury experience is unnecessary, which offers the sensation that they have earned the special experience).

visual appearance and arrangement of display. I focussed on the associations with luxury and display, because art and display is considered on a higher social status with high cultural capital (Bourdieu, 1985). Amongst these discussions, I highlighted that advertising (Rowley and Slack, 1999, Van Uffelen, 2012), architecture (Mesher, 2010, Julier, 2014, Vitruvius, 1960), brand ambassadors (Lent and Tour, 2009), interior design (Caan, 2011), store atmospherics (Okonkwo, 2007), visual merchandising (Kapferer and Bastien, 2012, Morgan, 2016, Pegler, 2010, Rowley and Slack, 1999, Wendlandt, 2013), and window display (Pegler, 2010) are integral in the construction of a luxury brand store. I concluded that these tactics can be collectively applied under the disciplines of window display, interior store, and sensory experience. I highlighted that display is central to this investigation through the creation of a luxury space.

I found that concepts surrounding the construction of a luxury space included the betweenness characterising spatial relations between objects (Urry, 1995); flow, influencing space in society today due to the movement of people, material, digital information, financial instruments and culture enabling airports; non-places, as transitory spaces (Augé, 2012); the identity of the space (Lynch, 1960); spaces with a distinct lack of real time (timelessness) (Waterfield, 1996); and the tourist gaze of the traveller (Dias et al., 2013). I explained that relevance of these spatial concepts, is to examine the construction of the luxury space through display tactics, which lure passengers into the airport luxury brand stores. Finally, having documented the context for this study, I revealed that the three critical approaches of this thesis are: the airport as a space and place, the creation of luxury places through branded spaces, and the positioning of luxury in aviation.

I documented the methodology conducted in this investigation within chapter 2. I discussed the qualitative interpretative research approach and explained the triangulation research methods through the interviews and case study observations I carried out. The findings of the pilot study conducted were discussed within chapter 3. Furthermore, I revealed the validity in this study's findings, with a focus on a direct comparison between the airport and non-airport luxury brand stores. Additionally, the participants involving luxury brand practitioners, airport management and designers was described, and

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reasoning given for the selection of luxury stores both in Mayfair London, and in Heathrow Terminal 5.

Chapter 4 examined the construct of luxury branded spaces, focussing the discussion on meanings of luxury brands and display tactics. I revealed within chapter 5, the airport is considered a commercial space and discussed ideas surrounding the position of luxury in the airport. These two chapters highlighted the absence of research around the consideration of these fields as one succinct topic: the position of luxury branded spaces within the airport.

The discussion of the findings within chapter 6 reveal there are several factors associated with creating the airport luxury brand store. The results from the interviews and observations were revealed in this chapter and were based on the discussions from the previous chapters. Therefore, this chapter led me a step further to developing an understanding of the significance of the display tactics adopted in the airport and how these differences are important in a transitory environment. I presented the *Construction of the Luxury Brand Store* model, which demonstrates the creation of differing luxury environments, and the importance placed creating a sense of place and timeless experience to create a heightened sense of luxuriousness, or an increased level of democratised luxury.

Finally, the recommendations within Chapter 7 reveal management advice for luxury brands and the airport in the realm of the construction of luxury spaces in transitory places. My recommendations offer a distinction of the airport as a transitory space, and a classification of the expectations of luxury for airport passengers today, and advice on the construction and characterisation of airport luxury branded spaces. I also make suggestions for the demarcation and positioning of luxury in the airport.

My contribution to knowledge centres on notions of luxury and the perception of luxurious experiences within the airport. Firstly, the study findings reveal airport passengers have high expectations of luxury and a fascination with glamour in the airport. This extends from historical implications of what aviation and flying means to passengers. For example, the original *Jet Set* era of the 1960s, modern sleek minimal terminal buildings, glamorous air stewardesses dressed in designer uniforms, sexy promotional campaigns, Hollywood cinematography, and notions of faraway exotic destinations, created the idea that flying by air is exclusive, aspirational, and glamorous. Even though the idea and positioning of luxury in the airport has

continually changed, today, airports are still considered places of possibilities and desire. For example, the meaning of the airport in contemporary consciousness is driven by leisure, pleasure, and the exotic. Passengers see their travel experience through a tourist gaze and are in the mood to spend. The fusion of these ideas, with the articulation of luxury today through the luxury brand stores, drives the desire for luxury experiences and moments of glamour in the airport.

Second, this thesis has revealed the distinct sensory environment of the luxury brand store is important to maintain a sense of escape, exclusivity, and otherness, from the busy, fast-paced, noisy terminal building. This is constructed through special display tactics. I suggest that the display of luxury is a reflective mode which is identified by individuals and signifies a sign of social class where luxury emulates wealth. This is supported by Bourdieu's theory on cultural capital (Bourdieu, 1985). This study has also highlighted the differences in levels of luxuriousness within the luxury branded spaces in and out of the airport are according to variations in the display tactics employed. These display tactics affect how the spaces construct, express and articulate luxury. The findings reveal there is an opportunity to raise levels of design through window display tactics, technology, museology, wellness and relaxation experiences, natural living elements and sensory atmospherics within the airport luxury brand stores. Although the luxurious experience in the luxury branded spaces is fleeting, it serves as an important marker for the understanding of luxury and glamour in the airport today.

Third, although I have suggested luxury brands must raise levels of luxuriousness within the luxury brand stores through heightened display and spatial tactics, and to regain a sense of consistency with non-airport luxury brand stores, it is also important that luxury brands maintain a level of accessibility. This is achieved through contemporary architecture, visible modern logos, open store layouts and wide store entrances. The large window displays must include simple product displays, sensory lighting, and natural living elements. Customers must be able to recognise the brand instantly and feel welcomed into the store. This is democratised luxury. This study has revealed that offering a democratised luxury experience in the airport is important to lure non-luxury, non-familiar window shoppers, and seekers of the exotic, into a space of luxury, where they can experience moments of luxury, which raises a sense of cultural capital, subsequently helps build a

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sense of superior status, even if it is ephemeral. My recommendations suggest luxury brand stores may consider adding elements of display to increase luxuriousness at the same time appearing accessible.

Fourth, the availability of democratised luxury in the airport helps diffuse the moral dilemma for airport passengers, whose concerns about visiting luxury brand stores may centre on high cost, indulgence and the superfluous nature of luxury goods and experiences. Airport passengers are already in a mindset to spend money and discover the exotic. Therefore, with the fusion of the accessibility of luxury, the non-place of the airport allowing passengers to adopt any identity they chose, and the idea that airports are a place to be naughty, passengers are given the green light to indulge in luxuries. This positions luxuries in the airport as not only appealing and democratic, but also morally acceptable.

The airport must continually respond to consumer desires and passenger expectations. Luxury brands must consider how they renegotiate what luxurious experiences mean to modern and younger generation airport luxury consumers. The luxury brand stores play an important role in providing a reference point and an anchor for the familiarity of luxurious experiences in the airport, therefore, developments in the look and feel of the branded spaces is important for the future success of luxury in the airport. This includes considerations over sustainability issues, wellness practices, technological expectations, and exotic experiences.

Therefore, original knowledge gained through this study contributes to new research and strategies in the realm of airport management, spatial theory, retail design and luxury brand store display. This thesis provides a platform for luxury academics and practitioners to develop strategies to improve brand identity and maintain familiarity within the airport environment. Tips and techniques can be adopted at various stages of the airport building design process, and with the creation of luxury branded stores. Because there are differences in the way we experience luxury in different environments, this thesis demonstrates the methods of dissemination of luxury brands in the airport to connect passengers to luxury ideologies and experiences. Luxury specialists must be aware of the distinctions in the levels of luxuriousness within the luxury branded spaces in and out of the airport, and adjust display tactics accordingly, which affect spatial outcomes. This doesn't mean luxury is less, it means these environments must reinforce the

sensory experience and a sense of the exotic, through timelessness, hyperreality, and museology.

I suggest further studies in the realm of airport design and luxury retail will help construct a wider understanding of how luxury brands may position and articulate the display of luxury to stabilise the idea of luxury and gain increased interest from global passengers. Broad research in this realm exists, for example, the growing demand for luxury experiences in wellness and sustainable practices. A greater understanding of these expectations for luxury consumers, and the display tactics required, would serve the airports and luxury stores well. For example, considerations over sustainability, wellness practices, technological expectations, and exotic experiences are an opportunity for luxury brands to convey important messages to a global audience.

I also suggest the interviews with the brands I carried out may be developed further. For example, to include consumer voices as part of the investigation. Understanding how the design of luxury is interpreted in the eyes of the passing customers would be beneficial to develop new strategies which appeal to the desires of this audience. Customer observations can also be carried out to collect consumer response data on how people move and behave within specific spaces. This would help the design process of architecture and interior design of the space, to maximise luxury experience and encourage purchase behaviour.

Analysis of the design of the terminal buildings would also benefit in understanding how passengers' approach and behave around the luxury brand stores in the airport. Additionally, data and analysis of the airlines and their destination within a specific terminal would reveal the cultures and behaviours of potential luxury shoppers within that space.

Furthermore, as this thesis has investigated airport luxury brand stores in the U.K., studies should be developed in different countries. For example, some international airports such as Changi, Doha, Schiphol, and Singapore have reputations for housing luxury brands and offering luxury experiences. This current study would benefit from increased data on the design of luxury in these other countries to discover if luxury brand identity and the luxury space is expressed differently, additionally, if the globe traveller translates the notion of luxury distinctly in these airports. If so, strategies can be created to design spaces according to the specific cultural requirements.

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What has not yet been considered is the relevance of luxury brands in airports in the globalizing world. Some international airports in developing countries display luxury through luxury branded stores and first-class lounges. However, currently there is no research on the impact on these spaces and the local citizens (for example, concerns over the morality of luxury), or the passengers who pass through the airport. Is there an elevated juxtaposition between luxury and basic/ lack of housing, starving communities, and disease through malnutrition, which makes the luxury brands in these locations unpopular? Or is the display of luxury in these airports seen as accomplishment and something to strive for? A further consideration within these spaces is how travellers' concerns may instead focus on safety at landing and take-off, ability for planes to refuel, and safety from bribing in the buildings, for example. This is an unexplored area within this research which should be considered in the future.

It is evident that air travel will continue to gain interest, and luxury engagement retains its importance in the international airport. Luxury brands must not ignore the significance of implementing special display tactics and spatial practice, in establishing and articulating luxury experiences in the airport.

Appendices

Coronavirus pandemic implications on aviation

Following completion of this study, in December 2019, an infectious disease caused by severe acute respiratory syndrome coronavirus 2 (COVID-19) was identified in Wuhan, the capital of the Hubei province in China, and resulted in an on-going global coronavirus pandemic during 2020. The World Health Organisation (WHO) declared the 2019-20 coronavirus outbreak a Public Health Emergency of International Concern (PHEIC) on the 30th January 2020, and a global pandemic on the 11th March 2020 (WHO, 2020). This had a huge devastating impact on society and the economy worldwide. A few months into 2020, countries started to prevent people from moving around and leaving their homes, additionally governments shut down businesses and locked down their physical borders to slow the spread of the disease. The consequence was devastating on aviation, the global travel industry, and consequently, airport retail. An initial estimate by the International Airport Travel Association (Airport Review, 2020) was that the 2020 global revenue loss for the passenger business would be up to \$113 billion (in a scenario with a broad spreading of coronavirus worldwide).

Crucially, this study revealed how lucrative airport retail square footage is, subsequently, the COVID-19 pandemic has had a catastrophic effect on this evaluation⁵⁸. For example, the travel retailer Dufry, which has a flagship location in Heathrow Terminal 5, had severely reduced footfall throughout 2020, with sales in the month of April down 95% compared to the previous year, and total sales in the first quarter reduced by 55%. The company went as far as drawing up business plans to cope with scenarios forecast around a 70% decline in yearly sales for 2020 (Rozario, 2020). Because of the reduced airport passenger flow, airports have had to scale back their operations regarding the number of flights operating out of the airport, in addition to retail and passenger experience facilities. Changi airport in Singapore had to close its theatres, and the rain vortex was closed down due to pathogen protection and the lack of passenger traffic to justify the operating expenses (Williams, 2020).

⁵⁸ For example, Los Angeles Airport reported revenue of \$3036 per square foot (Airport Experience News, 2018), compared to a Los Angeles mall retailer who takes around \$325 per square foot (CoStar 2017).

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Despite the reduced income through the airport operators, airport terminal reconstruction and refurbishment plans still went ahead, albeit with scaled back plans, such as Kansas City, La Guardia New York, San Francisco, and Auckland New Zealand (Cherney, 2020). However, airports such as Sydney, Frankfurt and Hong Kong International airports forged ahead with existing plans as they said altering the projects mid-way through would be too expensive and by the time air travel bounces back in 2023⁵⁹ the airport expansions will be complete (Rozario, 2020).

However, according to Fauci (2020), new airport terminal designs should focus on space, not just for the coronavirus disease, but for other respiratory illnesses. Fauci (2020) believes that we will be faced with new strains of global spreading diseases in the future, and therefore, airports must allow space for people to spread out to ensure social distancing, additionally, they must offer high-efficiency particulate air filtration systems, and they must distribute free masks. Moreover, if we really are faced with a future of unknown illnesses which are so easily transmitted within enclosed spaces, airport operators have an obligation to consider including health screening zones in their terminals, in addition to stop and check areas, contact tracing facilities, temperature check zones and virus testing and antibody tests pre-boarding. According to Krishnan (2020), post-pandemic airports are required to make medical screenings a priority, otherwise airports will not regain passenger confidence, consequently, airports will not be commercially viable.

So, what does this mean for luxury retail in the airport? An airport retail consumer survey conducted by Alix Partners (an airport retail consulting firm), revealed that: the majority of respondents (86%) say they will travel less frequently and spend less in airport shops once restrictions are lifted; three-quarters of respondents felt they would not be comfortable in an environment that did not have health protection measures in place; 43% said that they will avoid interaction with sales staff when in shops; and 38% said they would avoid entering shops altogether. The results also suggest that airport passengers will be more reluctant to enter into the airport luxury stores (Neil-Boss, 2020). With these concerns in place, and the need for airports to focus on optimising passenger time in the airport due to health screening processes, there are several additional measures airport retail operators will need to consider if the luxury brand store is to attract customers and regain sales.

⁵⁹ According to The Wall Street Journal CHERNEY, M. 2020. Coronavirus Dwindle Has Airports Scaling Back Renovation Plans. *Wall Street Journal*, June 8, 2020.

Firstly, luxury brand stores must appeal to passengers by creating a safe space with pleasurable experiences, more so than their high street counterparts. The airport luxury brand stores will need to offer exceptional services, exclusive products, and personalisation to appeal to reluctant shoppers. Secondly, stores will have to promote their health protection measures and create store interiors which are relaxing and appear hygienic, in addition to allowing space for social distancing within the stores. This may also mean offering appointments to customers who express anxiety over sharing shopping space in the high-end retailer stores. Thirdly, luxury brand stores should consider online shopping facilities and 'click and collect' opportunities for those passengers with anxiety over entering the store space. Finally, luxury brands and airport operators must include technology to attract and retain customers. For example, where customers are still concerned about entering the physical store space, luxury brands must find a way of engaging these consumers online, or through augmented or virtual reality inside or exterior to the store, to encourage them to buy their products and services. The use of technology is also required in a contactless journey within the airport. Pre-airport check in with facial recognition, artificial intelligence to understand who and where passengers are within the airport, and contactless payments within the luxury brand stores to comply with health and safety measures during a pandemic.

At the time of completing this thesis, the Coronavirus-19 pandemic was still developing, and the global economic impact was still unknown. Therefore, this case requires further research into the full effect of the pandemic on the economy, in aviation, the international airport, and ultimately the luxury brand stores in the airport. Therefore, investigation is required into how the airport luxury brand store may need to review their luxury design and display strategies to revive customer appeal, comply with testing, vaccine, hygiene and safety measures, differentiate luxury in the international airport luxury brand store, and revitalise the importance of the airport.

9/11 attacks and the impact on global aviation

The economic downturn was already underway when the events of 9/11 occurred. Viewed by the world, 9/11 entailed four coordinated terrorist attacks, where two aeroplanes flew into The World Trade Centre Twin Towers in New York, one into the Pentagon in Virginia, and another plane which was originally intended to fly towards Washington D.C., but passengers thwarted the hijackers and it eventually

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crashed in a field in Pennsylvania. The attacks resulted in 2,977 victim fatalities and over 125,000 injuries (Dunlap, 2008). This significant event rocked the world's airlines industries: it triggered the financial meltdown of the US carriers, whose net losses in 2001 totalled \$8 billion (Doganis, 2006). Global air traffic dropped by three per cent in 2001, at the same time the industry experienced consequences in the decline of the dot.com industry (a critical component of their business class passenger revenues); high operating unit costs; delays; increasing debt; falling yields; and the threat posed by the low-cost carriers, such as JetBlue Airways and Southwest Airlines, which were increasingly encroaching on their domestic markets. Between 2001 to 2005 the US carriers posted net losses of almost \$35 billion (Air Transport Association, 2006) and the cumulative net losses for the industry over this period totalled \$41.5 billion (O'Connell and Williams, 2011).

Challenges faced by the international airport

Despite the success and ever-expanding sales of luxury in the airport, the international airport faces several challenges. These challenges have an impact on passengers choosing how to travel, and consumers selecting which airport to fly out from. With the implementation of hand luggage liquid restrictions, following the 2006 transatlantic terrorist plot, passengers were initially banned from carrying liquids onto the aircraft (Communities, 2009), this rule was relaxed in November 2014, to allow passenger to carry bottles of up to 100ml, which could fit into a transparent bag of up to 20cm by 20cm (UK CAA Report, 2013). The stress of terrorist threats and the restrictions passengers face at the point of security control has meant the passenger is frustrated, which either puts them off travelling by air, or makes them less inclined to be in a spending mood once past the security check in (Graham, 2014, Omar and Kent, 2001). This means that travellers are less inclined to purchase their usual holiday treats, therefore, there is more emphasis on the airport stores to lure consumers into their stores to purchase accessible low-ticket items, such as perfume, which are easily carried and hold the same purchase gratification as higher priced luxury goods.

Additionally, an increase in overseas competition has had a direct impact on the how passengers spend money in the airport. The expansion of arrival shops in the destination countries has meant customers who are familiar with this show reluctance to purchase in the departure terminal (UK CAA Report, 2013). In addition to this, airport authorities and operators are now placing hefty fees on retail outlets in the terminal. An airport can charge a brand up to a 50 per cent of

the brand's revenue, which places enormous pressure on the brand in their decision to be in the airport (Graham, 2014, CAA, 2013).

Despite the growing discourse around the acceptance and availability of international air travel, controversy exists concerning global warming and the carbon footprint of aviation and challenges by eco-politicians. In a recent study published in *Nature Climate Change*, Dr. Ulrike Burkhardt and Dr. Bernd Karcher, from the *Institute for Atmospheric Physics at the German Aerospace Centre*, demonstrated that the contrails created by aeroplanes are contributing more to global warming than all the CO₂ that has been produced by aeroplanes over the entire 108 years of aeroplane flight (Braconnier, 2011). Additionally, although aviation is a relatively small industry, it has a disproportionately large impact on the climate system - it accounts for four to nine per cent of the total climate change impact of human activity (Suzuki, 2017). Compared to other modes of transport, such as driving or taking the train, travelling by air has a greater climate impact per passenger kilometre. Furthermore, freight transport produces the most emissions (Braconnier, 2011, Suzuki, 2017). According to eco-politicians like Suzuki (2017), the rapid expansion of the airline industry due to regulatory and taxing policies, could mean that these accessible cheap fares may turn out to be costly in terms of climate change. Additionally, countries with national emissions targets under the Kyoto Protocol are only required to account for emissions from domestic flights. Emissions from international flights are not counted, and very little has been done to limit these emissions. It is this expansion in international flights covering global routes which appear to have the most impact on the contrail emissions (Suzuki, 2017).

Aviation atmospheric researchers believe that while continuing to reduce CO₂ emissions in aviation, more work needs to be done to reduce contrails. The reduction of contrails could present an immediate effect on global warming. Solutions for this could include such things as the new Dreamliner's⁶⁰ which are designed to be 20% more fuel efficient than other large jet airliners, or creating flight plans at lower altitudes and the development of new aeroplane engines which would either reduce the water vapor released or immediately condense the water into ice that would drop to the ground below (Braconnier, 2011).

⁶⁰ Dreamliner's are a new Boeing 787 wide bodied aircraft which burns 20% less fuel than the 767, uses composite materials and electrical systems AIRLINERS, M. 2021. *Boeing 787 Dreamliner Specs* [Online]. Modern Airlines. Available: <https://modernairliners.com/boeing-787-dreamliner/boeing-787-dreamliner-specs/> [Accessed 16th February 2021 2021].

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However, it is reasonable to suggest that aviation is not going to disappear any time soon, therefore, solutions need to be found in making aviation kinder to the planet. We must consider, with the increased demands of the modern traveller surrounding ethics and environmental factors, will aviation continue to be perceived as acceptable and luxurious in the future? The space of luxury retains its significance in the airport, which acts as a distraction from the controversial issues surrounding the effects of taking a commercial flight.

The luxury brands selected for this study

Figure 9. 1: Explanation of the luxury brands adopted for the observations

Dior: Christian Dior SE, commonly known as Dior, is a French luxury goods company controlled and chaired by French businessman Bernard Arnaut who also heads LVMH, the world's largest luxury group. Dior itself holds 42.36% shares of and 59.01% voting rights within LVMH (Goujon, 2010). Sidney Toledano has been the CEO since 1997 (Diderich, 2013). The company was founded in 1946 by designer Christian Dior. It currently designs and retails leather goods, fashion accessories, footwear, jewellery, timepieces, fragrance, makeup, and skin care products, while also maintaining its tradition as a creator of haute-couture under the Christian Dior Couture division. The Christian Dior label remains largely for women's offerings, although the company also operates the Dior Homme division for men and the baby Dior label for children's wear. Products are sold throughout its portfolio of retail stores worldwide, as well as through its online store.

Dunhill: Alfred Dunhill Limited (now known as Dunhill) is a British luxury goods brand, specializing in ready-to-wear, custom and bespoke menswear, leather goods, and accessories (House, 2018). The company is based in London, where it also owns and operates a leather workshop. The company is currently owned by Richemont Holdings (UK) Limited and managed by CEO Andrew Maag. The company currently has over a hundred stores world-wide, four of which are the Dunhill flagship 'Homes'.

Fortnum & Mason: Fortnum & Mason (colloquially often shortened to just Fortnum's) is a luxury goods department store in Piccadilly London, with additional stores at St Pancras Railway Station and Heathrow Airport. The Fortnum & Mason headquarters are located at 181 Piccadilly, where it was

established in 1707 by William Fortnum and Hugh Mason. Today, the company is privately owned by Wittington Investments Ltd. Founded as a grocery store, Fortnum's reputation was built on supplying quality food, and saw rapid growth throughout the Victorian era. Though Fortnum's developed into a department store, it continues to focus on stocking a variety of exotic, specialty, and also 'basic' provisions. The store has since opened several other departments, such as the Gentlemen's department on the third floor. It is also the location of a tea shop and several restaurants (Gershman, 2013).

Jo Malone London: Jo Malone is a British perfume and scented candle brand, founded by Jo Malone in 1983. It has been partly owned since 1999 by Estée Lauder. The brand is known for its expensive perfumes, luxury candles, bath products, and room scents. The brand became popular in the United States following Ms. Malone's appearance on The Oprah Winfrey Show. https://en.wikipedia.org/wiki/Jo_Malone_London_-_cite_note-CHERYL_WISCHHOVER-3 In 1999, a large portion of the Jo Malone company was sold to Estee Lauder Companies, however, Ms. Malone continued to work for the brand as creative director until 2006 when the remainder of shares in the brand was sold the company to Estée Lauder Companies for undisclosed millions. Today the Jo Malone London brand is distributed in 41 global markets and has nearly 600 stores.

Mulberry: Mulberry is a fashion company founded in the United Kingdom in 1971, known internationally for its leather goods, in particular women's handbags (Angus, 2015). The brand was founded by Roger Saul, through a gift of 50-pounds sterling from his mother Joan. Roger began by selling his own designs for leather chokers and belts to such high fashion shops as Biba in London. His first collection of belts in suede and leather demonstrated the influence of saddlery techniques and traditional English crafts, and were worked to Saul's designs by local craftsmen housed in what was once an old forge in his parent's garden in Chilcompton, near Bath. The following year Saul made Mulberry's first significant export—an order of a thousand belts from the Paris department store Au Printemps, while Saul created a subsequent belt collection for Jean Muir. By 1975 Mulberry had expanded into Europe, with handbag designs for Kenzo in Paris and a special range for Bloomingdale's in New York. With Mulberry stores in 21 countries worldwide, what Roger Saul characterized as the 'spirit of Mulberry, with its witty English nostalgia, amusing eccentricity

and uncompromising devotion to quality' had become synonymous with refined elegance in clothing, accessories, and home furnishings (Angus, 2015). Today, however, Mulberry often appears in the news and in business reports for yearly decreases in profits and struggling sales. For the full year of 2016, Mulberry experienced additional costs of £1m due to currency movements and £2m for investments in north Asia, their new market share.

Paul Smith: Sir Paul Smith CBE RDI (born 5 July 1946) is a British fashion designer. His reputation is founded on his designs for men's clothing, but his business has expanded into other areas too. Smith was made a Royal Designer for Industry in 1991 and was knighted by Queen Elizabeth II in 2000. His eponymous fashion company was founded in 1970 and has expanded into over 70 countries, selling its products via standalone stores, departments in high-end stores or malls, along with airport terminals, as well as the e-commerce section of its international website. Some of his brand's physical stores are recognized for their uniqueness and eccentricity, including the much-photographed vibrant, fluorescent pink flagship store in Los Angeles (The Royal Society for the Encouragement of Arts, 2018).

Smythsons: Founded in 1887 as a stationer, Smythson expanded its product offering into handbags and wallets under former creative director Samantha Cameron, who stepped down in 2010. Today, despite being traditionally known for its notebooks and diaries, almost 80 percent of the business comes from leather goods. In February 2018, the brand appointed Luc Goidadin as its new creative director, in a mission to re-establish its brand image amid a changing luxury market. Nicole Bahbout, the daughter of the Smythson owner Jacques Bahbout, was appointed head of the brand in March 2017. Subsequently, the brand opened a flagship store on London's Bond Street and unveiled a new advertising campaign aimed at a younger audience. 'Luc's appointment marks the next stage in an exciting new chapter for the company', adds Jacques Bahbout, chairman of Smythson (Smythson, 2020). However, the label still operates at a loss of £2.8 million (\$3.9 million) in the year to March 31, 2017, a continuation of the £5 million loss in 2016. Turnover grew to £30.3 million from £29.4 million.

Watches of Switzerland: A British retailer of Swiss watches, with 16 stores in the United Kingdom. The company headquarters is in Braunstone, Leicester,

England. Watches of Switzerland was founded in Ludgate Hill in 1924. It was a subsidiary of Signet Jewelers when Gerald Ratner was CEO. The business was acquired by Ratners in 1988¹ but then sold on to Asprey in the early 1990s, and went on to a management buyout from Asprey in 1998. It was then acquired, along with Mappin & Webb, by Baugur Group in November 2005. In 2009 Landsbankiinn purchased the group before moving under the control of Apollo Global Management in 2013. The company was briefly known as Aurum Holdings before rebranding itself as Watches of Switzerland and went on the London Stock Exchange in 2019.

Pilot study data

Figure 9. 2: Summary of findings

Architecture
Order - the airport store layout differs.
Eurythmy - balance in shape and display of the airport luxury brand store.
Symmetry – visible symmetry immediately around the fireplace on the back wall of the airport store.
Proprietary – the brand identity remains strong due to the black and cream colours.
Economy – the more limited number of fixtures in the airport store suggests a higher economy than in the flagship store.
Interior design
Walk – through concession. The airport store does not have a closed off area distinguishing a demarcation line for the brand, unlike the flagship store.
Store atmospherics
Visual – the lighting is whiter and brighter in the airport store;
Aural – there is no specific store music within the airport store;
Tactile – customers can touch the displays, the same as in the flagship store;
Olfactory – due to the nature of the open front store, the intensity of fragrance within the store is lower than in the closed front flagship store;
Taste – there is no evidence of collaboration with a food brand or experiential marketing event with the opportunity to taste food in the airport;
Window display
There is no window within the airport store
Space
Place – placelessness exists in the airport store;
Times – as a passenger you have little sense of location or time within the airport space;
Flow – a faster flow in the movement of customers in the airport store;

Travel – an increased volume, speed and type of customer in the airport store;
Betweenness – furniture and product are less orderly in the airport;
Locality - is evident in both stores;
Identity – the space in the airport building has a higher importance;
Product & Packaging
Aesthetics – the status, performance and reliability of the product appeals to the customer on an emotional level within both stores;
Performance – I cannot comment on the performance of the product because my opinion would be bias;
Individuality – the product and packaging are distinct from the other brands in the airport.;
Timelessness – I cannot comment on the timelessness of the product because my personal opinion would be bias.
Visual Merchandising
Product placing - appears in an aesthetic, simple arrangement, adjacent to appropriately linked products, in both stores;
Pricing – in both stores pricing is displayed in A6 size acrylic blocks;
Decoration – this is less in the airport store due to the layout and restrictions of the airport building;
Furniture – the style is the same in the airport store as in the flagship;
Iconography – there are lightboxes in the airport store and the flagship store;

Figure 9. 3: The Pilot Study Interview Transcript

Transcript of the Interview: Jo Malone London, with Kayleigh Wilson, Head of Visual Merchandising.

Date: 10am Tuesday 21st August 2018.

Pre-amble:

Regent Street is now the flagship store, where the brand may experiment with display - rolling out new, and introduce interactive elements.

1. What are the key considerations in the design of the Jo Malone store?

Consistency, one store design across the brand, one journey.

Each store needs a chocolate box feel – it needs history and heritage to the building.

The store needs an immersive experience, the 'artisan room', a VIP space where events take place – engraving/ embossing, whisky masterclass, box events, ribbon personalization (one-on-one space, bespoke, mixing the senses and completing all the senses with tasting, brand collaboration, PR opportunities).

Flagship store – archive collections, bottle caps and ribbons. Living garden – herbs & ingredients, seasonal flowers instead of cut flowers (although needs watering every day). A space where they spend more money on props in the campaign.

Department stores – a boutique is created, one area, with a 4 walls effect even with no walls. A distinct area within the store.

Airport store – would prefer to take a free-standing store, however this is rarely possible due to the positioning of fragrance and cosmetics within the terminal building.

2. How does display play a role in the creation of luxury in the store?

A distinction between luxury and non-luxury, sparse, minimal, light around the product, in-line, seamless.

A play on storytelling, the windows convey the luxury.

3. What are the most important display factors in the design of the store?

The windows – JM are now going to display product in the store (which they haven't for nearly 10 years) – they feel it is key to convey the luxury of the product by displaying it.

A visual (a hanging graphic with the campaign image) is in the window, and all customers are invited into the store via a mailer with the new campaign.

Consistency in the campaign – imagery, signage, advertising, promotion, and all the props around this.

A-launches – there is a focus on JM boxes, oversized bottles, oversized boxes.

Policing the store look – there are a set of simple and strict VM guidelines.

Staff in the stores never touch the windows, and the new campaign is installed across the country within 3 days. Kerry visits the stores once a week, and all the London stores with a launch, in addition to organized and surprise visits. She maintains a close relationship with the stores to ensure smooth communication. There is a Facebook system where the marketing and VM requirements are communicated to all stores. Orders for materials, props and collateral are requested through the system, in order that Kerry can have visibility and control of what is happening in the stores.

4. Do you think there are significant differences between the display of a high street LBS and the airport LBS?

The marketing calendars try to be aligned, and the goal is to have the same store design.

Where the counter is against a back wall with no side walls, the back wall represents the look of the black pelmet above the door.

As the brand expands, they are implementing a 'specialty multi', for example in Sephora, a counter style with no JM staff present.

The back wall – the divided shelves are very clear and very specific.

Main island and main counter.

Discovery table – a long rectangle. Acrylic blocks, bow to smell the fragrance, the organization of the table is organized, mess proof and fool proof – the individual elements can only be replaced into specific locations.

Acrylic – is re-heated in order to change the structure of the elements – this makes it versatile and does not allow the fragrance to damage it.

5. Are ethics and sustainability key in the strategy of the store look?

Kerry is concerned with how everything is recycled once left the store.

Display items are double sided in order to reuse, the plants are growing so they are sustainable in the store, Kerry would like to focus on how the inks and plastics are made and used.

JM has a charitable candle programmes – all about being more mindful about mental health.

9 partners, focused on a set of gardens. Staff volunteer in the gardens, JM have produced a candle collection around this campaign and the proceeds go to the charities. 75% goes to the charity.

Mindfulness, CSR programmes, NSPCC, Phoenix Futures, Anna Freud.

6. Are fresh or living elements in the display important for the brand identity or ethos?

The flagship store has a living flower bed, which changes according to the launch or the product focus.

Considered now unethical to cut flowers on a regular basis, and so something living is seen as more sustainable in store.

7. What are the key advantages and challenges in the creation of the luxury store?

Launches – limited editions – gain new customers, new demographic, core brand values.

Keeping things interesting – 9 launches, most are limited editions. – the look goes into main areas of boutique

Jan – Cologne intense launch

Appendices

Sept – major launch (A launch) – total merchandising approach

Issues – stock left over, need to sell-through existing stock, challenge is how to display it, maintaining luxury and consistency across the stores.

Key challenges:

- a. Policing
 - b. Having the store teams on board
 - c. Presentation of the product – risers, temporary items, gold riser for Absolut in Harrods, acrylic – how to keep it long lasting and clean.
 - d. Training the staff in VM – Kayleigh visits and also learns from the store needs, having everything available online (easy access to info on Facebook Workplace).
 - e. New stores – Kerry will go and visit personally & help merchandise the store.
 - f. New managers – Kerry will visit them.
8. And in the airport luxury store?
- a. Fire resistant
 - b. Getting into the airport
 - c. Getting stock from the stock room to the shop floor
 - d. Travel Retail work quite separately – the Area TR Manager manages Smashbox, Bobby Brown and JM.
 - e. The new window look will be translated onto the table tops and the lightbox
 - f. Global roll out needs to happen within 2 weeks.
 - g. Globally there are specific local market requirements.
 - h. Global teams work with Kayleigh – she tells them what is and what is not working, sharing of suppliers etc., collaborative relationship.

9. What do you consider are the priorities when designing the display of the airport LBS?

Customer journey – Discovery Table, Hand & Arm massage bar, Seated experience (have the product on their skin), flow thro the store, focus area on Discovery Table, Focus Etige towards the back of the store.

Lack of window – have to do more to get the campaign across (more difficult), use the backing panels, more props needed, and more animation. Need to get the story across throughout the counter.

Each store must have:

Discovery table, focus bay, product bays, tasting bar, cash and wrap, behind this, displays of gift boxes, area for animation of wrapping and packing, space for customization of packing and wrapping, sampling.

Gift giving area – how to make it luxury.

Pricing is difficult – how to display it but maintain luxury with discretion – acrylic blocks, incl. price per ml/ gm.

Christmas – luxury becomes differentiated – coffrets and grab and go. Bespoke is imp at Christmas. Difficult to get the look right at this time of year. Many products to display – 3 limited edition fragrances & packed coffrets, differing price points, how to display luxury is an issue. Last year trialed price stickers, now back to acrylic blocks.

The idea at Christmas is 'tumbling gifts', i.e. around the Christmas tree. The tasting bar closes, queues out and past the stores, how to make the wrapping station look luxury. Merchandise the product 3 deep normally, this increases to 6 deep on the shelf at Christmas. Stock room is too far away to go back and forth so shelves are stocked deep and wide.

Figure 9. 4: The Pilot Study Jo Malone Regent Street Boutique Observation Results - narrative

Architecture

Order - the airport store layout differs, with one large back wall and two smaller side walls, creating a marked footprint amongst a retail hall of a variety of brands. The proportions within the store therefore differ to the flagship store (Regent Street). The airport store has additional free-standing miniature counters positioned in various Duty-Free sections of the airport.

Eurythmy - there is some form of balance within the airport luxury brand store with the back-wall furniture either side of the back wall with the false fireplace and lightbox which creates the visual impact and represents the brand identity and promotes the monthly product focus. Three elements are often used, a large shape flanked by a smaller each side, which gives the impression of balance.

Symmetry - there is visible symmetry immediately around the fireplace on the back wall, however overall store symmetry is lacking due to the furniture layout. The three elements used in the furniture creates moments of symmetry in the airport luxury brand store.

Proprietary - the brand identity remains strong due to the black and cream colours, the visuals used in the lightbox, the same furniture as used in the flagship store, and the number of logos displayed on the permanent fixtures - 2. The brand identity, however, is weakened by the lack of window display which acts as a visual promotion of product and brand, and creates a brand story. The flagship store has an Artisan Room, where special events are held, which adds to the strength of the brand story. No space for this available in the airport store.

Economy - the more limited number of fixtures in the airport store suggests a higher economy than in the flagship store. The quality of materials gives the same sense of luxuriousness.

Interior design

Walk - through concession. The airport store does not have a closed off area distinguishing a demarcation line for the brand, unlike the flagship store.

Customers can enter into the store, which is open from two approaches, and can exit the store, continuing their customer journey moving seamlessly from

one brand to another. This creates a faster foot flow, removing the element of calm and slow browsing pace as experienced in the stand-alone store of the flagship. Can the 'Invariant Right' (Underhill, 2009) be achieved in the airport store?

Store atmospherics

Visual – the lighting is whiter and brighter in the airport store, due to the different requirements of the terminal building. Specific lights are not able to be placed over areas highlighting product or display. The materials and textures appear the same.

Aural – there is no specific store music within the airport store, unlike the specific music style and playlist in the flagship store.

Tactile – customers can touch the displays, the same as in the flagship store, however the customers have less time to sit down at the Hand and Arm Massage bar and try the product due to restrictions in timings after passing through security and before heading to the departure gate for their flight.

Interactive displays in the flagship store encourage more trying of product.

Olfactory – due to the nature of the open front store, the intensity of fragrance within the store is lower than in the closed front flagship store. Scent is still apparent however, it is less obvious.

Taste – there is no evidence of collaboration with a food brand or experiential marketing event with the opportunity to taste food in the airport store – there is the Artisan Room for these events, with signage notifying this, in the flagship store.

Window display

There is no window within the airport store – instead there is a lightbox on the left pillar on the outside of the store. Because there is no window and no front wall the customer is able to walk directly into an open space within the store.

No window, however, means it is more difficult for the customer to see the latest products or marketing focus for the brand, conversely, the window display on the Regent Street store tells a story for the brand using visuals, product and props.

Space

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Placelessness - exists in the airport store – as a passenger you have little sense of location or time within the airport space.

Times pace – as a passenger you have little sense of location or time within the airport space.

Flow – a faster flow in the movement of customers in the airport store.

Travel – an increased volume, speed and type of customer in the airport store.

Betweenness – furniture and product are less orderly in the airport store because the store has a higher volume of customers touching and trying product. The store does not feel as luxurious as the non-airport store because it does not look as neatly arranged.

Locality - is evident in both stores – a specific place on the high street and a place in the airport.

Identity – the space in the airport building has a higher importance, distinguishing the brand from other brands in the retail area of the airport. The lack of closed front shop space means the marked footprint space is even more significant.

Product & Packaging

Aesthetics – the status, performance, and reliability of the product appeals to the customer on an emotional level within both stores: this is obvious due to the number of customers looking at and trying product within the stores. The layout of the product in the airport store is less organised, as described above.

Performance – I cannot comment on the performance on the product.

Individuality – the product and packaging are distinct from the other brands in the airport.

Timelessness – I cannot comment on the timelessness of the product.

Visual Merchandising

Product placing - appears in an aesthetic, simple arrangement, adjacent to appropriately linked products, in both stores. New products are positioned in time with local market launches in the flagship store: there appears to be a delay in the airport store.

Pricing – in both stores pricing is displayed in A6 size acrylic blocks.

Decoration – this is less in the airport store due to the layout and restrictions of the airport building. The flagship store has more decorative elements and uses technology – an interactive screen behind a key fragrance display.

Furniture – the style is the same in the airport store as in the flagship, however the number of bookcase units is much lower.

Iconography – there is a lightbox on the exterior of the airport store which is visible to passing passengers. Additionally, there is a lightbox with an image at the back of the store. There is no window within which to display images at the airport store, and there is less space for the use of visuals in the airport store.

Lighting – the lighting is brighter, but more general within the store and not focused within certain product / experience areas within the airport store.

Lighting exists in more formats in the flagship store – above key focus displays, in lightboxes, over the Hand & Arm massage bar, over the plant trough display, in the interactive screen behind the focus fragrance display.

These results were subsequently positioned against the Original Research Framework variables:

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Figure 9. 5: The Pilot Study Observation Results. The Jo Malone Boutique Heathrow Terminal 5

Architecture.

<p>Order: Achieved through rectangular shapes, balanced straight-lined furniture, dominant cream with black lines, dominant black with cream lines, carpet centrally based on the floor with black tile apparent around the edges in equal balance, furniture equally spaced, elements in the store proportioned and equally spaced which creates elegance, finished character, elevation and perspective. A sense of <i>luxuriousness</i> is created, although less than the flagship store, as it feels a little messy.</p>	<p>Eurythmy: The store is less balanced due to awkward spacing of the elements in store and placement in relation to breadth and height.</p>	<p>Symmetry: Store shape, furniture and colour composition placement creates symmetry within the space.</p>
<p>Proprietary: The style of the store tries to represent the brand values and create consistency in the brand identity. Due to lack of walls at the front and no window the identity is weaker.</p>	<p>Economy: It is unclear whether proper management of materials and components exists in the store. The materials used looks expensive and of high quality, which conveys opulence and luxuriousness.</p>	

Store formats.

Walk-through concession:

The store does not have a closed off area distinguishing a demarcation line for the brand. Customers are able to enter into the store, which is open from two approaches, and can exit the store, continuing their customer journey moving seamlessly from one brand to another.

Window design.

<p>Window type: <i>No window.</i></p>	<p>Colour combination: N/A</p>	<p>Balance: N/A</p> <p>Repetition: N/A</p>
<p>Contrast: N/A</p>	<p>Dominance: N/A</p>	<p>Rhythm: N/A</p>

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Store ambience.

<p>Visual:</p> <p>Product positioning, style of furniture, store layout, colour and lighting create the store ambience. The selection of colours inside the store represent the brand and create a fresh and relaxing shopping mood. The lighting creates a feeling of space and enhances the colour and visibility of the product and packaging. Mirrors, glass and lightboxes are used to enhance the lighting within the store. The luxury retail environment also transpires through the visual appearance of materials and textures, and the use of artificial lighting, the interior climate, and the acoustic qualities of the space.</p>	<p>Aural:</p> <p>The sounds within the luxury store attempt to complement the brands personality, and appear to be appropriate for the time of day when the foot flow of customers in the store increases and decreases (Okonkwo, 2007). The music is acoustic and raises and lowers in temp depending on the time of day. The environment is high-load Abercrombie (1990) due to the noise levels within the terminal building and the Fragrance/ Cosmetics hall.</p>	<p>Tactile:</p> <p>Consumers can easily touch the displays and product in order to experience the full set of emotion and psychological behaviour consistent with luxury values. The Fragrance Table (Discovery Table), Hand and Arm Massage Bar, and the Focus Bay encourage the consumer to engage and play with the product.</p>
<p>Olfactory:</p> <p>The smell of the fragrances contributes to the overall store experience.</p>	<p>Taste:</p> <p>There is no evidence of being able to taste food within the store environment during experiential marketing campaigns.</p>	

<p>Placelessness:</p> <p>The store creates a place for the consumer by distinguishing a specific calming environment away from the busy shopping high street. There is evidence of placelessness here, which is created by a busy but sense of luxuriousness oasis amongst a busy fast paced retail hall.</p>	<p>Time space:</p> <p>There is an essence time space in the T5 store. The customer may feel they are in a timeless environment due to the contrast away from the busy shopping mall outside and in the overall terminal building. It is visible the brand is trying to create a sort of calm luxuriousness environment inside.</p>	<p>Flow:</p> <p>There is a fast flow of consumers into and within the store, hand there is a mixed and messy flow of information and story-telling through images, product display and the store layout.</p> <p>Travel:</p> <p>Movement of consumers into and around the space affect how the display is created. The display within the store attempts to attract the moving consumers, forcing them to stop and experiment with the product</p>
<p>Betweenness:</p> <p>The space is defined and identified by the objects within the store. Product is placed disorderly in places and creates a messy feel, less luxurious.</p>	<p>Locality:</p> <p>The store has a “particular location in a space”, referring to the location on within the retail hall in the terminal building. The space is defined by the store walls either side and at the back, distinguishing the shopping environment from the busy shopping area.</p>	<p>Identity:</p> <p>The store space provides its individuality or distinction from other brands and serves as the basis for its recognition as a separable entity. The store identity is conveyed in the experience, eye, mind, and intention of the consumer as much as in the physical appearance of the store, however the style and architectural elements of the store create strong visual elements.</p>

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Product & packaging.

<p>Aesthetics:</p> <p>The layout and furniture of the store creates a sense of a luxury home, which inculcates particular feelings of warmth and comfort with the consumer. The aesthetics (status, performance, reliability), of the luxury products, appeals on an emotional level, which instigates certain purchasing behaviour.</p>	<p>Performance:</p> <p>The product and store is considered high functioning and durable due to the flow and layout, comfort and elegance, simplicity in function and visual appeal created through the colours (BLACK AND CREAM) and design (LINEAR, CLEAN SHAPES, RECTANGLES AND CIRCLES DOMINANT).</p>
<p>Individuality:</p> <p>The nature of the store is distinct from other stores on the high street, which creates the individualism of the design and look of the store.</p>	<p>Timelessness:</p> <p>The materials used in the store appear to have quality in production, aesthetic value. Cultural significance is created through the luxuriousness created in the linear layout, use of logos, simplicity in branding, the use of lines, the quality in materials, style and design of furniture, and the living plant feature.</p>

Visual merchandising.

<p>Product:</p> <p>The product placing appears in an aesthetic, simple arrangement, adjacent to appropriately linked products – fragrance to bath products, bath products to candles – which encourages the customer to be attracted to select and purchase a variety of products.</p>	<p>Pricing:</p> <p>The pricing is displayed discreetly on cards in acrylic blocks.</p>	<p>Decoration:</p> <p>Decoration is achieved through the graphics used, the living plant display, using colour (cream and black monochrome), and by colour blocking (displaying products in groups on the Discovery Table and in the Focus Bay). The candelabra adds a sense of luxuriousness. This style and simplicity is reminiscent of the idea of luxury (Pegler, 2010).</p>
<p>Furniture:</p> <p>The furniture being positioned in zones. The zones are selected on the best-selling/ focus product which is iconic of the brand – fragrances – and then by promotion product (the monthly marketing focus), and then lesser-focused products in order of importance (candles, bath & body product and skin care). Store furniture includes: free-standing fixtures – the discovery table and the display table, the cabinets and cupboards, the hand & arm massage bar, the cash & wrap area, and the sofa. The arrangement of the furniture is linear, allows for the flow of the customer, and creates visible points in which to stop the</p>	<p>Iconography:</p> <p>The images used in store represent the brands’ identity and communicate product promotion to the customer. The graphic displayed in the lightbox above the fake fireplace represents the brand and promotes the latest product focus.</p>	<p>Lighting:</p> <p>The window, overhead and the bay lighting creates the ambience and sets the identity of the brand. There are specific lighting displays used to flood product (on the Display Table), to highlight areas (in the Focus Bays and the Cash Wrap area), and to create shadows (back wall). Additionally, there is a candelabra which is reminiscent of a luxury home, adding light and decoration to the store. The lighting in this retail environment consists of the factors which play on the customers senses (Mesher, 2010).</p>

Appendices

Evolution of British Airways Uniforms

The 1980s uniform was designed by Frenchman Roland Klein, who had trained in Paris with Christian Dior and Karl Lagerfeld before opening his own label store in 1979. The following image shows how business-like the uniform was, both for men and women, with a suit jacket and a stripey dress for women, and a suit, shirt, and tie for men. This formal uniform signified the high-class operation of the cabin crew and association with luxury fashion suggested the airline was interested in style and fashion trends.

Figure 9. 6: The British Airways Cabin Crew uniform from 1985 -1993

Source: Dolly (2019)

Klein's intention was to create an 'updated timelessness' into his new outfits, after deeming the previous uniforms 'too tight, structured and stiff'; using the best elements of a British wardrobe, including classic British garments that the rest of the world had always admired and copied, all with a touch a French chic (Dolly, 2019).

The glamour of the 1990's continued with associations of feminine appearance and the use of make-up and cosmetics, and cosmetic procedures, and the look of fashion developed into 'grunge'. This era coincided with the increase in low-cost carrier airlines, cheaper tickets to fly, and an increase in interest for travel (the next section discusses the evolution of aviation). The cosmetic industries were quick to follow and produced mass-market accessible products which were available in Harvey Nichols, Selfridges, and Harrods, even more increasing their desirability and appeal as glamorous products. Retail in the airport followed suit, with duty free shops opening cosmetics counters, making international luxury cosmetic brands available to a global audience. Where once it was only the glamorous air hostesses and wealthy passengers able to dress in luxury and wear cosmetics, now as a result of commercialisation and capitalism, regular economy passengers could do the same (Wright, 2014, Gundle, 2008, Dyhouse, 2010). As the economy expanded and aviation entered a financial boom, due to increased number of destinations and flights, the company launched a new uniform which reflected the changing attitude in aviation and female empowerment. The 1980s uniform had become outdated and was considered not feminine enough, due to the boxy shape of the dress and unflattering jacket. The new uniform launched in 1993 was designed by Paul Costello, and cost the

company £14 million, which suggests the uniform was valuable to the company's image (BritishAirways, 2021, Dolly, 2019).

Figure 9. 7: The British Airways Cabin Crew uniform from 1993 -2003

Source: Dolly (2019)

As the above image shows, the uniform was a return to fitted and sleek, and highlighted the physique of the female cabin crew much more than the uniform of the 1980s. Whilst the low cost carriers were entering the aviation arena due to the deregulation of airlines (see the next section), this created a juxtaposition for the British Airways brand: the low cost carrier airlines positioned themselves cheap for the passenger, with no frills and non-fussy uniforms, which meant the British Airways flights were perceived as a higher quality with regards to the service, seats, food and entertainment. This included the image of the air hostesses - because the cost of a ticket to fly was higher with British Airways than the low-cost airlines, the staff needed to look more glamorous and well presented with make-up and a neat and well fitted uniform.

The launch of Conde Nast *Glamour* magazine in the UK in 2001, with beauty, fashion edits, advertisements of luxury products and exotic holidays, coincided with young sociable career women who were earning good money in their salaries, subsequently, were able to spend money on shopping, socialising and enjoy themselves. Young women were lured into buying into the world of luxury through indulging themselves in the world of glamour, and the glamorous notions it carried with it through magazines (Dyhouse, 2010, Horwood, 2012). This was at the time of the development of outdoor shopping malls, subsequently, the wider availability of luxury stores, international travel, and shopping as a leisure pursuit. The increasing availability and promotion of personal luxury goods in this way led to the democratisation of luxury. The following image shows the British Airways uniform launched in 2003, which was designed to be worn by all staff, including cabin and flight crew, dispatchers, all customer contact staff as well as engineers and ramp employees.

Figure 9. 8: The British Airways Cabin Crew uniform from 2003

Source: Dolly (2019)

Interviews raw data

Figure 9. 9: Anne McCarthy Interview Transcript

Interview on the 3rd of October 2019 with Anne McCartney Director: Adventus Retail

Key investigation in this research is:

Creating a luxury space through the design of the airport luxury brand store/ luxury retail.

Research Questions:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

What are the key considerations in creating a luxury space in the airport?

It's all about knowing the customer. Gaining information through airlines, destinations, profiles and live data.

There are issues around technology. Retail needs real time data.

Negotiations in space – landside and airside space. Places like Doha need more space landside for families to spend time together before saying goodbye – cultural requirements.

T3 walkthrough – people now have to look at brands and how they deal with customers.

Future is creating boutiques and airport will take a high % of profit. Customers are changing and the airport attitudes need to change also.

Airport spends millions on CAPEX. Operators demand more from the stores.

Currently there is a lack of thought and strategy.

Space needs to be defined by zones and experiences. Should the airport landlord work directly with the brand to improve the experience?

The processes and operations need turning around to the brand and asking them what they need.

Currently there is a lack in collaboration.

Airports should only take on brands which are appropriate to the place and airport. 5-8am is a key time for sales which airports are not capitalising on.

Change experiences according to the time of day and type of traveller?

The current retail model needs to change. Airport owners need to change.

Appendices

How does a luxury brand store create a luxury space?

It's all about the flow into the store. Stores and the entrance cannot be hidden away.

Make travel the act of being loved.

All processes will become automated.

There shouldn't be a distinction between landside and airside.

Which design elements significantly contribute to the creation of a luxury space?

Bringing the outside inside – nature, environment, develop more of that essence.

Helps with feeling of eco and sustainability. Everything at the moment is too fake.

More honest and transparent in look – product and packaging.

Improved customer service.

How do you create a Sense of Place in the airport?

Mood zones. It's not necessarily about luxury - more about how people feel and creating experiences.

How does the design of the airport luxury store differ from the high street luxury store?

Dept stores not doing so well anymore. London – Carnaby street and Bond Street – this is where brands feel more comfortable. Luxury brands should be able to do more of what they want and need.

Airport space is smaller and more restricted. More innovation and creativity is needed in how you use this space.

Depends on your customer base... Gen Z , HNWIs are different consumers who want different things.

Do variations in airport layout and design affect the perceived levels of luxury?

Yes. Location of lounges. T5 – BA wants everyone to go straight into the lounges.

Not enough money in the CAPEX, people build around existing layouts. Airports spend too little money and don't think about the bigger picture.

Long term contracts (5 years) brands invest in their core. It's about finance.

Airport retail consultants want more of a focus on customer experience.

Is creating a luxury space in the airport important today for the international traveler?

Yes. Experience zones are needed. Experiences for the global traveller. More high-end experiences.

Is luxury display and the luxury space influenced by the wide range of international travelers?

Yes.

With the increasing importance of international travel, should airport luxury brands be doing more to create a luxury space?

Yes. Large travel retailers are now too similar. They are letting down the brands.

They are begging the airports to do things differently.

Need to invest in more.

Do airport restrictions have an impact on display in the airport luxury store?

People go through security switched off, they don't care anymore, the process has become the norm. People feel like they are being treated poorly. Security need more training and new language used for passengers to make them feel more at ease.

Creates a heightened sense of stress.

What are your thoughts on the creation of a luxury space and...

... technology – more needed

... innovation – collaborating databases etc.

.... Sustainability – more natural elements and better packaging

Could airports be doing more?

Travel is a lonely experience. Airports need to welcome passengers better and create communities.

Avoid the Pretty Woman Effect.

Figure 9. 10: John Carter Interview Transcript

Interview on the 20th of August 2019 with John Carter from Avia Solutions.

Key investigation in this research is:

Creating a luxury space through the design of the airport luxury brand store/ luxury retail.

Creating a Space of Luxury.

Research Questions:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

Key considerations:

The airport and the airlines don't talk to each other! Communication and a working link are missing. This needs to be the future of airport management.

Now the only way systems link is where a passenger books through a loyalty programme or airport parking – the passenger information then links across systems.

Figures and data across the airport are hard to get hold of.

What are the key considerations in creating a luxury space in the airport?

Money is a huge factor. Open plan Duty Free exists where you have high footfall and airports are wanting to create a high yield.

Appendices

Where airports have undergone refurbishments, temporary walls have been put in place and sales have increased due to the perception of bargains or last stocks.

How does a luxury brand store create a luxury space?

Financially what is the airport achieving? Placed into categories: retail, currency, duty free, f&b.

The total profit per passenger, on a square foot basis, versus the mix of passengers (internationals, low cost, service).

AVIA analyses the current airport situation of losses & performance in order to understand what they may be able to do better.

They take the average space in the airport and work out what % of retail is in that space. A Design Solutions company then comes in and creates the space.

Airport – airline relationship. - Manchester airport CEO is high profile in his region, a celebrity and focusses on his airport alone. He won't look elsewhere for solutions or good airport examples.

AVIA comes along late in the process and scrutinises the plans.

Which design elements significantly contribute to the creation of a luxury space?

It's all about the customer journey.

Ways are needed to distract the luxury passengers on their way in, through pre-travel messages and mailings, so they head straight to the stores and not to the lounge.

There are more travellers today, more people, and more experiences are needed, but it is not necessarily possible due to the crowds of people.

How do you create a Sense of Place in the airport?

Gatwick has 30-45 million passengers and no room to grow.

There are waves of profit in the airport. Regulators are in place to make sure airports charge fair amounts to the tenants. Gatwick is allowed to be semi regulated so it has more autonomy over charges and tenants within the buildings.

Australian model is deregulated, all the profit goes to the airport. This means there is an open and fair relationship between the airport and the retailers and the airlines.

There is more autonomy and independence over space and place strategies, local brands have more of a chance to be present.

How does the design of the airport luxury store differ from the high street luxury store?

The flow of the airport has an impact. Security to retail to gate.

Great design is beautiful but also practical. If a light bulb needs replacing it needs to be done quickly and at low cost otherwise the perceived level of luxury is damaged. T5 – they couldn't change the lightbulbs due to a fancy design implemented by the architects – had to get a circus act in to swing across the ceiling to change the bulbs.

Abu Dhabi – big, curved glass panels. Hard to get hold of and hard to replace. With the sandstorms breaking the windows this will be an issue.

Do variations in airport layout and design affect the perceived levels of luxury?

Security systems affect the perception of luxury in the airport.

Security issues with waiting and overcrowding has meant that the manufacturers of the elements now deal with the whole layout.

There are many pinch points in the airport where at certain times of the day you have overcrowding. This has created time delays and lowered perceived levels of luxury.

Airports have widened the pinch points.

With slow security airports like Gatwick have now moved to retail lean manufacturing processes: moving complications away from the normal queues, ie. Family lane, disabled lane etc. Usual capacity is 300 people per hour through security, Gatwick goes up to 750 per hour!

Is creating a luxury space in the airport important today for the international traveler?

Travellers look of elements of luxury. Luxury comes in various formats, efficiency and slick operations are one of them.

Amsterdam airport now you can take a photo of your passport at home and cameras in the airport work on face recognition so you can quickly flow through the airport. With one less process is less equipment and staff for that job, meaning space is freed up for profit areas such as retail. Maximising the profit in the airport. Bag drop also minimises luggage belts giving way more space etc.

Is luxury display and the luxury space influenced by the wide range of international travellers?

Bulgari recognised the wide reach of international travellers and decided to pay a premium for their space in the airport so as to have the space as an advertising vehicle.

Rolex can potentially sell up to all its European store volumes in the airport due to the global traveller, but restricts its retail offering so as to maintain a balanced profit and outlook across Europe.

With the increasing importance of international travel, should airport luxury brands be doing more to create a luxury space?

The answer to this project is FINANCE.

Airports try to free up space to build new space. There is a constant demand to increase capacity in the airport due to the increase in airport travellers.

Managing your airport categories: best sales come from when all the seats in the terminal are full, and so passengers walk around the shops, browse and make purchases. But to create more seating areas you need to remove shops.

Edinburgh – has created a new style of seating with bendy seats. Every sq ft for retail is maximised. They have long benches but people can't lie across them.

Do airport restrictions have an impact on display in the airport luxury store?

Some airports like Heathrow are regulated. The regulators decide forecast performance and expected profit targets over the next 5 years. This determines the prices airlines and retailers need to give to the airports.

Appendices

Other factors in creating a luxury environment are: security and toilet cleanliness. Asian airports have a perfect balance of staff working around the clock cleaning the bathrooms and technology working the toilet systems. – automatic.

Day to day issues are now seen as:

Building restrictions

Fire coding

Catering can only go in certain areas, and there are restrictions on where and how to grill etc.

What are your thoughts on the creation of a luxury space and...

... technology

Big data – getting to know where the customers are. Services need to be aligned so passengers may be able to be tracked through the whole airport journey.

Emirates are trying to do this right now – they are scrapping their old systems and trying to develop one completely new system of computers and technology which aligns and synchronises.

Could airports be doing more?

Yes, however this is not appropriate for all airports. Airports need a good understanding of their passengers and what their needs are. Technology investment will be the way of doing this. More research behind the marketing in the airport and retail stores is needed.

Figure 9. 11: Clarisse Daniels Interview Transcript

Interview: 31st January 2020 Clarisse Daniels

Job Title: Head of Marketing Global Travel Retail & Emerging Markets

Company: Whyte & Mackay

Product: Single Malt Whisky Brands

The key investigation in this research is:

Creating a luxury space through design in luxury retail and the airport luxury brand store (the LBS).

This Study: Creating a Space of Luxury.

The key research questions in this study shape the investigation and will form the final framework in the thesis:

How do the display practices adopted by luxury brands create a luxury space?

What are the variations in the luxury space between the airport LBS and the non-airport LBS?

Why is the design of luxury significant to the airport today?

(You don't need to answer these, they are simply for the structure of the thesis).

Overview:

Airports are becoming destinations in their own right, which makes the airport luxury brand store ever more significant. Yet it is not all clear what exactly makes the luxury brand store more significant. Therefore, for the purpose of this study I investigate the airport luxury brand store as a space, and explore how the space is created through display. This is all done because an important question that is not likely to go away any time soon is the question of the contemporary meaning of the design of the airport luxury brand store.

The Interview Questions:

These brands retail within the duty-free stores.

On shelf, in whisky section – down to negotiation – relationship with the airport management, and money performance

Or pay to have your own wall bay – whole range listed, permanent, own design, when travellers pass wall – more impact, more attraction, more notice.

Not necessarily given to the top performing brands

What space can we get, what can we afford.

Appendices

HPP – high profile promotions – every month, it's a wide wall – brand building, interact, brand ambassador supporting the brand. This gives you a sale uplift. The cost of running, presenting, creating the wall is you are running at a loss. Brands won't make money on the wall, but make money following the promotion as consumers see you as a luxury brand. Build brand salience. Association with luxury.,

Rent a space outside the store – pop-up – brand equity, brand selling,

GIFTING = no. 1 for sales

Brand awareness is Tesco

Brand salience = association with luxury.

What are the key considerations in the display of luxury retail in the airport?

Consistency, making sure the logo is the same, colour codes, materials, quality of the materials, the space is temporary – reluctance to spend money on the display materials as it's only there for a month.

Brand like Dura – you need to talk about authenticity and craftsmanship, but they use acetate / vinyl printed wood. Would rather use real materials, not fake materials. Use card as it's a natural material.

Sustainability – consumers resonate with natural elements. Understanding the packaging, sustainability, research shows they still want the luxury packaging.

Glenlivet – experimented using recyclable materials and customers weren't happy.

Trade shows are extremely damaging on the planet – transport, unrecyclable materials = but it costs money. Company is working out how to be carbon neutral. Cast creation, they are now planting their own trees so they create their own cask. Not only being sustainable but PR talk. Making displays carbon neutral is high priority for this company, but there is feeling that it might backfire as the packaging is not eco-friendly. Clarisse feels you must do it as we need to be taking one step at a time. One step at a time.

If you say you are doing the right thing consumers respond.

Presentation is everything, less is more.

Having a purpose, what do you stand for, a story behind the brand. If I buy the brand what will it bring for me... brand identity.

Omni-channel – the brand needs to be consistent physical to internet.

Consistency – the brand cannot change - a red thread needs to be consistent through. You always recognise them.

You don't alienate consumers, you come across a confident brand that knows what they are doing, no insecurity.

Innovation is the growth driver in the industry. A human insight that we always feel we are getting something wrong... so you have to create a strong consistent message that they are making the right choice.

The creation of a luxury space:

Which elements in the design of the store significantly contribute to the luxury space.

Is the creation of a sense of place significant in the airport?

How does the design of the luxury retail differ from the display of retail on the high street?

Luxury should be the same in both – the look and feel. The risk of fake, anything that looks a bit different Asians consider it a fake.

Not own shops in this industry.

Huge investment to create and run one, but it's down to the perception of the brand.

So, in domestic markets you could be in grocers, on line, or spirits shops.

Retail specialist you can rent a promotional space, or a window – all these visible spaces help build brand equity.

Do variations in store design affect the perceived levels of luxury in the airport?

Dubai – when you land there's land side duty free. They sell beer, all the categories, and expensive whiskies, packaging is cardboard, which is damaged and affects perception of luxury.

The location -using the space wisely – creating the luxury experience.

Chanel did it very well in T3 – diagonal shelving with branding creating a wall of impact and identity and having the retail on the long shelves.

Consumer interaction – attract from afar, repetition in branding, tech screen to play with, personalisation, experience, Instagram moment, chair for relax and interaction.

Is creating a luxury space for retail in the airport important today for the international traveler?

Yes. LLC traveller, gross is driven by these travellers. These customers spend less, so brands are looking at cheaper products, you have to be in the right airports – i.e. Luton etc.

More and more high street shops in airports, the landscape is evolving.

But Chinese consumers are still buying because they don't want to buy in their own country in case it is fake.

Is luxury display and the luxury space influenced by the variety of international travelers?

Key challenges – penetration – driving footfall – competitors are food, how do you create this sense of place? – an attraction.

Creating a natural haven.

Somewhere to spend some time – the sense of place.

Conversion - experience and interaction, emotional engagement.

Spend – the trade up. These consumers are in the mind set. There are the bargain hunters, but we need to show them why they want to buy the more expensive - through...

Pre-planners – banners on trip advisor, media planners, finding the info, come and collect you free gift, pre-promotional tools... to drive the traffic.

Display and design...

Location.

Appendices

With the increasing importance of international travel, should airport luxury stores be doing more?

Yes. More technology, experience, personalisation, sustainability ethics... the gift wrapping, relax areas.

Do airport restrictions have an impact on display of luxury retail in the airport?

Brands are impacted by not sure if can carry products through for example, liquid restrictions.

Brand ambassadors are there to seal the deal/ drive consideration to finally seal the deal, so they convince the customer that they can buy the product at some point on their journey. How to get them to remember.

Heavy carrying on board. Interaction added value will help the sales.

Used to be about having a beautiful display, not its about interaction and experience.

What are your thoughts on the creation of a luxury space and:

Experience

Technology

Innovation

Sustainability

Supreme marketing concept of the year... Jura won – created great impact – judged by Drinks International Magazine. Not a luxury brand but it talking point.

Single minded, distinctive, memorable experience.

Gamification trend as experience.

Personalisation.

Bespoke.

Customisable

Figure 9. 12: Jamie Doddrell Interview Transcript

Interview on the 10th of October 2019 with Jamie Doddrell Director: James Doddrell Architect.

Key investigation in this research is:

Creating a luxury space through the design of the airport luxury brand store/ luxury retail.

Creating a Space of Luxury.

Research Questions:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

Amended questions more targeted at James Doddrell Architect.

1. How do you create a space through architecture?
2. Which design elements are key in the creation of a space?
3. How do you create a luxury space using architecture and design?
4. How do you create a sense of place in a commercial space?
5. Does a luxury store create a luxury space in the airport?
6. How do you create a sense of place in the airport?
7. How do technology, innovation and sustainability contribute to the creation of a luxury space?
8. Are there significant differences in use of architecture and display in and out of the airport?

Key conversations covered:

Architecture is a fixed environment.

Airports are like a hyped shopping mall.

Golden hour is a retailer dream – however there are regulations on what you can buy.

Architectural space is a shell to be adapted in as many ways as possible.

Appendices

When they designed restaurants, they would design a multi-purpose shell which can be changed and adapted.

What is important for luxury stores? Avoiding the pretty woman effect. It is important having a space which you can just stumble across the stores and the product so there are no restrictions.

You need time for browsing.

Do you need segmentation in the airport?

Pop-ups create a visible and incidental scenario where passengers stumble across brands and product.

Sense of place – do you need local brands?

Sense of place suggest provincial elements. There needs to be a difference in offering between global airport hubs and provincial airports. Example of New Zealand where Jamie recently flew out of – he was impressed with being able to purchase local produce which gave the airport a friendly and local feel.

Airport retail design – the stores are a series of boxes and the luxury brands bring the experience.

The experience is created with the lighting, modular systems and furniture which can be moved and adapted.

Avoid permanency – nothing should be fixed.

Why? You want to create a new retail experience.

With modular there are continually changing displays and product lines.

There are new and different people in the airport every day, and at different times of the day.

Airports are the ultimate shop window to the world.

Sense of place – familiarity through global consistency.

Are we seeing a new familiarity?

The shopping experience has changed - people now browse online and buy in a luxury store.

Fragrance – one of the biggest selling products – so how do you stand out in a busy shopping environment?

Technology and innovation – more required in stores.

There are, however, restrictions with health & safety, security, so your palette becomes restricted.

You need to create a wow factor – LIGHTING, MATERIALS, INNNOVATIVE ELEMENTS

Points of interest in the store are needed as luxury brands have a consistent and clear identity.

As an architect, the processes you follow:

You are given the space

Check what you have available

Check what are your physical parameters – services, electrics, orientation, adjacencies, route throughs

Understand the client requirements – racking, shelving, display elements etc

Apply your creativity, by imagining the real experience. 'Faking it'.. done in a 2D way

Show people the concept

3D modelling – building on the 2D drawings, coding, electric points added etc.

Clients want a realistic 3D drawing and samples.

Sell it to the client

Create the physical space – turn the concept into reality.

QUIRKY seems to work!

With modular systems – you can change the store concept throughout the day.

Change the lighting, sound, store experience to suit the time of day.

Timelessness and placelessness – replace this with time and place, even if it is not reflective of the true exterior time and day.

Store atmospherics... lighting, modular systems, seasonal products.

If the airport operators talk to each other more, more info on who is in the airport and their movements, and when they pass the luxury stores you could bespoke the experiences.

Are there issues with GDPR?

Facial recognition – could you have technology to read peoples mood? Change the store atmospherics to suit moods??

Stores have become a heightened brand – becomes the optimum store experience.

... technology – more needed

... innovation – collaborating databases etc.

.... Sustainability – more natural elements and better packaging

Could airports be doing more? Yes.

Figure 9. 13: Paul Sherwood Rogers Interview Transcript

Interview on the 4th of June 2019 with Paul Sherwood Rogers from Rawls.

Key investigation in this research is:

Creating a luxury space through design in the luxury brand store/ luxury retail.

Creating a Space of Luxury.

Research Questions:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

What are the key considerations in the design of a luxury brand store?

The entrance is key. Luxury today is all about democracy – luxury brands are becoming mass market and increasingly more accessible. The high street LBS has security at the doors and makes themselves unavailable to the general public. The LBS in the airport has an open access front to the store. The security is already in place before you get to the store and luxury brands are making the store more available to more audience. The airport space is already an exclusive environment. Rawls designed and managed the space for the LV store in T5.

Product is key – how does the customer see it before entering the store and accessible to a new customer who may not be a regular luxury customer.

Approaches to prevent the customer feeling rejected. Similar policies to the commercial shopping centre. LBS are now following mass market retailing.

Asian & Arab market is very different - they will only buy what they can't get elsewhere.

Purchases are based on knowledge and expertise. There is no entry level product or diffusion lines, similar to Hermes- you are either a Hermes customer or you are not.

Pricing in airports – democratisation of luxury, and making it more accessible.

LBS has to consider what a customer sees through the window.

Open front stores – you are able to wonder in.

As the units (the space the LBS is given) becomes more democratic, the architecture has to take the priority in creating an experiential space, a luxury zone.

Which elements in the design of the store significantly contribute to the creation of a luxury space?

Within the store: accessibility and lighting. Finishes are a given – LBs use high quality high expense materials with textured finishes.

Lighting – every single product is lit in a LBS.

The shopping journey is different. You need to qualify to come into the LBS – confidence and entitlement – this creates the exclusivity.

How does the design of the airport luxury store differ from the high street luxury store?

Different customers from a global footprint, so you need to be able to access all these customers.

Do variations in store design affect the perceived levels of luxury in the airport?

Yes!

Sparseness, perception of value. Gen Z will be changing these values though – challenging the old boy ideology.

The language used in the LBS like not using 'product' or 'sell'. Loyalty is everything with Gen Z.

Is creating a luxury space in the airport important today for the international traveler?

Yes!

The increasing function of for the airport.

Airports are the new city centres for the HNWI's. Airports become the destination shopping centres. HNWI's are very different shoppers and different clients to other luxury consumers.

Is luxury display and the luxury space influenced by the wide range of international travelers?

LBS are trying to make it international. LBS become more 'bling' due to the visual norms of the Asian and Arab clients.

With the increasing importance of international travel, should airport luxury stores be doing more?

The commercial world recognises HNWI's who are becoming more separated from the shopping experience. Brands are limited with what they can do.

Luxury now is opening in unexpected spaces (Paul implied they are working on some top-secret projects for HNWI's experiential spaces in the airport).

If you are part of the budget airline experience you can now buy add on experiences – paid for luxury lounges or private rooms.

What are your thoughts on the creation of a luxury space and...

... technology

Digital is necessary for luxury brands today. Due to the omnichannel way of shopping today consumers expect to experience interactivity in store.

Creating a very tailored service – knowing where the HNWI's are in the airport and creating a special private space for them.

...sustainability

Eco and sustainability is not a consideration for HNWI's.

Gen Z tend to align themselves with eco-friendly, ethical brands, but they are not necessarily living an eco-lifestyle.

High end luxury already is deemed sustainable because it is high quality and long lasting.

Appendices

... experience

2 luxury consumers in the airport – HNWI and Accessible luxury consumers.

Creating these spaces for these 2 consumers is very different. The airport is very similar to commercial retail spaces (shopping centres).

The next retiring generation (Gen Jones) will spend more money on travelling and assets, and less on material goods. It is how they differentiate themselves.

Travel – where you go and what you do in the lounge is seen as important – interest in private luxury spaces.

...interactivity

Essential for millennials via technology. HNWI require personalised service.

Figure 9. 14: RG International Interview Transcript

Interview: 6th June 2019 with *anonymous* from RG Associates.

The key investigation in this research is:
Creating a luxury space through design in luxury retail and the airport luxury brand store (the LBS).

This Study: Creating a Space of Luxury.

The key research questions in this study shape the investigation and will form the final framework in the thesis:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

(You don't need to answer these, they are simply for the structure of the thesis).

The Interview Questions:

What are the key considerations in the design of a luxury brand store?

The space available, the furniture within the space, using materials of high quality, brand identity consistency, exceptional products to display, perfect and aesthetically appealing packaging. Budget to be able to create and maintain the luxuriousness of the store.

The creation of a luxury space:

Which elements in the design of the store significantly contribute to the luxury space.

The exterior of the store, the type and spacing of the furniture the colours and materials used.

Is the creation of a sense of place significant in the airport?

Yes.

How does the design of the airport luxury brand store differ from the high street luxury store?

Significantly. The airport space is defined and limited. Outside of the airport brands have more freedom to play with the space and the exterior of the store. Lighting can be more defined and specific out of the airport, acoustics are different in the airport and the consumer is different.

Appendices

Do variations in store design affect the perceived levels of luxury in the airport?

Yes.

Is creating a luxury space in the airport important today for the international traveler?

Yes.

Is luxury display and the luxury space influenced by the variety of international travelers?

Luxury brands in the airport need to cater for a wide variety of nationalities and cultures. Asian and Arab customers have different tastes and attitudes to European and Western luxury consumers.

With the increasing importance of international travel, should airport luxury stores be doing more?

Yes. There are opportunities in the airport to play with the space and introduce more interactivity. Technology needs to be improved in the airport store, along with lighting and acoustics.

Do airport restrictions have an impact on display in the airport luxury store?

Yes. The stock room can be up to a mile from the store. This impacts on how much product the store displays. Stores are more inclined to display more product so they don't have to go back and forth to the stock room. This impacts on the luxuriousness of the displays – more stock means less luxury. Liquid and security restrictions may mean passengers buy less.

What are your thoughts on the creation of a luxury space and:

Experience
Technology
Innovation
Sustainability

Figure 9. 15: The Design Solution Interview Transcript

Interview on the 15th of May 2019 with Nick Taylor from The Design Solution.

Background to the company:

It was started in 1984. Their initial projects involved designing retail spaces for out-of-town shopping centres, with the last one they were commissioned for was Bluewater. A law was passed after this for no further OOT shopping centres to be built, so their business struggled for a while.

Around the time of developments in the airports following the deregulation of airlines and commercial strategies being put in place, The Design Solution was called in to help with an airport strategy called 'Master planning the Airport'. This involved having an overview of the planning of all commercial activities in the airport.

Their remit then shaped into designing and managing the interior design of the airport.

For the last 10 years they have been designing the shops in the airport, specifically the walk-through Duty-Free stores.

DS now create the guidelines and templates for the brands within the retail space of the airport, and work with the Airport Management Team, the Airport Consultants, the retail build contractors, and the Luxury Brands on designing and implementing the optimum retail spaces.

Their role in the Airport Management structure is to create maximum revenue for the airport through: Commercial Master planning and Interior Design (architecture, interior design, 3D Design).

Creating a Space of Luxury.

Research Questions:

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

What are the key considerations in the design of a luxury brand store?

The initial consideration is the size of the space and the exterior of the store. Luxury brands today want maximum impact from multi layered stores, up to 3 stories high in an airport. LV in T5 has done this and has followed with a new store with a double height shop front with digital screens in the new Abu Dhabi Airport.

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Materials of a high quality used on the exterior and the interior store create a luxurious feel.

Technology and digital elements on the exterior of the store convey expensive materials and a level of quality and can mean luxury.

A brand like LV will try and create exclusivity by creating a tiny shop front, 2.5 – 3 meters wide, however this can create the 'Pretty Woman Effect'. However, once a customer is in the store, it is much easier for them to purchase, once they have crossed the threshold line.

Brands want a level of exclusivity and The DS work with brands on creating this using the Commercial Master Planning Guidelines.

Inside the store, sparsity of product creates a sense of luxuriousness. The store needs to have a higher number of 'breakout areas' for the customer to relax, take in store experience and create a sense of lifestyle.

TDS have rolled out new Duty-Free walk-through layouts with an increased number of 'breakout areas', where the spaces can be used as hold areas for customers, to encourage them to buy. In these designs they consider: optimum space for flow, peak hour rates, areas where customers may dwell with seating or interactive experiences.

Which elements in the design of the store significantly contribute to the creation of a luxury space?

A Sense of Place in luxury retail design is a 'buzz word' which has been used extensively over the last 5 years. Retailers such as Dufry insist on using this term and want it entailed in all the designs. Each airport now demands something unique due to the competitive nature of international airports today.

How do you create a Sense of Place?

There is a loose formula, and it entails visiting the airport city for a few days. You need to experience the daily and nightly culture to work out which key elements create a sense of the local culture.

These include: natural element, historical, architecture, local crafts, local delicacies.

You need to find the DNA of the place surrounding the airport.

Local brands are encouraged into the airport so that you don't just have the global luxury brands, and you place hints of local culture in the walls, ceilings, windows and lighting.

You also involve a multi-sensory experience: sound using bird noises, the sea, yodelling, music.

Sight through cultural elements in the design

Scent through fragrances or tasteful natural smells.

Lighting which changes in intensity and colour throughout the day depending on the time of day, levels in passenger flow, whether you want to encourage levels of high or low activity.

Experience: stores need to be doing more of this – with omnichannel key to retail today, customers are expecting the same or more interactivity as they can experience on the internet as in store.

How does the design of the airport luxury store differ from the high street luxury store?

Luxury brands, the global ones, tend to stick to a 'copy-paste' formula whereby the designers use the high street/ flagship design and roll it out in the airport without any further consideration to airport specifics or the international traveller. They need to keep a consistent look in order to maintain a global identity, however they could be doing more to create a Sense of Place within the airport and add some sort of local elements or interactive experience which will appeal to an international traveller.

Do variations in store design affect the perceived levels of luxury in the airport?

Traditionally luxury brands have had inline units, such as in T5 where the brands are all side by side with closed shop fronts. The shop fronts are 3.5 – 4 metres wide and the space is allocated based on the tender bidding won and the retail expectations promised to the airport management.

In Toronto airport, TDS designed an entire luxury fashion space in an open triple height space with no walls. They created free standing walls, which looks like a mosaic or maze from above, and the walls create a distinct but not restrictive flow for the customers. This has created a non-threshold, no barrier luxury space where consumers are more encouraged to purchase brands they may not normally visit. It creates a department store style feel where customers stumble across new brands and the environment is not intimidating. This space creates more flow however there is still a strong sense of luxury.

In Abu Dhabi where the new terminal retail space is opening next year, there are mid floor cabins which creates a more understated luxury. There are hints of gold leaf within the white marble, whereas an airport like Dubai has much more obvious solid gold interior design, as Nick calls it 'more bling'.

Changi airport has a multi-sensory experience using a butterfly sanctuary which intersperses the shops

A trend now is retail mixing F&B (food and beverage) – for example a retailer below a coffee shop, or incorporating a lifestyle element/ kid sections or instilling a local feel.

Personalisation is also now key. Asian customers want something bespoke to take back home to gift family or business associates. They want a luxury item which has a personalised element to it.

Is creating a luxury space in the airport important today for the international traveller?

In Heathrow T2, TDS were commissioned to create a Sense of Place within the new design terminal building. They collaborated with local artists to install artistic elements which link with luxury and create a sense of local culture within the

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airport. Currently there is an orange London taxi in the centre of the terminal building which is at the centre for this art installation.

Creating these Sense of Places and luxury space is important to the international luxury traveller who will select their destination partly based on the retail facilities in the airport, and also the airport environment which conveys a sense of the local culture.

Is luxury display and the luxury space influenced by the wide range of international travelers?

Yes – retail has to cater for cultural preferences in product and display.

With the increasing importance of international travel, should airport luxury stores be doing more?

Yes – most luxury consumers are now coming from China and the Middle East – airports need to cater to their preferences.

Do airport restrictions have an impact on display in the airport luxury store?

Airport security, the distance to the stock room and restrictions on on board fluids restrict product in store and purchases made.

What are your thoughts on the creation of a luxury space and...

... technology

Digital is necessary for luxury brands today. Due to the omnichannel way of shopping today consumers expect to experience interactivity in store.

... innovation

New experiences through innovation is key.

...sustainability

To convey eco living and sustainability luxury brands have started to, and need to increase the use of living elements in the stores to convey a link to natural ingredients and sustainable living.

Some stores implement trees in the store, others garden plots or living walls.

However, they are difficult to maintain and difficult to survive in the airport environment.

...interactivity

Through technology – key.

Interview Results Tables

The following charts document the narrative from the interviews. For understanding how the findings contribute to the creation of a luxury brand store through the various management and display practices, I have categorised each of the responses under the themes which derived from the literature review, and which were discussed earlier in this chapter. Furthermore, the responses of the different interview participants are colour coded. By thematically categorising the narrative, additionally, by colour coding, we can relate the management and display practices to the display of luxury within each of the airport spatial scales (note, the full narrative of the interviews can be found in the Appendix).

Figure 9. 16: The Interview Results according to the literature review themes

Airport	
Aventus Retail Anne McCartney	Finance, space allocated to airside & landside
	Security is an issue - people feel treated poorly
	Increased technology is needed
	Increased thought and strategy into overall airport space - improved zones and experiences, different zones and experiences depending on the time of day
	Airports need to welcome passengers better and create communities.
Clarisse Daniels Whyte & MacKay	Brands are impacted by not sure if can carry products through for example, liquid restrictions.
Jon Carter Avia Solutions	Finances, space, total £ per passenger, analysing how to maximise space based on £.
	Busy spaces and busy pinch points mean travellers are looking for contrast in the departure hall. They look for efficiency and slick operations.
	It's a matter of finance. Airports cannot do more until they recognise areas of low profit and improvement. Airlines, airports and retail must communicate more.
	Interactivity pre-passenger journey through to security and retail is key. Gathering the customer data through this is the future for airports.

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James Doddrell James Doddrell Architects	Airports are like a hyped shopping mall.
	Golden hour is a retailer dream – however there are regulations on what you can buy.
Kayleigh Wilson Jo Malone London	No comments
Paul Sherwood Rogers Rawls	Airports have become the new shopping destinations for global luxury consumers and HNWI's
	Global clients.
	Luxury now is opening in unexpected spaces - secret projects for HNWI's experiential spaces in the airport).
	2 separate luxury consumers in the airport – HNWI's and Accessible luxury consumers. Creating these spaces for these 2 consumers is very different.
	Travel – where you go and what you do in the lounge is seen as important
	Interactivity in the airport is essential for millennials through technology. HNWI's require personalised service.
Robert Gray International	Airport restrictions impact what and how consumers buy.
	Airport space is limited and defined.
Nick Humphrey Taylor The Design Solution	Each airport now demands something unique due to the competitive nature of international airports today. Sense of Place
	These include: natural element, historical, architecture, local crafts, local delicacies. You need to find the DNA of the place surrounding the airport.
	Better thought and strategy is required in the layout of retail in the airport, ie. free standing units, no walls = no Pretty Woman Effect
	Improved open layout in the airport space creates improved passenger flow however there is still a strong sense of luxury.
	Multi-sensory experiences are needed in the airport, e.g. a butterfly sanctuary which intersperses the shops
	Airport retail has to cater for cultural preferences in product and display.
	Most luxury consumers are now coming from China and the Middle East – airports need to cater to their preferences.
	New global shopping hubs for numerous nationalities and cultures.

Luxury Brand Identity	
Aventus Retail Anne McCartney	Large retailers are too similar - airports are becoming too similar. More individuality is needed.
	More high-end experiences for the global traveller
	Large travel retailers are now too similar - increased strategy and investment is needed.
	Outside inside green elements helps give the perception of eco-friendly.
Clarisse Daniels Whyte & MacKay	Consistency, logo, colour codes, materials, quality of the materials,
	Single minded, distinctive, memorable experience.
	Sustainability, having a purpose, what do you stand for, a story behind the brand,
Jon Carter Avia Solutions	Customer journey. How to lure the luxury travellers into the stores through marketing and design.
	Global travellers, varied economic background. Passenger flow from security to gate impacts customer experience.
James Doddrell James Doddrell Architects	Sense of place suggest provincial elements. There needs to be a difference in offering between global airport hubs and provincial airports.
	Global brand consistency is required with quirky interesting elements
Kayleigh Wilson Jo Malone London	Consistency, one store design across the brand, one journey.
	The brand needs history and heritage to the building.
	Policing the store look is how to maintain brand image consistency
	Natural elements attached to the luxury brand creates a perception of eco-friendly.
Paul Sherwood Rogers Rawls	Exclusive tailored services
	Democracy.
	Asian & Arab market rely on global brand consistency.
	Gen Z tend to align themselves with eco-friendly, ethical brands, but they are not necessarily living an eco-lifestyle.
Robert Gray International	Luxury brands need consistent identity.
Nick Humphrey Taylor The Design Solution	Sense of place, sparsity, local cultural elements.
	Technology & personalised service.

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	Local brands are encouraged into the airport so that you don't just have the global luxury brands, and you place hints of local culture in the walls, ceilings, windows and lighting. Sense of place of luxury brands.
	Global luxury brands tend to stick to a 'copy-paste' formula whereby the designers use the high street/ flagship design and roll it out in the airport without any further consideration to airport specifics or the international traveller.
	They need to keep a consistent look in order to maintain a global identity, however they could be doing more to create a Sense of Place within the airport
	Creating a Sense of Place and luxury space is important to the international luxury traveller who will select their destination partly based on the retail facilities in the airport, and also the airport environment which conveys a sense of the local culture.

Airport Luxury Brand Store	
Aventus Retail Anne McCartney	Understanding the customer
	Increased technology is needed - real time data
	The flow into the store is key
	Improved customer service
	Spend is compromised because airlines want everyone to go straight into their lounges
	More is needed to avoid the Pretty Woman Effect
Clarisse Daniels Whyte & MacKay	Innovation is the growth driver in the industry,
	Conversion - experience and interaction, emotional engagement.
	Brand ambassadors are there to seal the deal/ drive consideration to finally seal the deal, so they convince the customer that they can buy the product at some point on their journey
	Gamification trend as experience.
	Omni-channel
	Huge investment, location - using the space wisely - creating the luxury experience.
Jon Carter Avia Solutions	Aligned airport systems and means of gathering passenger data is key. Streamlining airport processes will create a more fluid experience for the customers.

James Doddrell Architects	Avoiding the Pretty Woman Effect. It is important having a space which you can just stumble across the stores and the product so there are no restrictions.
	Pop-ups create a visible and incidental scenario where passengers stumble across brands and product.
	Airports are the ultimate shop window to the world.
	Technology and innovation – more required in stores.
	Timelessness and placelessness – replace this with time and place, even if it is not reflective of the true exterior time and day.
	If the airport operators talk to each other more, more info on who is in the airport and their movements, and when they pass the luxury stores you could personalise the experiences.
Kayleigh Wilson Jo Malone London	Global clients, marketing & product variations.
	The store needs an immersive experience, the 'artisan room', a VIP space where events take place – engraving/ embossing, whisky masterclass, box events, ribbon personalization
	Pop up units are now being implemented in the airport with no staff on the counter
	Customer journey is the initial thought in the airport luxury store
	Greater customer interaction is required, more technology, more quiet space.
Paul Sherwood Rogers Rawls	Shopping destinations for the HNWI's.
	Digital is essential. Tailored services through data capture.
	New experiences essential.
	Different experience for HNWI's compared to Millennials.
	Entrance is key - welcoming - all about democracy. Avoiding the Pretty Women Effect.
	Open front stores so people can stumble across the brands and product
	Different customers from a global footprint, so you need to be able to access all these customers.
	Digital is necessary for luxury brands today. Due to the omnichannel way of shopping today consumers expect to experience interactivity in store.
	Creating a very tailored service – knowing where the HNWI's are in the airport and creating a special private space for them.
Robert Gray International	The shop front is important in creating a sense of luxury.
	Budget is a consideration in creating and maintaining a luxury store.
	Store design affects perceived levels of luxury.

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	Luxury brands in the airport need to cater for a wide variety of nationalities and cultures. Asian and Arab customers have different tastes and attitudes to European and Western luxury consumers.
Nick Humphrey Taylor The Design Solution	Cater to the global customer & HNWIs
	Digital is essential. Tailored services through data capture. Omnichannel.
	Experiences to cater for the global client.
	Avoid <i>Pretty Woman Effect</i> through tiny shop fronts
	Experience: stores need to be doing more of this – with omnichannel key to retail today, customers are expecting the same or more interactivity as they can experience on the internet as in store.
	In store personalisation is needed.
	Airport security, the distance to the stock room and restrictions on board fluids restrict product in store and purchases made.

Space and the Luxury Brand Store	
Aventus Retail Anne McCartney	Creating a space for flow
	Create a sense of place by mood zones
	More innovation and creativity needed in how you use this space
Clarisse Daniels Whyte & MacKay	Location - using the space wisely – creating the luxury experience
	Rent a promotional space, or a window to help build brand equity,
Jon Carter Avia Solutions	Luxury passengers want experience. This is not possible without freeing up dead financial space to create luxury experience space.
James Doddrell James Doddrell Architects	Architectural space is a shell to be adapted in as many ways as possible.
Kayleigh Wilson Jo Malone London	No comments
Paul Sherwood Rogers Rawls	Flow into store is important
	Sparseness, perception of value.
Robert Gray International	There are opportunities in the airport to play with the space and introduce more interactivity. Technology needs to be improved in the airport store, along with lighting and acoustics.

	The type and spacing of the furniture the colours and materials used affects levels of luxury in the space.
Nick Humphrey Taylor The Design Solution	The initial consideration is the size of the space and the exterior of the store
	Inside the store, sparsity of product creates a sense of luxuriousness.
	The store needs to have a higher number of 'breakout areas' for the customer to relax, take in store experience and create a sense of lifestyle.
	Creating a sense of place in the space - involve a multi-sensory experience: sound using bird noises, the sea, yodelling, music.

Display and the Luxury Brand Store	
Aventus Retail Anne McCartney	Bringing the outside inside – nature, environment
	More honest and transparent in look – product and packaging
	Depends on your customer base... Gen Z , HNWI's are different consumers who want different things
Clarisse Daniels, Whyte & MacKay	Don't alienate consumers, you come across a confident brand
	Consumer interaction – attract from afar, repetition in branding, tech screen to play with, personalisation, experience, Instagram moment, chair for relax and interaction
	Creating a natural haven.
	More technology, experience, personalisation, sustainability ethics... the gift wrapping, relax areas.
	Used to be about having a beautiful display, now its about interaction and experience.
	Personalisation, bespoke, customisable.
Jon Carter, Avia Solutions	Wide variety of customers and volume means stores can sell vast numbers of product in store, displayed accordingly in store.
	Innovation is required within the stores and before passenger journey to allure them into the stores.
	Processes & operations must be sustainable to create efficiency which gives perception of luxury.
James Doddrell, James Doddrell Architects	Facial recognition – could you have technology to read peoples mood? Change the store atmospherics to suit moods??

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	Avoid permanency – nothing should be fixed. Why? You want to create a new retail experience. With modular there are continually changing displays and product lines.
	You need to create a wow factor: lighting, materials, innovative elements; Points of interest in the store are needed as luxury brands have a consistent and clear identity.
	With modular systems – you can change the store concept throughout the day. Change the lighting, sound, store experience to suit the time of day.
	Display elements need to be quirky
	Store atmospherics... lighting, modular systems, seasonal products.
Kayleigh Wilson, Jo Malone London	Distinction between luxury & non-luxury. Lighting, sparse, lineal.
	Windows are important for the brand, visuals, consistency.
	Consistency in the brand marketing campaign and a sense of place through – imagery, signage, advertising, promotion, and all the props around this.
	Greater customer interaction read, more technology, more quiet space.
	New experiences essential.
	Digital is key: Touch screens, personalised experiences.
	Fresh living elements representing eco-friendly by the consumer. High quality materials which are perceived as sustainable.
	Experience, technology & personalised service is key for a luxury brand.
	Greater customer interaction is required, more technology, more quiet space.
Paul Sherwood Rogers, Rawls	Use of gold and shiny finishes.
	Finishes, lighting - special products & areas to be highlighted.
	Cater to the HNWIs
	High importance for today's clients. High-quality long-lasting materials, eco elements.
	Technology & personalised service.
	Product display to make it visible, accessible & welcoming
	Brands are limited with what they can do.
Robert Gray International	Exterior of the store is key to perceived levels of luxury.
Nick Humphrey Taylor, The Design Solution	Luxury brands today want maximum impact from multi layered stores, up to 3 stories high in an airport. Louis Vuitton in T5 has done this, and has followed with a new store with a double height shop front with digital screens in the new Abu Dhabi Airport.
	Materials of a high quality used on the exterior and the interior store create a luxurious feel.
	Technology and digital elements on the exterior of the store convey expensive materials and a level of quality, and can mean luxury.

	Cultural elements in the design
	Scent through fragrances or tasteful natural smells.
	Lighting which changes in intensity and colour throughout the day depending on the time of day, levels in passenger flow, whether you want to encourage levels of high or low activity.
	Fresh living elements representing eco and sustainability.
	New experiences are essential.
	Use of gold and shiny finishes for Arab and Asian travellers.

Source: This interviews in this study

Store observations raw data

The following section describes the observations which were conducted in all eight of the luxury brands. The narrative for these case study observations is structured according to the key themes derived from the literature review, and subsequently situated in the Research Framework. The key themes are Advertising, Architecture, Brand ambassadors, Store atmospherics, Interior design, Visual merchandising, and Window display. The descriptions of the observations taken in the luxury brand stores in and out of the airport are organised according to the key themes, additionally, within these themes the narrative begins with the airport store, which is followed by the non-airport store. The following table (8.1) represents the observations protocol which was used to take notes during the investigation within the luxury brand stores.

Figure 9. 17: The Luxury Brand Store Observations Protocol

Luxury Brand Store Observations Protocol. Circle: AIRPORT / NON-AIRPORT					
Advertising					
Luxury brand store	Exterior store logo	Product logos instore	Visuals instore	Other comments	
Dior					
Dunhill					
Fortnum & Mason					
Jo Malone					
Mulberry					
Paul Smith					
Smythsons					
Watches of Switzerland					
Architecture					
Luxury brand store	Symmetrical space	Adaptable floor space	Multiple rooms/ floors	Old building	Other comments
Dior					
Dunhill					
Fortnum & Mason					
Jo Malone					
Mulberry					
Paul Smith					
Smythsons					
Watches of Switzerland					
Brand ambassadors					
Luxury brand store	Consistent uniform	Welcoming manner	Other comments		
Dior					
Dunhill					
Fortnum & Mason					
Jo Malone					
Mulberry					
Paul Smith					
Smythsons					
Watches of Switzerland					

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Luxury Brand Store Observations Protocol. Circle: AIRPORT / NON-AIRPORT							
Store atmospherics							
Luxury brand store	Music playing in store	Product to try	Smell of products	Fragrance smell in store	Taste experience	Other comments	
Dior							
Dunhill							
Fortnum & Mason							
Jo Malone							
Mulberry							
Paul Smith							
Smythsons							
Watches of Switzerland							
Interior design							
Luxury brand store	Free flowing	Relaxation areas	Orderly displays	Other comments			
Dior							
Dunhill							
Fortnum & Mason							
Jo Malone							
Mulberry							
Paul Smith							
Smythsons							
Watches of Switzerland							
Visual merchandising							
Luxury brand store	Furniture	Pricing displayed	Point of sale advertising	Branded purchased packaging	Products displayed in categories	Obvious traffic generation	Other comments
Dior							
Dunhill							
Fortnum & Mason							
Jo Malone							
Mulberry							
Paul Smith							
Smythsons							
Watches of Switzerland							
Window display							
Luxury brand store	Large window	Product & visuals	Other comments				
Dior							
Dunhill							
Fortnum & Mason							
Jo Malone							
Mulberry							
Paul Smith							
Smythsons							
Watches of Switzerland							

Source: Based on the key findings from the literature review

The Observations Tables

The following tables in this section represent the observations which were carried out at the luxury brand stores in Heathrow Terminal 5 and in Mayfair, London. Within Chapter 3.7.1, I described the key display themes which had emerged from the literature review, and the visual elements which represent each category (p.150).

These themes were observed within the luxury brand stores. Furthermore, this observations protocol is described within the Methodology chapter (Chapter 4), of this study. Whilst in the luxury brand stores, I was able to follow the observations protocol and write down notes of my discoveries. Finally, when reporting the results into the subsequent chart (divided into five parts for clarity), I compare my findings from the airport and the non-airport stores – this is represented under the 'Airport' and 'Non-airport' columns under each sub-theme within the charts.

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Figure 9. 18: The Luxury Brand Store Observations Results: airport and non-airport stores compared

	Advertising						Architecture							
	Exterior store logo		Product logos instore		Visuals instore		Symmetrical space		Adaptable floor space		Multiple rooms/ floors		Old building	
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport
Dior	✓	✓	✓	✓	X	X	✓	✓	✓	X	X	✓	X	✓
Dunhill	✓	✓	✓	✓	X	X	✓	X	✓	X	X	✓	X	✓
Fortnum & Mason	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	✓	X	✓
Jo Malone	✓	✓	✓	✓	✓	✓	X	✓	✓	✓	X	✓	X	✓
Mulberry	✓	✓	✓	✓	✓	X	✓	✓	✓	X	X	✓	X	✓
Paul Smith	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	X	✓	X	✓
Smythsons	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	X	X	✓
Watches of Switzerland	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	X	✓	X	✓

	Brand ambassadors				Store atmospherics										Interior design						
	Consistent uniform		Welcoming manner		Music playing in store		Product to try		Smell of products		Fragrance smell in store		Taste experience		Free flowing		Relaxation areas		Orderly displays		
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	
Dior	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓
Dunhill	X	✓	X	✓	X	✓	✓	✓	X	✓	X	✓	X	✓	X	✓	X	✓	✓	✓	✓
Fortnum & Mason	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	✓	✓	✓
Jo Malone	✓	✓	X	✓	X	✓	✓	✓	✓	✓	✓	✓	X	X	✓	✓	✓	✓	✓	✓	✓
Mulberry	✓	✓	✓	✓	X	✓	✓	✓	✓	✓	X	✓	X	✓	✓	✓	✓	✓	✓	✓	✓
Paul Smith	X	X	✓	✓	X	✓	✓	✓	✓	✓	✓	✓	X	X	✓	✓	X	✓	✓	✓	✓
Smythsons	✓	✓	✓	✓	X	X	✓	✓	✓	✓	X	X	X	X	✓	✓	✓	X	✓	✓	✓
Watches of Switzerland	✓	✓	✓	✓	X	X	X	X	X	X	X	X	X	X	✓	✓	✓	✓	✓	✓	✓

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	Visual merchandising											
	Furniture		Pricing displayed		Point of sale advertising		Branded packaging		Products displayed in categories		Obvious traffic generation	
	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport	Airport	Non-airport
Dior	✓	✓	X	X	X	X	✓	✓	✓	✓	✓	✓
Dunhill	✓	✓	X	X	X	X	X	✓	✓	✓	X	X
Fortnum & Mason	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	X	X
Jo Malone	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Mulberry	✓	✓	X	X	X	X	✓	✓	✓	✓	✓	✓
Paul Smith	✓	✓	X	X	X	X	✓	✓	✓	✓	✓	✓
Smythsons	✓	✓	X	X	X	X	✓	✓	✓	✓	✓	✓
Watches of Switzerland	✓	✓	X	X	✓	✓	✓	✓	✓	✓	✓	✓

	Window display			
	Large window		Product & visuals	
	Airport	Non-airport	Airport	Non-airport
Dior	✓	✓	X	X
Dunhill	X	X	X	X
Fortnum & Mason	✓	✓	X	X
Jo Malone	X	✓	✓	X
Mulberry	✓	✓	X	X
Paul Smith	✓	✓	X	X
Smythsons	✓	✓	✓	X
Watches of Switzerland	X	✓	✓	X

The observations for the Dior stores in and out of the airport.

Figure 9. 19: Dior Interior design, Heathrow London Terminal 5

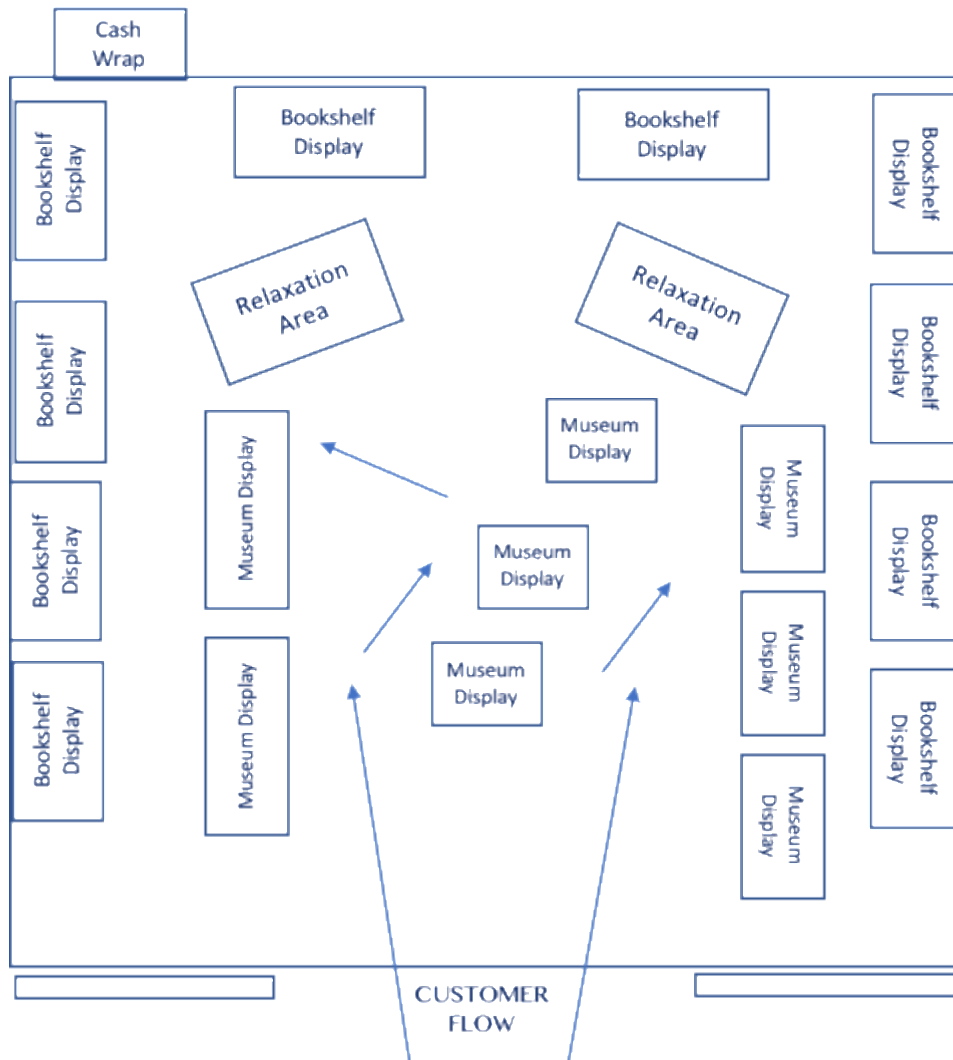


Figure 9. 20: Dior Boutique Layout, New Bond Street, London

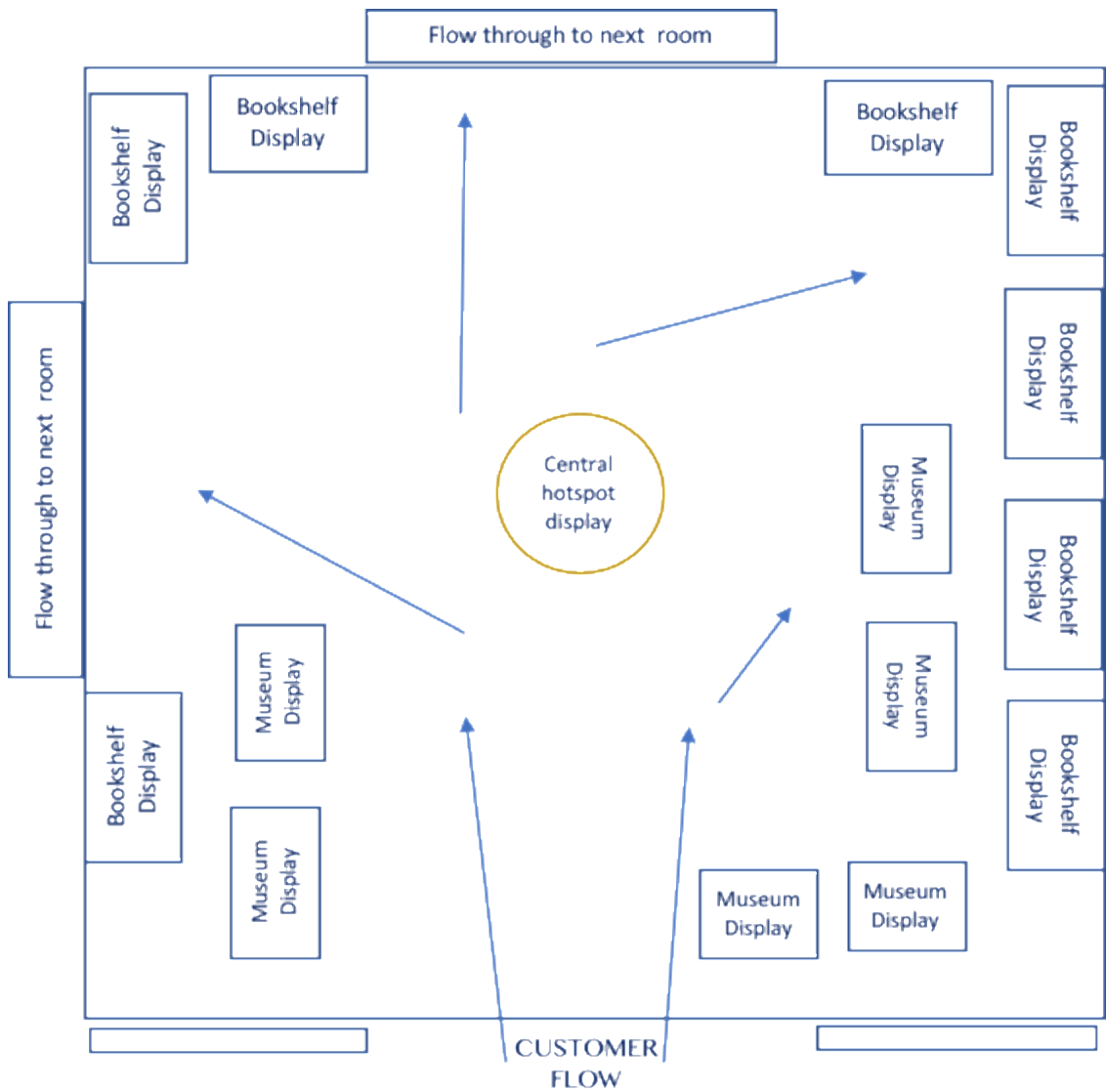
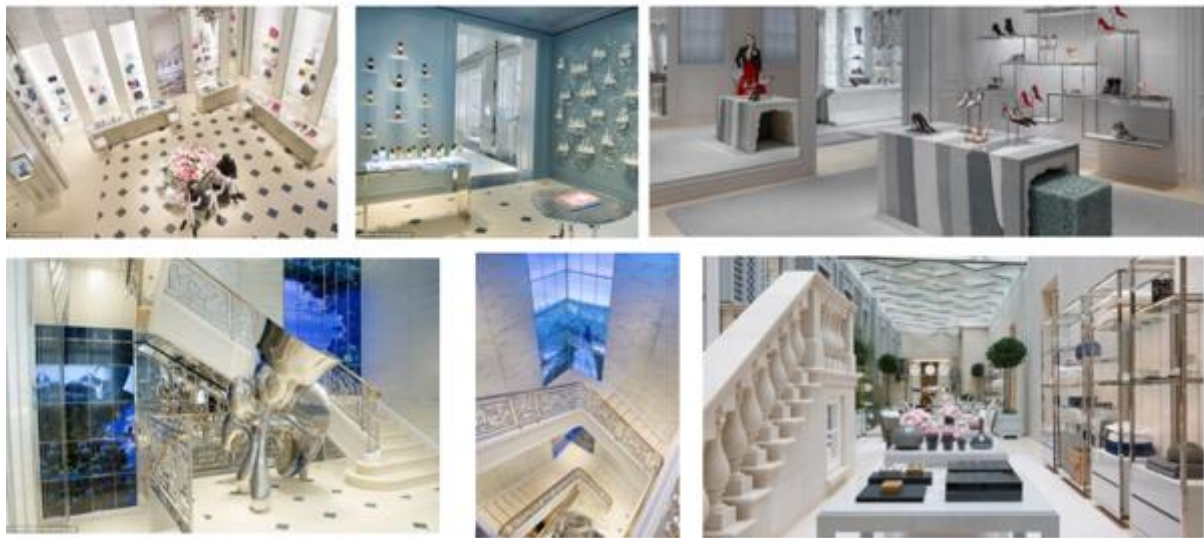


Figure 9. 21: Dior Boutique Photos, Heathrow Terminal 5, London.





Figure 9. 22: Dior Boutique Photos, New Bond Street, London





<https://www.dior.com>

Advertising

The airport luxury brand store:

The airport luxury brand store has the Dior logo located on the front of the store, either side of the main door way, at around eye level. These two logos are the main advertising for the brand within the airport. Within the store itself, there are no logos displayed on the walls or the furniture and there are no posters, lightboxes or images used for display. The advertising for the brand within the store itself is created through the display of the products. Logos are visible on the products on display and some of the displays, for example those within the museum displays made of glass showcases, create framed visuals of the products.

The non-airport luxury brand store:

The non-airport luxury brand store also has the Dior logo displayed outside of the store, however, they are mainly situated on each of the canopies on the exterior of the store. There is one logo visible on the exterior of the building itself, located directly above the main doorway, therefore in total there are five Dior logos visible on the front of the store, albeit high up in the canopies. Within the Mayfair Dior store, there are many visuals and sculptures located within the individual rooms, however, no text or logos are actually placed on the images or models. Therefore, the key advertising within the store also seems to be created through the products displayed. The products on display clearly show the Dior logo and the museum case displays frame product as though it is a framed visual

Architecture

The airport luxury brand store:

The airport luxury brand Dior store is square. The front of the store is the shape of a sideways rectangle, and the interior of the store has the floor footprint of a square shape. The ceiling is of the standard airport height (it does not vary from outside of the Dior store), and the shape of the interior of the store seems like it has not been adapted from an original square footprint. The store has been architecturally designed for spaces of adaptable displays around the shop floor, and permanent well fixtures using bookcases to display product. The shape and format of the store is very simple, and there is only one room representing the saleable shop space. The architectural style of the building is new (i.e. the store has been built within the last 50 years).

The non-airport luxury brand store:

The non-airport Dior store located in Mayfair has multiple rooms and two storeys. Each room is either square or rectangle, however there are additional features such as a sweeping staircase and steps into individual rooms. The front hallway is also a shop floor selling space, and has two rooms leading off from this. The remainder of the rooms within the store have at least one doorway, several have two, and you are able to walk between each room as rooms lead off to another. The shape of the rooms and the furniture fitted indicates the space is not very adaptable. Additionally, there are several features of the original old building which feature within the store, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The female brand ambassador within the Dior airport store wore the official Dior uniform which is a black tailored long sleeve top and a black pencil skirt. The brand ambassador in the airport Dior store was very welcoming: she smiled, asked stated some welcome statements and encouraged time for browsing and taking time within the store. The behaviour of the store ambassador made me feel very comfortable within the store and gave the impression she was very happy I had entered the store to look around.

The non-airport luxury brand store:

The brand ambassadors within the non-airport Dior store wore the official Dior uniform which is a black tailored long sleeve top and a black pencil skirt or trousers for the ladies and a black suit, with a white shirt and a black tie for the men. There were two male brand ambassadors immediately inside the main door way welcoming customers with a smile and grace into the store. Once in the store the brand ambassadors were less welcoming than in the airport Dior luxury brand store. The brand ambassadors within the non-airport Dior store were overwhelming in their numbers. It was not possible to browse product without a brand ambassador approaching me within two minutes. The conversation and tone of the brand ambassadors was curter, and of a more serious tone than in the airport store, and the detail delivered on additional product available other than the item I was specifically looking at deterred me from staying in one room for longer than a couple of minutes.

Store atmospherics**The airport luxury brand store:**

Measuring store atmospherics is slightly more challenging than quantifying the tangible aspects of the visual elements within the luxury brand store. According to Okonkwo (2007), and as highlighted in the literature review, store atmospherics is a blend of sensory communications that exists on the subconscious and psychological levels of consumers, and is connected with the five human senses: visual, aural, tactile, olfactory and taste. The store atmospherics within the airport Dior store consist of the visual tangible aspects which are considered amongst each of these descriptions within this section of this thesis, additionally, I shall consider the other four senses. With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store within the main airport terminal building. The noise is a background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights. The tactile elements of the airport Dior store consist of the product on display. Customers are encouraged to look at product and to try and play with it. The product is made of different materials and fabrics, which adds to the tactile experience for the customer. The olfactory, or smell, experience within the store is principally compiled of the leather products, the smell of fabrics, additionally the Dior fragrances which are available for the customers to try at the till. With regards to the taste experience within the store, there is no obvious taste means of this within the luxury store.

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The non-airport luxury brand store:

As with the airport Dior store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be an unidentifiable instrumental/ acoustic music. The other noises apparent are those of the customers talking and the brand ambassadors asking customers questions. There is no external noise coming from the road or pavement. The tactile elements within the store are similar to the airport store – these are the products which are made of a variety of materials and fabrics. In addition to clothes and accessories, the non-airport Dior store has a testing area with the fragrances, and the bottles are of different shapes and sizes, which contribute to the 'touch' sensation for the customer. With regards to the olfactory or the smell experience, customers have a strong smell of the Dior fragrances, which derive from the fragrance testing room on the ground floor of the store. Due to the position of the fragrance room, and with its open-ended walk-through layout, the fragrance is able to move through the store quite freely, displacing itself in other rooms, upstairs and downstairs within the Dior store. Vis-à-vis taste, there is no obvious opportunity for a customer to consume anything within the store so they can taste anything.

Interior design

The airport luxury brand store:

The interior design for the airport Dior store is very square, open and free flowing. The store entrance is wide, and without physical doors to push open. Once in the store, there are eight glass display cases (museum displays) which determine the direction of flow for the customer due to their positioning on the shop floor. The book case displays around the room creates neat and accessible areas for the display of product. The two relaxation areas at the back of the store are visible from the front of the store and encourage the customer to enter into the store, walk through and move towards the back of the store. Additionally, the two arm chairs in the relaxation area sit on a soft grey rug, creating a feeling of warmth and comfort. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. The mirrors which frame the book case displays reflect the light and contribute to the sensation of reflection, shiny surfaces, sizeable area, straight lines and mirrored products.

The non-airport luxury brand store:

The interior design within the non-airport Dior store is more complicated. The building itself is very old, and appears to be adapted over the years from an original house, and so it has many rooms of different sizes and across multiple floors. The rooms flow from one to the other with one or more doorways, and the furniture which intercepts the flow of the customer consists of glass display cases and individual tables with a few products displayed on top. The store also has two stair cases which lead up to the additional floors. The rooms on each floor seem to be of different sizes and the layout is different in each, which is according to the product available in each room. There are many relaxation areas with sofas, stools and cushions.

Visual merchandising

The airport luxury brand store:

Visual merchandising, according to the literature review findings within this thesis, is referred to as part of the overall store design, involving furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007). The furniture within the Dior airport store consists of four key elements: glass free-standing display cases, the till unit, armchairs and the wall bookcases housing the product on glass shelves. The glass display cases (I refer to these on the images and mapping as 'museum displays') are spaced at least a metre apart from each other and are arranged in a symmetric format. The principle colours visible in the airport Dior store are cream, white, and silver. With regards to the product display, the products are minimal and spaced apart from each other, for example, on one bookcase shelf there are only 2 or 3 bags displayed which are not touching, and in the museum display, the product is displayed in groups of one larger product behind a smaller product, but not touching. In general, if products are grouped together they only appear to be laid out in two's as a maximum number. Concerning pricing and ticketing, there are no obvious prices on display nor descriptions or tickets. The products on display within the store do not show any packaging around them, however, I asked the ambassador within the store what happens when a customer purchases a product. I was told that the purchased item is wrapped in tissue paper, there is a Dior sticker on the front, occasionally, depending on the product, the item is accompanied with a Dior dust bag, and the complete purchase is placed in a white Dior box with a white ribbon tied around it and then placed in a white paper Dior

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bag. Regarding the point-of-sale advertising, the visible advertising within the store is placed on the front of the store either side of the main doors with the Dior logo and there are no obvious logos, images or text on posters or signage displayed next to product or on furniture within the store. With reference to product zoning, the larger items - the handbags - are displayed around the edge of the store on the glass shelves in the bookshelf displays. Smaller accessories are displayed in the museum displays, additionally there is one bookshelf display dedicated to sunglasses which are lined up next to each other evenly spaced apart from each other side by side. Products are displayed in their categories – bags, accessories, fragrance, shoes, clothes, children's lines.

Finally, the obvious traffic generation within this airport Dior store is created through the open doorway and open spaces within the store to encourage a free-flowing walk way for customers.

An additional point is the airport Dior store has two vases of pink and white peonies on top of the glass showcases.

The non-airport luxury brand store:

In contrast, the furniture within the Mayfair Dior store appears to be of multiple styles: there are white tables, mirrored tables, patterned tables, round, oval, square and rectangular tables, showcases and book cases of differing heights, different book case styles against the walls, fireplaces, long curved sofas, individual arm chairs, fluffy stools, additionally there are sculptures and artworks around the store. The principle colours within the Mayfair Dior store are white, cream, silver and baby blue. The products are displayed individually on shelves or tables, and when grouped are sitting next to one or two other products in the same category (next to another accessory, fragrance bottle or piece of clothing, for example). The products are of varying angles in the displays - some are lying flat, some are standing upright and some are situated at an angle leaning against another product. The products within the store is categorised per room, so for example, small accessories such as wallets, purses and keyrings are in one room (the front of the store), handbags are in separate room, fragrance has its own room, shoes have their own room, and clothes are in distinct rooms. There are, however, occasions within the store where hotspot or pop-up displays showcase several products from the different categories. Concerning pricing – there are no prices on display within the store. Furthermore, when I was in the store I could see that Dior purchases were packaged the same as within the airport store, with items being wrapped in white tissue paper, sealed with a Dior sticker, which is

then placed inside a Dior branded white card box, wrapped with a white silk ribbon with the Dior logo and then placed inside a white Dior branded bag.

Regarding the point-of-sale advertising within the Mayfair Dior store, there are images, posters or text near product displays. With reference to product zoning, as described above, the products are displayed within the store in categories, with distinct categories per individual room within the store. Furthermore, there are no obvious traffic generation techniques implemented.

Window display

The airport luxury brand store:

According to the key finding from the literature review, a window display is considered a crucial part store design plays in store, and today acts as a key element in the promotion of a luxury brand. It is the means of communicating a brand story or promoting a message to the customers. The subject of window display is commonly perceived as an activity of presenting a store and its merchandise to the consumers in store windows with the purpose of selling the goods and services offered by the store (Pegler, 2010). The key intentions of an effective window display are to introducing and promote products, attract the attention of the passer-by and encourage them into store, promote the stores visual image and to entertain consumers to enhance their shopping experience (Morgan, 2016).

The window display at the Dior airport store is an illuminated flat two-dimensional store front with two Dior logos, with an approximate height of 50 centimetres each logo. The lightbox effect of the illuminated panels is bright white and stands out from the yellow lighting within the main shopping walk way in the terminal building.

The non-airport luxury brand store:

The Mayfair Dior store has two large and two narrow windows at the front of the store, facing out onto New Bond Street in Mayfair. The two large windows showcase dummies wearing clothing, shoes and accessories and the two narrow windows display accessories and jewellery on different display plinths. Each window has a different colour and design background. The dummy models in the larger windows are all facing in different directions and are standing in different positions, additionally, there are three models in one window and only two in the other window. The lighting in the window is bright and therefore shines out onto the street. The product within the window displays is well lit.

The observations for the Dunhill stores in and out of the airport.

Figure 9. 23: Dunhill interior design, Heathrow London Terminal 5

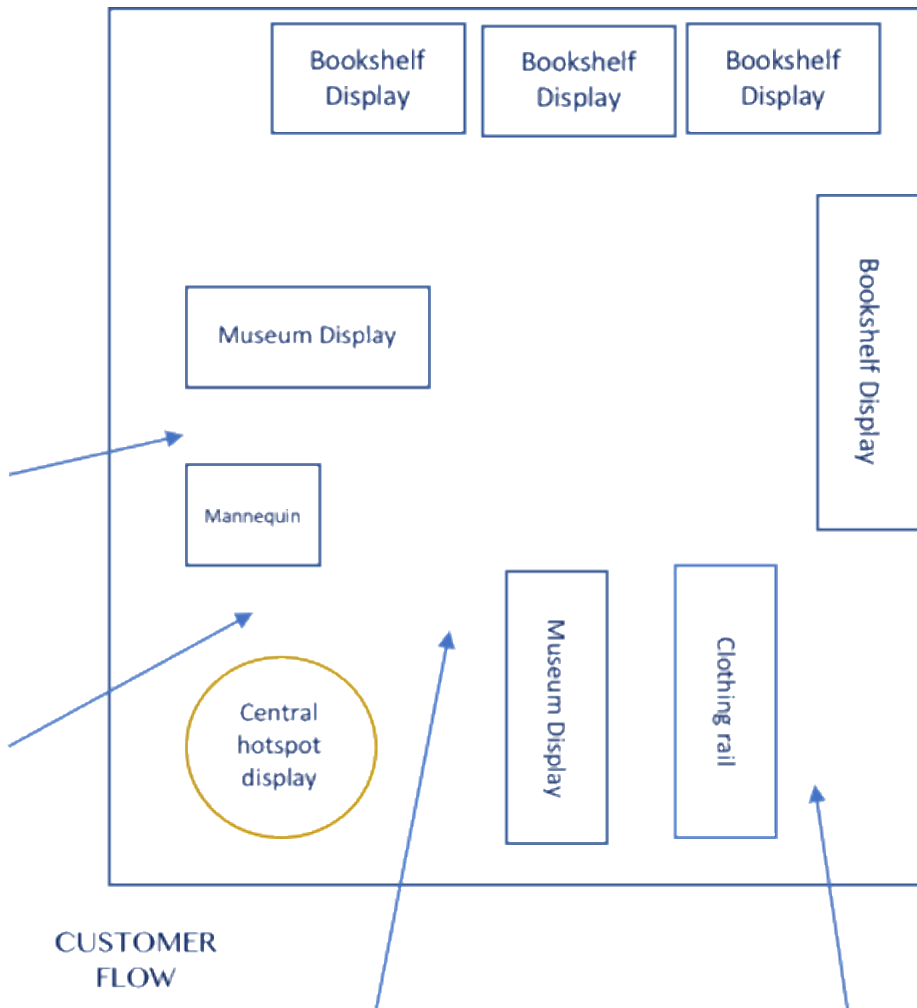
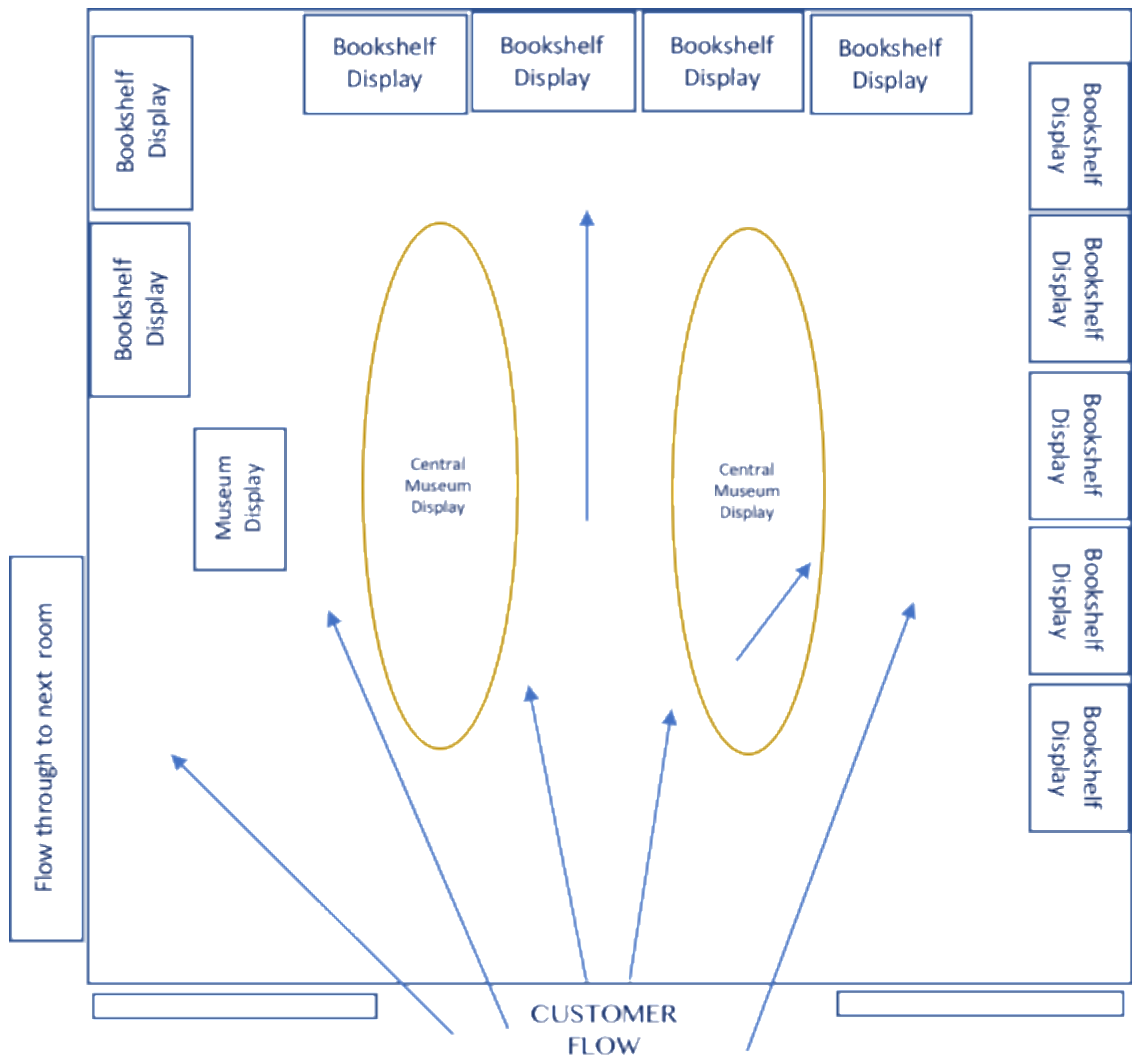


Figure 9. 24: Dunhill interior design Mayfair Boutique, London



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Figure 9. 25: Dunhill Store Photos, Heathrow Terminal 5, London



Figure 9. 26: Dunhill Store Photos, Mayfair Boutique, London



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Quintessentially.com

Luxuryhomes.net

Advertising

The airport luxury brand store:

The Dunhill airport luxury brand store is located within the Harrods store. The Dunhill shop-in-shop has a brand logo located on a curved plinth towards the back of the store. There are five pictures displayed above the backwall cabinets with images associated with the brand. The backwall display acts as advertising of the brand because of the rows of product displays which appear to be framed by the wooden bookcase.

The non-airport luxury brand store:

The non-airport Dunhill luxury brand store, which is named Bourdon House and is located on Davies Street in Mayfair, has a large visible Alfred Dunhill logo which faces out onto Davies Street in Mayfair London. Within the Mayfair Dunhill store, there are many displays of product, however, very few images advertising. There are windows around the outside of the store, however, there are no visible displays or images which can be seen from Davies Street.

Architecture

The airport luxury brand store:

The airport luxury brand Dunhill store is a small (3 x 3m sq) shape. The store has one back wall which with bookcase displays and there is a curved ceiling plinth which juts out from the corner of the store. The main part of the store area is open with no walls. The architectural style of the building is new (i.e. the store has been built within the last 20 years).

The non-airport luxury brand store:

The non-airport Dunhill store has many rooms over several floors (three floors above ground level and one below). The main room at the entrance to the store is a large rectangle shape. Additionally, there are several features of the original old building which feature within the store, for example the high decorated ceilings, the wooden floors and gold pillars which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old - Georgian (i.e. the store has been built before the last 20 years).

Brand ambassadors

The airport luxury brand store:

There was no specific dedicated Dunhill ambassador in the Dunhill airport store.

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The non-airport luxury brand store:

The brand ambassadors within the non-airport Dunhill store wore a black suit. The staff were attentive and made eye contact with me and welcomed me into the store. I felt comfortable to move around the store and look at and try product.

Store atmospherics

The airport luxury brand store:

Within the airport Dunhill store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis.

With regards to aural, there is no music playing within the store, the key noise seems to be coming from the main walkway outside the Harrods store in the terminal. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Dunhill store consist of the product on display. Customers can easily touch items to try. The orderly method of display of product on the tables is appealing and encourages customer interaction with the product, except the round table with the ties displayed – the display looks too neat to touch! The methods of product display around the bookcases is also orderly and is appealing to customer interaction.

The olfactory, or smell, experience within the store is of leather and of the airport building. The smell of the store is not stronger than any smells coming from inside the airport terminal building.

The non-airport luxury brand store:

As with the airport Dunhill store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be a non-descript instrumental music. There is no external noise coming from the road or pavement.

The tactile elements within the store are similar to the airport store – there are goods for customers to try on a long-tables down the centre of the store, along with product displayed in the bookcases along the edges of the store.

With regards to the olfactory experience, there is a strong smell of leather, wood and fabric.

Regarding taste, there is a coffee shop, so the customers are able to consume something to taste.

Interior design

The airport luxury brand store:

The interior design of the airport Dunhill store is a square shape. The airport luxury brand Dunhill store is a small (3 x 3m sq) shape. The store has one back wall which with two bookcase displays and there is a curved ceiling plinth which juts out from the corner of the store. There are two rectangular tables with product displays, and one round table with product, additionally, there are two hanging clothes racks.

The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. Lighting glows out from the bookcase displays and there are down lights in the ceiling. However, because of the size of the store and the layout of furniture, there is no flow through the store.

The non-airport luxury brand store:

The interior design within the non-airport Dunhill store is L-shaped and over several floors. The main entrance room is rectangular, and has pillars and bookcases. The building itself appears very old – the exterior of the building is old brick and has Georgian character, suggesting the buildings may be Listed and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Dunhill airport store consists of three key elements: display tables, clothes display racks, and wall dresser-style bookcases housing the product on wooden shelves. The table displays are spaced around a metre apart from each other and are arranged lengthways and sideways. Principle colours visible in the airport Dunhill store are brown, black, and white.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different products of a particular product category. The

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product categories, are clothes, bags, belts, ties, wallets/ accessories and shoes. In the tall slim bookcase there are various different products highlighting certain items. The ties are arranged in the round glass display case table in a colour order and are lined up in a neat overlapping circle. Clothes are hanging on the rails and accessories are laid out neatly in the glass display tables. Concerning pricing and ticketing, there are no visible signs with prices in and around the furniture, it seems that the pricing is visible within the product when you open the front panel of a product or look at the label in the clothing. The products on display within the store do not show any packaging around them, and I could not see any purchases being made at the time of this observation to see what the wrapping looks like on leaving the store.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Dunhill logo. Additionally, each of the products within the store has visible logos.

With reference to product zoning, the products are occasionally displayed in zones according to their category – clothes, bags, belts, ties, wallets/ accessories and shoes. for example.

Finally, the obvious traffic generation within this airport Dunhill store is created through the branding on the front of the store above the door way, additionally the lightbox on the right-hand pillar at the entrance.

The layout of the store creates a confusing entrance for the customer – the main flow seems to be between the round table displaying the ties and the right-hand glass top display table.

The non-airport luxury brand store:

The furniture within the Dunhill non-airport store consists of a multitude of elements: display tables, wall dresser-style bookcases, comfy chairs, coffee shop tables and chairs, barber chairs, round display tables, low cushioned stools.

The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways and sideways. In the main entrance room, there are two long museum display tables lining the length of the room, and there are display bookcases lining the sides of the room. Principle colours visible in the airport Dunhill store are brown, gold, red, white, and black.

With regards to the product display, the products are lined up next to each other mainly in rows, displaying all the different colours of that product line, or the products are standing up or leaning on each other in special displays of 2 or 3.

The products are grouped together in sets according to their category, for example, shirts, suits, wallets, bags, accessories etc. Concerning pricing and

ticketing, there are small blocks holding up some little signs at the front of some tables, and it seems that the pricing is visible within the product when you open the front panel or when you look at the label in the clothing. The products on display within the store do not show any packaging around them, however, I could see a customer leaving the store with a white and black Dunhill bag. Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front entrance to the store and on the exterior arch with the Dunhill logo. Additionally, each of the products within the store has visible logos. With reference to product zoning, the products are occasionally displayed in zones according to their category – shirts, suits, wallets, bags, accessories etc. Finally, the obvious traffic generation within this non-airport Dunhill store is created through the branding on the front of the store and the arch on the exterior of the store facing onto Davies Street. The layout of the store creates a clear walk way, principally down the middle of the store in the main entrance room, and also to the left.

Window display

The airport luxury brand store:

The airport Dunhill store has no window and it has a lightbox to the right of the store on the pillar.

The non-airport luxury brand store:

The Mayfair Dunhill store has many windows facing onto Davis Street in Mayfair London.

However, there are no visible promotional window displays.

The observations for the Fortnum & Mason stores in and out of the airport.

Figure 9. 27: Fortnum & Mason interior design Heathrow London Terminal 5

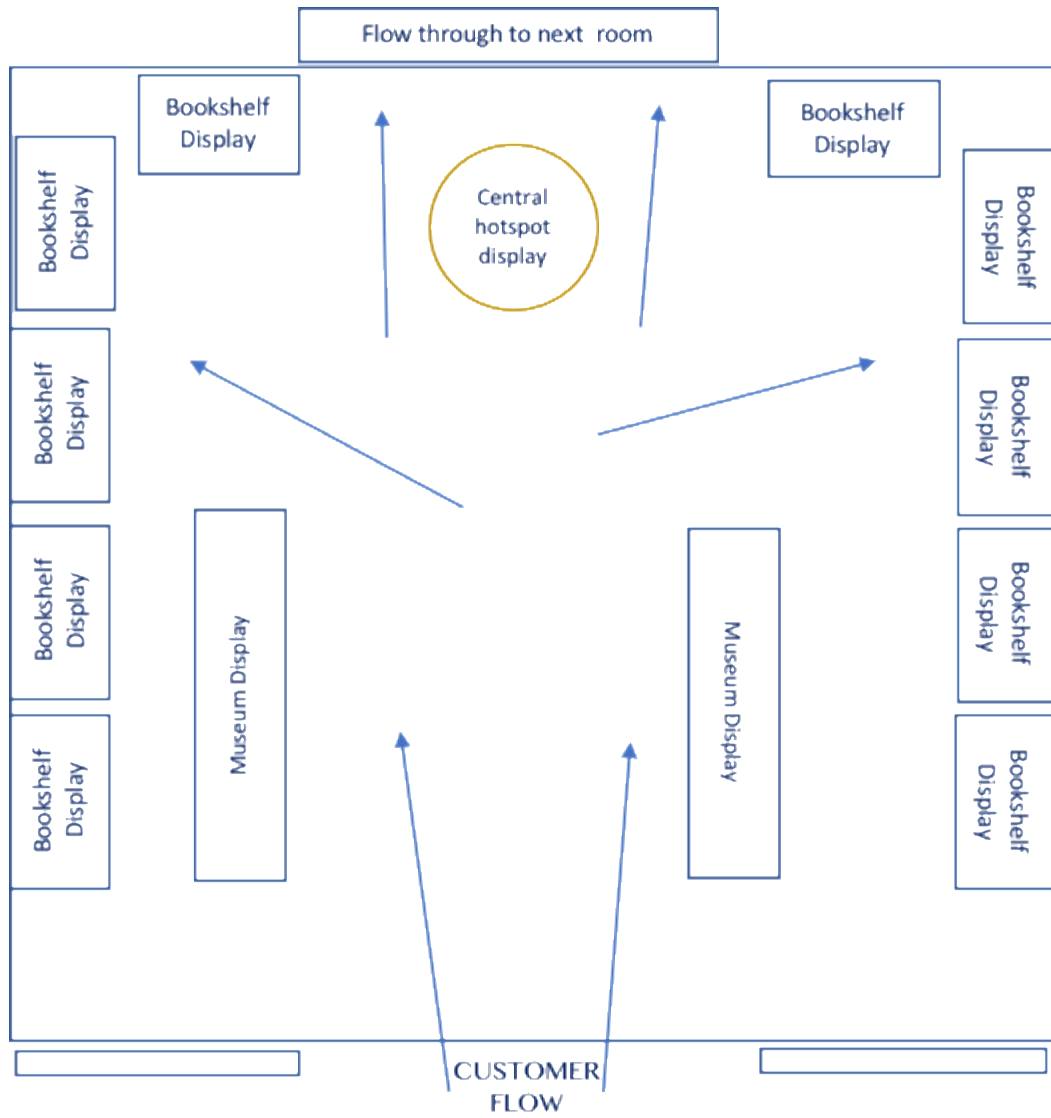


Figure 9. 28: Fortnum & Mason Store Photos, Heathrow London Terminal 5



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Figure 9. 29: Fortnum & Mason Store Photos, Piccadilly, London





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Advertising

The airport luxury brand store:

The Fortnum & Mason airport luxury brand store has a visible brand logo located on the front of the store (above the main entrance), and on the lower plinth on each window. This store has a window display which also acts as advertising for the brand with the product inside and a label on the window glass. This store has a wide doorway and transparent window so the product displayed within the store is visible from outside of the store, and each of the product has very clear logos and branding.

The non-airport luxury brand store:

The non-airport Fortnum & Mason on Piccadilly in Mayfair London has one visible Fortnum & Mason logo on the plinth above the main doorway. Within the Mayfair Fortnum & Mason store, the product provides logos and branding amongst all the product displays. The window displays provide advertising for the brand.

Architecture

The airport luxury brand store:

The airport luxury brand Fortnum & Mason store is a long rectangular shape. The store has been architecturally designed as a space for adaptable displays in the centre of the shop floor, and has permanent wall fixtures around the walls. The ceiling is lower than the main concourse in the terminal building outside of the store, there is a defined shop store space with a door and two windows. The format of the store is one square space at the front of the store leading to a square space at the back of the store. The architectural style of the building is new (i.e. the store has been built within the last 20 years).

The non-airport luxury brand store:

The non-airport Fortnum & Mason store has many rooms – the main entrance hall acts as the main retail selling space. Other rooms within the store are cafes, restaurants and other open floors for retail space. The main room is a large square space. Additionally, there are several features of the original old building which feature within the store, for example the high ceilings, which

contribute to a feeling of history and heritage of the brand. The architectural style of the building is old (i.e. the store has been built before the last 20 years).

Brand ambassadors

The airport luxury brand store:

The brand ambassadors within the Fortnum & Mason airport store wore black suits and white shirt. The brand ambassadors in the airport Fortnum & Mason store were not very busy and did engaged in conversation with me. The ambassadors made me feel welcome and I felt at ease to browse within the store.

The non-airport luxury brand store:

The brand ambassadors within the non-airport Fortnum & Mason store wore the same black uniform. The store was extremely busy and I was not approached by ambassadors. I felt comfortable to move around the store and look at and try product.

Store atmospherics

The airport luxury brand store:

Within the airport Fortnum & Mason store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis. With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store in the main terminal. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Fortnum & Mason store consist of the product on display. Customers can easily pick up product and try it, except where product is displayed in packaging, sealed and tied with a bow – this dissuades the customer to try the product as it is hard to see or touch the contents. The orderly method of display of product on the tables is visually appealing. The methods of product display around the bookcases is also orderly and is appealing to customer interaction. The staff seem encouraging to look at the products.

The olfactory, or smell, experience within the store is very strong. There is a smell of biscuits, chocolate and fragrance. The smell of the store is not stronger than any smells coming from inside the airport terminal building.

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The non-airport luxury brand store:

As with the airport Fortnum & Mason store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the customers talking. There is also a faint background sound of music. There is no external noise coming from the road or pavement. The tactile elements within the store are similar to the airport store – there are confectionery and food goods for customers to touch and pick up on the table and tall shelving displays.

With regards to the olfactory experience, there is a strong smell of confectionery.

Regarding taste, the principal products on display are the chocolates and sweets, and the staff at the glass counter displays are helpful and encourage customers to try before they buy.

Interior design

The airport luxury brand store:

The interior design of the airport Fortnum & Mason store is a long rectangle shape. The store entrance is wide, with open doors. Once inside the store, there are two long tables with product displays, and there are three table display plinths with product stacked high, additionally, there is a till area table to the far end of the store. There are wall bookcase style displays around the room creating neat and accessible areas for the display of product highly visible to the customer. There is a red carpet defining the front section of the store. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer.

Lighting glows out from the back-book case display and there are down lights in the ceiling.

The non-airport luxury brand store:

The interior design within the non-airport Fortnum & Mason store is a very large square, consisting principally of one main room at the front of the store, and several rooms leading off the front retail space, behind and up.

The building itself appears very old – the exterior of the building is grey Bath stone and there are is very little personalisation on any of the shop fronts along Piccadilly (except the engraving of the brand name above the door), suggesting the buildings may be Listed and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Fortnum & Mason airport store consists of four key elements: display tables, tall layered display tables, a till area, and wall dresser-style bookcases housing the product on wooden shelves. The table displays are spaced around a metre apart from each other and are arranged lengthways and sideways. Principle colours visible in the airport Fortnum & Mason store are turquoise, red, brown, white and gold.

With regards to the product display, the products are lined up next to each other in rows, and in pyramids, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other. The products are grouped together in sets according to their category, for example, chocolates, biscuits, tea etc.

Concerning pricing and ticketing, there are small clear acrylic frames containing some little signs at the front or the side of some tables. Many of the products on display within the store are wrapped in turquoise boxes, some with bows, and some product is displayed in turquoise paper with gold bows.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Fortnum & Mason logo. Additionally, each of the products within the store has visible logos. There are some signs and visuals close to some products.

With reference to product zoning, the products are occasionally displayed in zones according to their category – chocolate, tea, fragrance for example.

Finally, the obvious traffic generation within this airport Fortnum & Mason store is created through the branding on the front of the store above the door way, the branding at the base of the front of the windows, additionally the branding in and promotion the window display. The layout of the store creates a clear walk way, principally straight through the middle of the store with a focus on the tables with product, and an open space for customers to flow in and out of the store.

The non-airport luxury brand store:

The furniture within the Fortnum & Mason non-airport store consists of multiple elements, however for the purpose of this study I will focus on the retail selling

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areas. Therefore, there are five key elements: long display tables, tall round display tables, glass counter top tables, till areas, wall dresser-style bookcases housing the product on wooden shelves. The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways and sideways, parallel and perpendicular– the majority of the display tables and bookcase style displays point lengthways down the centre of the main entrance space. Principle colours visible in the airport Fortnum & Mason store are turquoise, brown, cream, white, grey and gold.

With regards to the product display, the products in general are lined up next to each other in rows, displaying all the different colours of that particular product line. The products are grouped together in sets according to their category, for example, chocolates, biscuits, tea etc. Concerning pricing and ticketing, there are small clear acrylic frames containing some little signs at the front or the side of some tables. Many of the products on display within the store are wrapped in turquoise boxes, some with bows, and some product is displayed in turquoise paper with gold bows.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Fortnum & Mason logo. Additionally, each of the products within the store has visible logos. There are some signs and visuals close to some products.

With reference to product zoning, the products are occasionally displayed in zones according to their category – for example, chocolates, biscuits, tea etc.

Finally, the obvious traffic generation within this non-airport Fortnum & Mason store is created through the branding on the front of the store and the window display promotions. The layout of the store creates a clear walk way, principally down the middle of the store, and an open space for customers to flow through the main entrance hall of the store, moving either towards the back of the store or to the left up the sweeping stair case to the other floors.

Window display

The airport luxury brand store:

The airport Fortnum & Mason store has two large windows display facing out onto the main terminal shopping walkway. The window display consists of a hanging box and oversized tea pot with pretend brightly coloured tea made of paper pieces pouring out of it. There is screen in the background blocking the view into the store from the front of the window.

The non-airport luxury brand store:

The Mayfair Fortnum & Mason store has six windows facing onto Piccadilly in Mayfair London. Each window is slightly different and showcases product in the centre of a visual or prop display. Some windows have small plinths showcasing the product also. Each window has a decorative border, with the product playfully displayed in the centre of the window.

The observations for the Jo Malone stores in and out of the airport.

Figure 9. 30: Jo Malone Boutique Layout Heathrow London Terminal 5

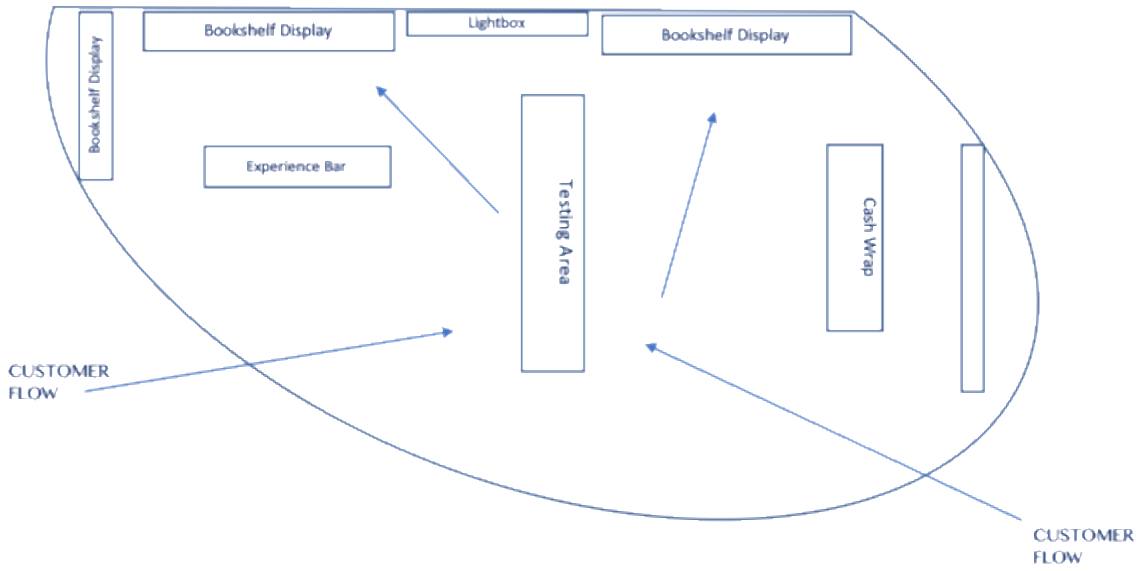


Figure 9. 31: Jo Malone Boutique Layout, Regent Street London

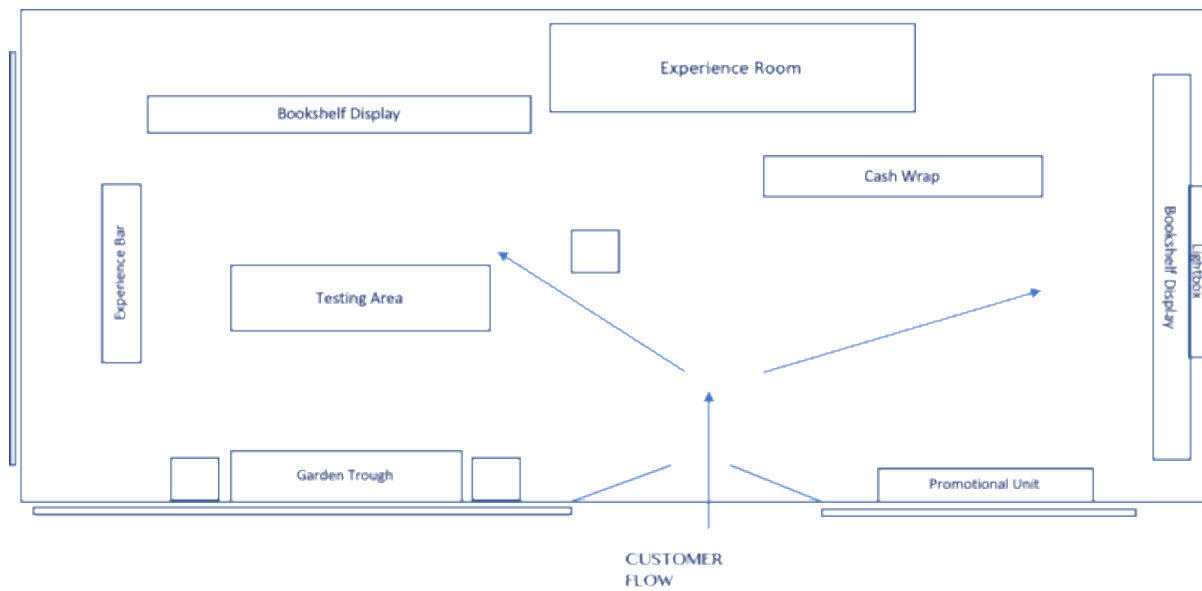


Figure 9. 32: Jo Malone Boutique Photos Heathrow London Terminal 5



Figure 9. 33: Jo Malone Boutique Photos, Regent Street London











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Advertising

The airport luxury brand store:

The Jo Malone airport luxury brand store has several visible brand logos located on the front of the store (above the main entrance), on the lightbox to the left of the store on the main pillar, additionally at the back of the store above the bookshelf displays. There are two lightboxes with branded visuals, one on the left-hand pillar outside of the store, and another on the back wall above the fire place. Additionally, at the time of this observation, there was a separate pop-up Jo Malone site in the central walk way in the terminal building with oversized Jo Malone boxes, providing promotion and advertising for the brand. As this airport Jo Malone store has an open shop front, walk through layout, product displayed within the store is visible from outside of the store, and each of the product has very clear logos and branding.

The non-airport luxury brand store:

The non-airport Jo Malone luxury brand store also has the Jo Malone logo displayed above the door on the outside of the store, which faces out onto Regents Street in Mayfair London. Within the Mayfair Jo Malone store, there are posters, lightboxes and images used within displays and above bookshelf displays.

Architecture

The airport luxury brand store:

The airport luxury brand Jo Malone store is a wide rectangular shape. The store has been architecturally designed as a space for adaptable displays around the shop floor, and has permanent wall fixtures around the walls. The ceiling is lower than the fragrance hall outside of the store, there is a defined shop store space with a different colour floor to the remainder of the fragrance hall, additionally the shop front has a sweeping plinth marking the edge of the shop floor with a Jo Malone logo. The shape and format of the store is very simple, and there is only one room representing the saleable shop space. The architectural style of the building is new (i.e. the store has been built within the last 50 years).

The non-airport luxury brand store:

The non-airport Jo Malone store has one key rooms on one floor and has a separate VIP room leading off the main room. The main room is a wide rectangle shape, and the small VIP room is also a rectangle in shape.

Additionally, there are several features of the original old building which feature within the store, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The brand ambassador within the Jo Malone airport store wore a black suit and white shirt. The brand ambassadors in the airport Jo Malone store were very busy and did not engage with me. Because the ambassadors were preoccupied I felt at ease to browse within the store, although there was no attention on me if I needed any advice.

The non-airport luxury brand store:

The brand ambassadors within the non-airport Jo Malone store wore the same black uniform. There were several staff in uniform dotted around the store who all seemed very busy talking to customers, however, the staff were attentive and made eye contact with me and welcomed me into the store. I felt comfortable to move around the store and look at and try product.

Store atmospherics

The airport luxury brand store:

Within the airport Jo Malone store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis.

With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store amongst the other cosmetics and fragrance brands within the main airport terminal building. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Jo Malone store consist of the product on display and the tester products. Customers can easily pick up product and play with it, especially at the Tasting Bar where there are high chairs for customers to sit at a tall table. There is also a testing table in the centre of the store where all the fragrances are displayed in rows. The orderly method of display is appealing and encourages customer interaction with the product. The methods of product display around the bookcases is also orderly and is appealing to customer interaction. The staff seem encouraging of as much activity and interaction with the product and gesture you to try a fragrance by spraying it.

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The olfactory, or smell, experience within the store is very strong. There is a mix of smells due to the number of fragrances customers are allowed to spray and try. The smell of the store supersedes any smells coming from inside the airport terminal building. Additionally, there is a scent of fresh plants coming from the planter in store.

The non-airport luxury brand store:

As with the airport Jo Malone store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be a non-descript instrumental music. The other noises apparent are those of the customers talking and the brand ambassadors asking customers questions. There is no external noise coming from the road or pavement. The tactile elements within the store are similar to the airport store – there are fragrances for customers to try on a long table in the centre of the store, along with fragrances and candles around the bookcases along the edges of the store. There is a Tasting Bar – the tall table with high chairs – at the far-left end of the store, which looks inviting for a customer to go and sit down and try product.

With regards to the olfactory experience, there is a mixture of smells due to the number of fragrances which are available in store for customers to try.

Regarding taste, there is no obvious opportunity for a customer to consume anything within the store so they can sample the taste of anything.

Interior design

The airport luxury brand store

The interior design of the airport Jo Malone store is semi-circular, open-fronted, has an open free flowing layout. The store entrance is wide, and without doors. Once inside the store, there is a long table with fragrances on it running perpendicular to the front of the store, and there is a high table with product and chairs along the front, additionally, there is a till area table to the right-hand side of the store. There are four wall bookcase style displays around the room creating neat and accessible areas for the display of product highly visible to the customer. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. Lighting glows out from the book case displays and there are down lights on the ceiling and a chandelier.

The non-airport luxury brand store:

The interior design within the non-airport Jo Malone store is a long rectangle, consisting principally of one main room, and there is a small room leading off next to the till area in opposite the main doors. The building itself appears very old – the exterior of the building is grey Bath stone and there are no personalisation on any of the shop fronts along Regent Street (except the engraving of the brand name above the door), suggesting the buildings may be Listed and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Jo Malone airport store consists of three key elements: a display table, a till area, and wall dresser-style bookcases housing the product on glass shelves. The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways – one large display table in the centre of the room positioned perpendicular to the store front, a Tasting Bar positioned parallel to the front of the store, and display bookcases lining the perimeter of the shop space. Principle colours visible in the airport Jo Malone store are cream and black. With regards to the product display, the products are lined up left to right along the length of each table and display shelf, although some appear to be out of sync and a little messy. The products are grouped together in sets according to their category, for example, fragrances, candles, bath products.

Concerning pricing and ticketing, there are clear Perspex stands with product descriptions and prices on display – there does not seem to be one Perspex display per shelf, perhaps one per every three shelves. The products on display within the store do not show any packaging around them, however, I could see at the till area a brand ambassador was placing a product which had just been purchased by a customer – the item was placed into a cream Jo Malone branded box, with black tissue paper cushioning it. The box is then tied with a ribbon (there are various colour ribbons which appear through little feed holes in the till table), and the box is then placed into a cream Jo Malone branded paper bag, and a bow then ties the bag together at the top.

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Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Jo Malone logo. Additionally, each of the products within the store has visible logos. There are small visuals close to products with images around the store.

With reference to product zoning, the products are displayed in clear zones according to their category – fragrances, bath products, candles.

Finally, the obvious traffic generation within this non-airport Jo Malone store is created through the branding on the front of the store above the door way, additionally the lightbox above the fireplace and the lightbox to the left of the store on the pillar. The layout of the store creates a clear walk way, principally straight through the middle of the store with a focus on the testing table area, and an open space for customers to flow in and out of the store.

The non-airport luxury brand store:

The furniture within the Jo Malone non-airport store consists of four key elements: display tables, a till area, wall dresser-style bookcases housing the product on glass shelves, a planter in the window. The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways – one large display table in the centre of the room and display bookcases lining the back of the room. Principle colours visible in the airport Jo Malone store are cream and black. With regards to the product display, the products are lined up left to right along the length of each table and display shelf. The products are grouped together in categories and according to the category, for example, fragrances, candles, bath products. Concerning pricing and ticketing, there are clear Perspex stands with product descriptions and prices on display – there does not seem to be one Perspex display per shelf, perhaps one per two shelves. The products on display within the store do not show any packaging around them, however, I could see at the till area a brand ambassador was placing a product which had just been purchased by a customer – the item was placed into a cream Jo Malone branded box, with black tissue paper cushioning it. The box is then tied with a ribbon (there are various colour ribbons which appear through little feed holes in the till table), and the box is then placed into a cream Jo Malone branded paper bag, and a bow then ties the bag together at the top.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Jo Malone logo. Additionally, each of the products within the store has visible logos. There are small visuals close to products with images around the store.

With reference to product zoning, the products are displayed in clear zones according to their category – fragrances, bath products, candles.

Finally, the obvious traffic generation within this non-airport Jo Malone store is created through the branding on the front of the store and the window display promotion. The layout of the store creates a clear walk way, principally to the left of the store, and an open space for customers to flow through the store.

Window display

The airport luxury brand store:

The airport Jo Malone store does not have a - instead it has a lightbox to the left of the store on the pillar.

The non-airport luxury brand store:

The Mayfair Jo Malone store has one large window facing Regent Street, and another smaller window on Swallow Street. The large window display showcases the latest product focus and has display elements hanging the length of the window from the ceiling. There is also a hanging poster. Additionally, the planter within the store is also very visible on the exterior of the store. The side window on Swallow Street displays principally the Tasting Bar which is situated within the store, along with a couple of additional seasonal display elements.

The observations for the Mulberry stores in and out of the airport.

Figure 9. 34: Mulberry interior design Heathrow London Terminal 5

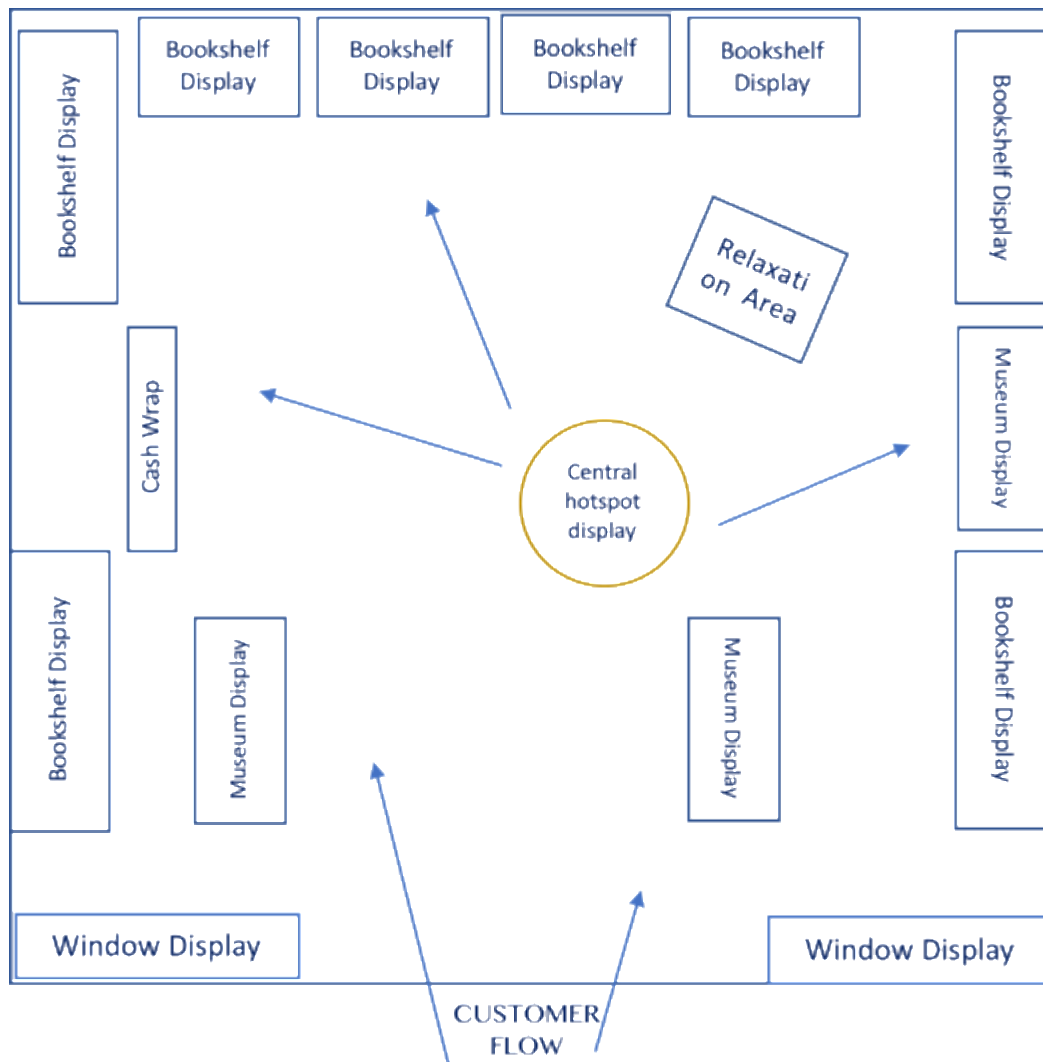


Figure 9. 35: Mulberry interior design Regent Street Mayfair

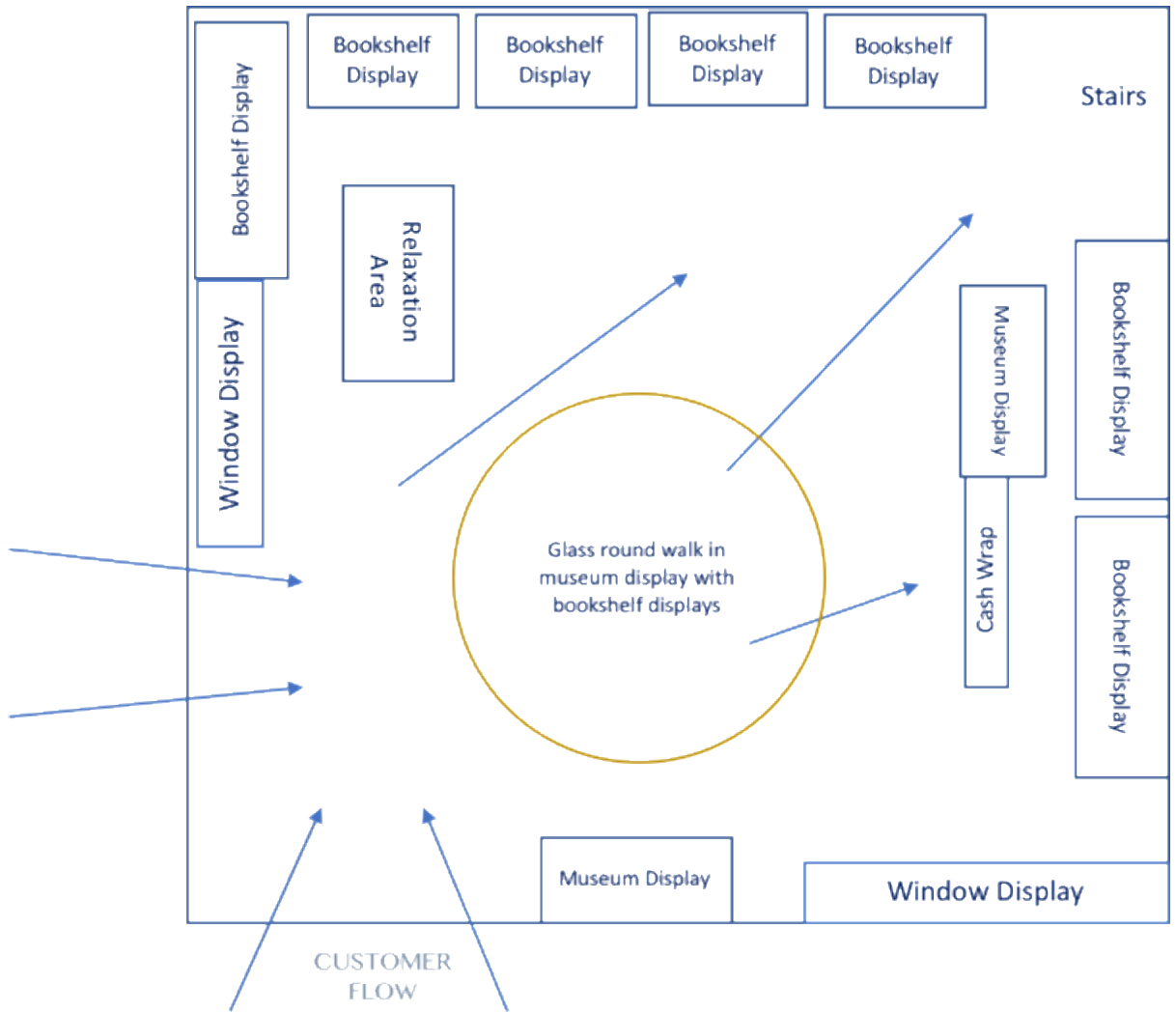


Figure 9. 36: Mulberry Store Photos, Heathrow London Terminal 5







Figure 9. 37: Mulberry Boutique Photos, Regent Street, London



















Advertising

The airport luxury brand store:

The Mulberry airport luxury brand store has a visible brand logo located on the front of the store (above the main entrance). This store has a window display which also acts as advertising for the brand with the product inside and a logo at the base of each window on the floor plinth behind the glass. There is a plasma screen on the wall in store which shows images of the brand. This store has a wide doorway and transparent window so the product displayed within the store is visible from outside of the store, and each of the product has very clear logos and branding.

The non-airport luxury brand store:

The non-airport Mulberry luxury brand store also has the Mulberry logo displayed above the door on the outside of the store, both facing out onto Regent Street in Mayfair London and also onto Glasshouse Street. The content of the window displays provide advertising for the brand.

Architecture

The airport luxury brand store:

The non-airport Mulberry store has one main room on the ground floor (entrance level) and has a set of stairs leading down to a second room on the lower floor. The main room is a large square shape. There is a distinct separate centre section of the store with a round permanent wall feature, creating a smaller space within the large outer space. Additionally, there are several features of the original old building which feature within the store, for example the high ceilings, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old and has grey Bath stone, consistent with other buildings along Regent Street, suggesting this building is Georgian (i.e. the store has been built before the last 50 years).

The non-airport luxury brand store:

The non-airport Mulberry store has one key room on the ground (entrance floor) and has a set of stairs leading down to a second room on the lower floor. The main room is a large square shape. There is a distinct separate centre section of the store with a round permanent wall feature, creating a smaller space within the large outer space. Additionally, there are several features of the original old building which feature within the store, for example the high ceilings, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old and has grey Bath stone, consistent with other buildings along Regent Street, suggesting this building is Georgian (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The brand ambassador within the Mulberry airport store wore a black skirt and white t-shirt. The brand ambassadors in the airport Mulberry store were not very busy and did engaged in conversation with me. The ambassadors made me feel welcome and I felt at ease to browse within the store.

The non-airport luxury brand store:

The brand ambassadors within the non-airport Mulberry store wore the same black uniform with white top. The staff were attentive and made eye contact with me and welcomed me into the store. I felt comfortable to move around the store and look at and try product. Additionally, a brand ambassador gave me a

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tour of the store, talking through the history of the brand and the design of the store, and invited me to the rear of the store for a glass of champagne!

Store atmospherics

The airport luxury brand store:

Within the airport Mulberry store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis.

With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store in the main terminal. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Mulberry store consist of the product on display – bags, wallets and clothing items. Customers can easily pick up product some and try it, however, some product is displayed under glass cabinets so you have to ask the staff to try the product, which can feel a little intimidating. The orderly and minimal method of display of product on the tables is appealing and encourages customer interaction with the product. The methods of product display around the bookcases is also orderly and is appealing to customer interaction. The staff seem encouraging to look at the products.

The olfactory, or smell, experience within the store is very strong. There is a smell of leather and of the airport building. The smell of the store is not stronger than any smells coming from inside the airport terminal building.

The non-airport luxury brand store:

As with the airport Mulberry store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be a non-descript acoustic music. There are no other apparent because the store was not yet open to customers. There is some light external noise coming from the road and pavement – cars, buses and people for example.

The tactile elements within the store are similar to the airport store – there are products goods for customers to try on the tables around the store, additionally, there is product – bags, wallets, shoes etc. in the bookcase displays around the edges of the store.

With regards to the olfactory experience, there is a strong smell of leather and fragrance (which I could not identify).

Regarding taste, the day I visited the store the ambassadors were serving champagne!

Interior design

The airport luxury brand store:

The interior design of the airport Mulberry store is a square shape. The store entrance is wide, and with open doors. Once inside the store, there are two glass museum display cabinets, one either side of the store – on the left and the right. At the centre back of the store there are two different height-tiered round display tables. There is also a mannequin displaying clothing items. There is a till on the left-hand side of the store. There are seven wall bookcase style displays around the room creating neat and accessible areas for the display of product highly visible to the customer. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. There is no lighting coming out from the bookcase shelving, however there is down lighting in the ceiling.

The non-airport luxury brand store:

The interior design within the non-airport Mulberry store is a large square, over two floors. The flow of the square shape of the ground floor room is interrupted with pillars which have been incorporated into the design of the store, additionally, there are permanent looking tables dotted around the floor. The main room on the ground floor has a defined round space in the centre of the store, visible with a round glass wall constructed in the centre of the store. There is no obvious till area in the store as the staff walk around with iPads and make sales and transactions throughout the entire store. There are also permanent bookcase displays around the edges of the room, built into the design of the store.

The building itself appears very old – the exterior of the building is grey Bath stone and there are is no personalisation on any of the shop fronts along Regent Street (except the engraving of the brand name above the door), suggesting the buildings may be Listed, or Georgian era, and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product

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packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Mulberry airport store consists of three key elements: glass museum display tables, a till area, round display tables of different heights, and wall bookcases housing the product on wooden shelves. The table displays are spaced around two metres apart from each other and are arranged lengthways down the room. Principle colours visible in the airport Mulberry store are brown, cream, gold.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays, principally in twos or threes. The products are grouped together in sets according to their category, for example, wallets, bags, accessories etc. Concerning pricing and ticketing, there are small blocks holding up some little signs at the front of some tables, and it seems that the pricing is visible within the product when you open the front panel. The products on display within the store do not show any packaging around them.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Mulberry logo. Additionally, each of the products within the store has visible logos.

With reference to product zoning, the products are occasionally displayed in zones according to their category – wallets, bags, accessories for example.

Finally, the obvious traffic generation within this airport Mulberry store is created through the branding on the front of the store above the door way, the logos on the base of the window display on the front of the floor base, also the branding in and promotion the window display. The layout of the store creates a clear walk way, principally straight through the middle of the store with a focus on the tables to the left and the right with product, along with the small round tables towards the rear of the store, and an open space for customers to flow in and out of the store.

The non-airport luxury brand store:

The furniture within the Mulberry non-airport store consists of six key elements: display tables, museum display tables, wall bookcase displays housing the product on wooden shelves, oval display tables on the shop floor and clothing rails on the lower ground floor, comfy stools and sofas, and plant pots. The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways

and sideways. Principle colours visible in the non-airport Mulberry store are grey, brown, cream, pink, and fawn.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays of twos or threes. The products are grouped together in sets according to their category, for example, wallets, bags, accessories, clothes etc. Concerning pricing and ticketing, there are no obvious signs or tickets around the store, and it seems that the pricing is visible within the product when you open the front panel or within the clothing itself. The products on display within the store do not show any packaging around them, however, I could see some customers leaving the store with large black Mulberry branded bags.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with engraved Mulberry logos in the stonework. Additionally, each of the products within the store and in the windows has visible logos.

With reference to product zoning, the products are principally displayed in zones according to their category – bags, shoes, wallets, accessories, clothes for example. Within the round central store within the store area on the ground floor, shoes are displayed beside bags. On bookshelf displays around the store there are also different categories displayed together, for example, shoes with bags and accessories or bags with wallets and accessories.

Finally, the obvious traffic generation within this non-airport Mulberry store is created through the branding on the front of the store and the window display promotion. The layout of the store creates a clear walk way, principally down the centre of the store into the designated central circular area, and there is a clear open space for customers to flow through the store to the right of this.

Window display

The airport luxury brand store:

The airport Mulberry store has two large windows along the front of the store looking out onto the main terminal concourse. The window displays contain product displayed on large low and tall gold plinths, additionally there is a plant pot display in each window and there are down lights shining onto the window display. In the right-hand window there are pink screens arranged in a staggered fashion, distorting the view through to the main store.

The non-airport luxury brand store:

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The Mayfair Mulberry store has two large windows facing Regent Street, and two wide windows facing Glasshouse Street in Mayfair London. The right-hand window on Regent Street is divided into three small windows, each with a different visual or product display.

The windows display various products from the different categories, with clothing showcased on mannequins, and bags and shoes displayed on plinths. There are no hanging visuals or screens in the principle large product display windows, and in the side (Glasshouse Street) and the front (Regent Street-left) windows you can see through into the store.

All the windows displays are noticeably different.

The observations for the Paul Smith stores in and out of the airport.

Figure 9. 38: Paul Smith Boutique Layout, Heathrow London Terminal 5

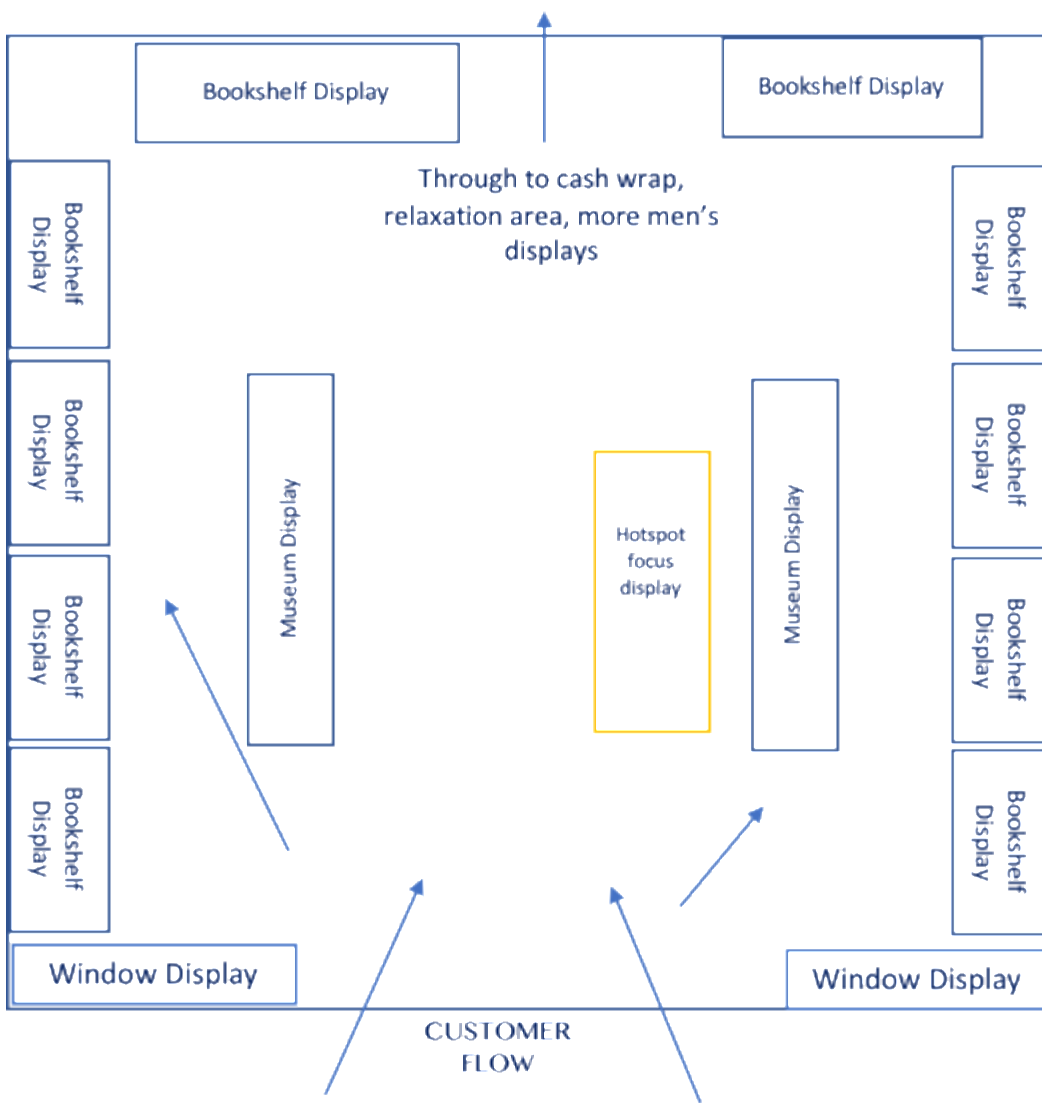


Figure 9. 39: Paul Smith Boutique Photos, Heathrow London Terminal 5









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Figure 9. 40: Paul Smith Boutique Photos, Mayfair London

















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Advertising

The airport luxury brand store:

The Paul Smith airport luxury brand store has a visible brand logo located on the front of the store (above the main entrance). This store has a window display which also acts as advertising for the brand with the product inside and visuals displayed on the window glass. This store has a wide doorway and transparent window so the product displayed within the store is visible from outside of the store, and each of the product has very clear logos and branding.

The non-airport luxury brand store:

The non-airport Paul Smith luxury brand store, which is located on Albemarle Street in Mayfair, has the Paul Smith logo displayed discreetly on the left and right of the main doors above the doors which face out onto Albemarle Street in Mayfair London. The windows have simple minimal displays with plinths and product and you can see into the store where product and Paul Smith merchandise is visible.

Architecture

The airport luxury brand store:

The airport luxury brand Paul Smith store is a long rectangular shape consisting of two rooms, with a wide door and partition walls leading to the back room. The store has been architecturally designed as a space for adaptable displays around the shop floor, and permanent wall fixtures around the majority of the walls. The ceiling is lower than the main concourse in the terminal building outside of the store, there is a defined shop store space with a door and a window. The shape and format of the store is very simple, and there are two rooms representing the saleable shop space. The architectural style of the building is new (i.e. the store has been built within the last 50 years).

The non- airport luxury brand store:

The non-airport Paul Smith store has many rooms on one floor in the shape of a wide rectangle. There is one main room at the front of the store which leads to the rooms behind. Additionally, there are several features on the exterior of the store which contribute to a feeling of history and heritage of the brand, despite the interior feeling modern. The architectural style of the building is old (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The brand ambassador within the Paul Smith airport store wore a black suit and white t-shirt top. The brand ambassadors in the airport Smythsons store were not very busy and did engaged in conversation with me. The ambassadors made me feel welcome and I felt at ease to browse within the store.

The airport luxury brand store:

The brand ambassadors within the non-airport Paul Smith store wore a variety uniform, each person wore a different style and colour. The store was very quiet and the staff were attentive and made eye contact with me and welcomed me into the store. I felt comfortable to move around the store and look at and try product.

Store atmospherics

The airport luxury brand store:

Within the airport Paul Smith store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis.

With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store in the main terminal. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Dunhill store consist of the product on display. Customers can easily pick up product and try it. The orderly method of display of product in the book cases, in the museum display tables and on the open wooden tables is appealing and encourages customer interaction with the product. The methods of product display around the bookcases is also orderly and is appealing to customer interaction. The staff seem encouraging to look at the products.

The olfactory, or smell, experience within the store is very strong. There is a smell of leather and of the airport building. There is also a smell of fragrance in the air within the store. The smell of the store is not stronger than any smells coming from inside the airport terminal building. There is also a strong fragrance smell coming from the Paul Smith fragrance tester bottles.

The non-airport luxury brand store:

As with the airport Paul Smith store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this

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thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be popular acoustic music. There are no other apparent because the store except the staff within the store. There is no external noise coming from the road or pavement.

The tactile elements within the store are similar to the airport store – there are goods for customers to try on the tables in the centre of the store, along with product displayed in the bookcases along the edges of the store.

With regards to the olfactory experience, there is a strong smell of leather and Paul Smith fragrance.

Regarding taste, there is no obvious opportunity for a customer to consume anything within the store so they can sample the taste of anything.

Interior design

The airport luxury brand store:

The interior design of the airport Dunhill store is a long rectangular shape. The store entrance is wide, and with open doors. Once inside the store, there are two long tables with product displays, and there are bookcases around each wall displaying product, additionally, there is a till area table to the far end of the store in the centre. The wall bookcase displays around the rooms create neat and accessible areas for the display of product highly visible to the customer. The bookcases glow blue light and have wooden shelves. The interior design is organised in a clean, tidy fashion, and the product is displayed in a mix of categories with all the different colours visible on the product which seems very bright and welcoming for the customer. Lighting glows out from the book case displays and there are down lights in the ceiling.

The non-airport luxury brand store:

The interior design within the non-airport Dunhill store is a long rectangle, consisting principally of one main room which sits behind the front entrance room. The main room sub-divides behind this room at the rear of the store and has a more discreet areas within rooms at the rear of the store and bookcases. There are seven rooms behind the front entrance room, all lead and flow into each other. The building itself appears very old – the exterior of the building is dark stone and there are is no personalisation on any of the shop fronts along Albemarle Street suggesting the buildings may be Listed and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Paul Smith airport store consists of four key elements: museum display tables, wooden display tables, a till area, and wall dresser-style bookcases housing the product on wooden shelves. The table displays are spaced at least two metres apart from each other and are arranged lengthways down the main room at the front of the store. Principle colours visible in the airport Paul Smith store are brown, grey and navy blue.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays of 2 or 3. The products are grouped together in sets according to their category, for example, shoes, shirts, jumpers, suits, wallets, bags etc.

Concerning pricing and ticketing, there are small picture frames situated on some of the shelves with product descriptions or captions, and it seems that the pricing is visible within the product when you open the product and look inside.

The products on display within the store do not show any packaging around them, however, I could see at the till some navy-blue boxes, navy blue ribbon and navy-blue paper bags which the product are placed into.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Paul Smith logo. Additionally, each of the products within the store has visible logos.

With reference to product zoning, the products are displayed in zones according to their category – wallets, shoes, bags, shirts, suits for example.

Finally, the obvious traffic generation within this airport Dunhill store is created through the branding on the front of the store above the door way, additionally the branding in the window display. The layout of the store creates a clear walk way, principally straight through the middle of the store with a focus on the tables with product, and an open space for customers to flow in and out of the store.

The non-airport luxury brand store:

The furniture within the Paul Smith non-airport store consists of many elements: display tables, museum display tables, a till area, wall dresser-style bookcases, arm chairs, clothes rails, low architectural tables, plinths, mannequins, stools, and

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tall tables showcasing product. The table displays are spaced at least 1.5 metres apart from each other and there is no consistency in the arrangement of the furniture – the change in furniture in each room emulates a house and its different functioning rooms. Principle colours visible in the non-airport Paul Smith store are brown, navy blue, and white.

With regards to the product display, the products are lined up next to each other in rows in the book case displays, in the museum display tables and on the clothes rails, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays of 2 or 3.

The products are grouped together in sets according to their category, for example, bags, wallets, shirts, suits, accessories etc. Concerning pricing and ticketing, there are small picture frames situated on some of the shelves with product descriptions or captions, and it seems that the pricing is visible within the product when you open the product and look inside.

The products on display within the store do not show any packaging around them, however, I could see at the till some navy-blue boxes, navy blue ribbon and navy-blue paper bags which the product are placed into.

Regarding the point-of-sale advertising, the visible advertising within the store is placed at the front of the store with the two Paul Smith logos either side of the front door. Additionally, some the products within the store have visible logos. The key Paul Smith identity derives from the statement lineal colourful pattern on the product, iconic to the brand.

With reference to product zoning, the products are occasionally displayed in zones according to their category – bags, wallets, shirts, suits, accessories etc.

Finally, the obvious traffic generation within this non-airport Paul Smith store is created through the small branding on the front of the store and the window display promotions with plinths and product. The layout of the store creates a narrow but clear walk way, principally down the left of the store from the main front door, and an open space for customers to flow through the different rooms within the store.

Window display

The airport luxury brand store:

The airport Paul Smith store has two large windows either side of the main front door. The windows display visuals on the glass of the window and have product displayed behind these on plinths with consistent colours to the glass window, and have product displayed on the plinths and the mannequins. Because the window

back walls are low, customers can easily see inside the store and all the product and branding.

The non-airport luxury brand store:

The Mayfair Paul Smith store has four small windows facing Albemarle Street in Mayfair London.

The windows display the latest product focus and has display elements hanging on mannequins or on tall display plinths. The products in each window are different, one is a suit, one is a bag, one is an armchair and one is an armchair and home accessories. There are no decals on the window nor hanging elements from the window ceiling. You can clearly see into the store behind.

The observations for the Smythson stores in and out of the airport.

Figure 9. 41: Smythson interior design, Heathrow London Terminal 5

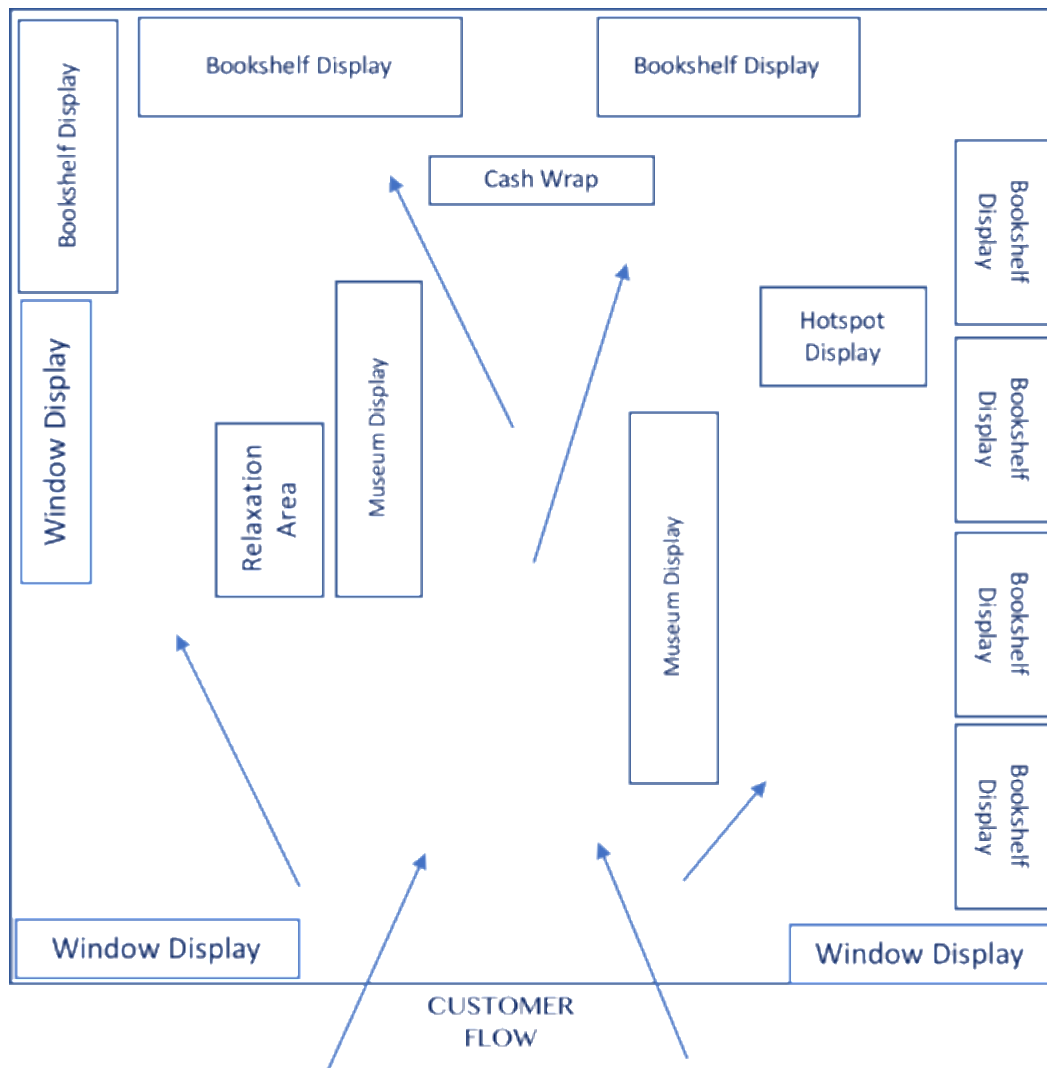


Figure 9. 42: Smythson Boutique Layout New Bond Street, London

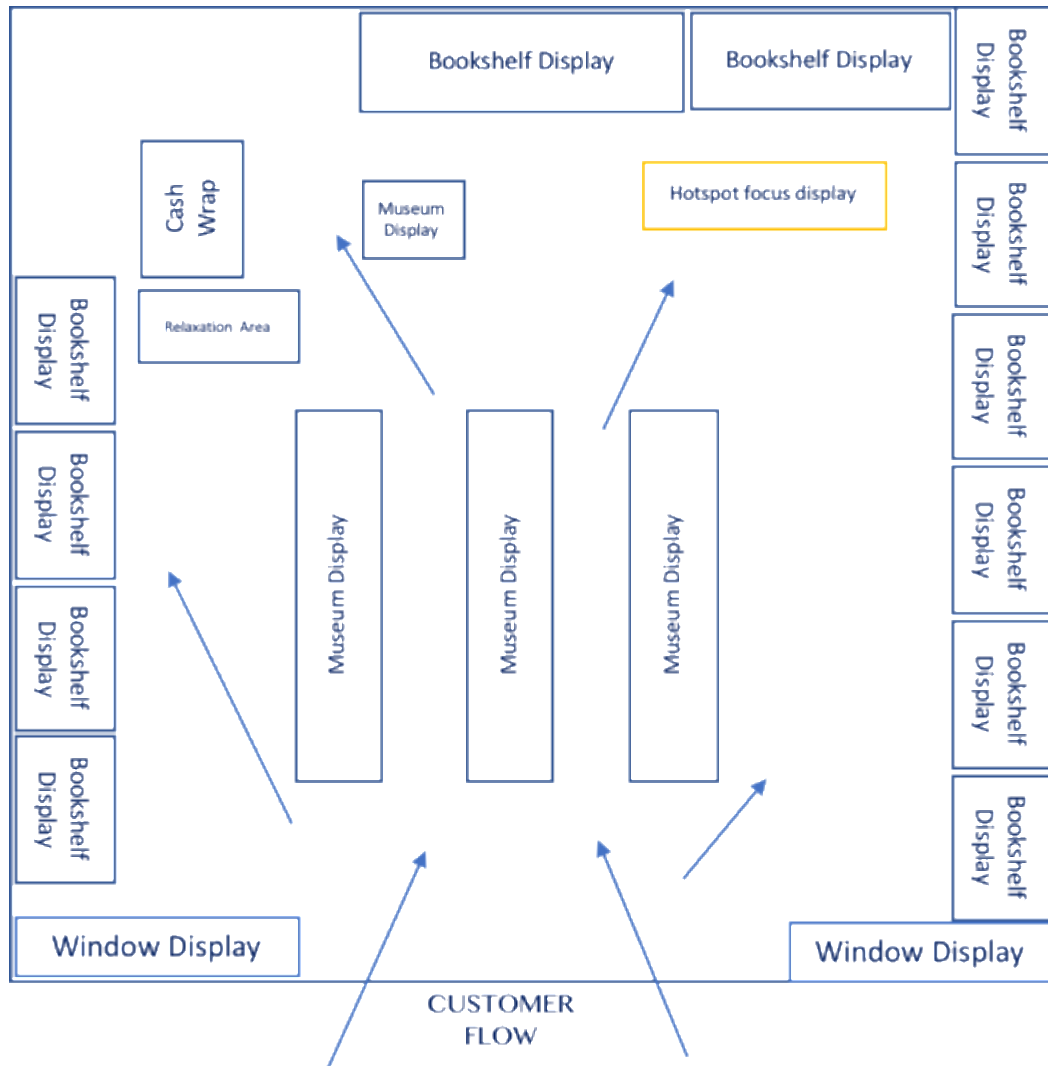


Figure 9. 43: Smythson Store Photos, Heathrow London Terminal 5













Figure 9. 44: Smythson Boutique Photos New Bond Street, London





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Advertising

The airport luxury brand store:

The Smythson airport luxury brand store has a visible brand logo located on the front of the store (above the main entrance), and on the lightbox to the left of the store on the main pillar. This store has a window display which also acts as advertising for the brand with the product inside and a label on the window glass. This store has a wide doorway and transparent window so the product displayed within the store is visible from outside of the store, and each of the product has very clear logos and branding.

The non-airport luxury brand store:

The non-airport Smythson luxury brand store also has the Smythson logo displayed above the door on the outside of the store, which faces out onto New
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Bond Street in Mayfair London. Within the Mayfair Smythson store, there are posters, lightboxes and images used within displays and above bookshelf displays. The window displays provide advertising for the brand.

Architecture

The airport luxury brand store:

The airport luxury brand Smythson store is a long rectangular shape. The store has been architecturally designed as a space for adaptable displays in the centre of the shop floor, and has permanent wall fixtures around the walls. The ceiling is lower than the main concourse in the terminal building outside of the store, there is a defined shop store space with a door and a window. The shape and format of the store is very simple, and there is only one room representing the saleable shop space. The architectural style of the building is new (i.e. the store has been built within the last 50 years).

The non-airport luxury brand store:

The non-airport Smythson store has one key room on one floor and does not appear to have a separate VIP room leading off the main room. The main room is a long rectangle shape. Additionally, there are several features of the original old building which feature within the store, for example the high ceilings, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The brand ambassador within the Smythson airport store wore a black suit and white shirt. The brand ambassadors in the airport Smythson store were not very busy and did engaged in conversation with me. The ambassadors made me feel welcome and I felt at ease to browse within the store.

The non-airport luxury brand store:

The brand ambassadors within the non-airport smythson store wore the same black uniform. The store was very quiet as I had to take the photos before the store opened. However, the staff were attentive and made eye contact with me and welcomed me into the store. I felt comfortable to move around the store and look at and try product.

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Store atmospherics

The airport luxury brand store:

Within the airport Smythson store the visual tangible aspects are considered amongst each of these descriptions within this section of the thesis.

With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store in the main terminal. There are additional noises such as the background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights.

The tactile elements of the airport Smythson store consist of the product on display. Customers can easily pick up product and try it. The orderly method of display of product on the tables is appealing and encourages customer interaction with the product. The methods of product display around the bookcases is also orderly and is appealing to customer interaction. The staff seem encouraging to look at the products.

The olfactory, or smell, experience within the store is not very strong however it does smell of leather. The smell of the store is not stronger than any smells coming from inside the airport terminal building.

The non-airport luxury brand store:

As with the airport Smythson store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be a non-descript instrumental music. There are no other apparent because the store was not yet open to customers. There is no external noise coming from the road or pavement.

The tactile elements within the store are similar to the airport store – there are stationery goods for customers to try on a long-tables down the centre of the store, along with product displayed in the bookcases along the edges of the store.

With regards to the olfactory experience, there is a strong smell of leather and a fragrance smell which I could not identify.

Regarding taste, there is no obvious opportunity for a customer to consume anything within the store so they can sample the taste of anything.

Interior design

The airport luxury brand store:

The interior design of the airport Smythson store is a square shape. The store entrance is wide, and with open doors. Once inside the store, there are four small tables with product displays, and there are four high table display plinths with product, additionally, there is a till area table to the far end of the store. There is an armchair indicating a relaxation area. There are eight wall bookcase style displays around the room creating neat and accessible areas for the display of product highly visible to the customer. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. Lighting glows out from the book case displays and there are down lights in the ceiling.

The non-airport luxury brand store:

The interior design within the non-airport Smythson store is a long rectangle, consisting principally of one main room. The main room sub-divides at the rear of the store and has a more discreet area sectioned off with pillars and bookcases. The building itself appears very old – the exterior of the building is grey Bath stone and there are no personalisation on any of the shop fronts along Regent Street (except the engraving of the brand name above the door), suggesting the buildings may be Listed and therefore the store owners are not allowed to adapt the aesthetics of the building.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Smythson airport store consists of three key elements: a display table, a till area, and wall dresser-style bookcases housing the product on wooden shelves. The table displays are spaced around a metre apart from each other and are arranged lengthways and sideways. Principle colours visible in the airport Smythson store are cream, white and grey.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays of 2 or 3. The products are grouped together in sets according to their category, for example, books, wallets, bags etc. Concerning pricing and ticketing, there are

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small blocks holding up some little signs at the front of some tables, and it seems that the pricing is visible within the product when you open the front panel. The products on display within the store do not show any packaging around them, however, I could see at the till some blue boxes, navy blue ribbon and blue paper bags which the product are placed into.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Smythson logo. Additionally, each of the products within the store has visible logos.

With reference to product zoning, the products are occasionally displayed in zones according to their category – wallets, books, bags for example.

Finally, the obvious traffic generation within this airport Smythson store is created through the branding on the front of the store above the door way, additionally the lightbox on the left-hand pillar at the entrance, also the branding in and promotion the window display. The layout of the store creates a clear walk way, principally straight through the middle of the store with a focus on the tables with product, and an open space for customers to flow in and out of the store.

The non-airport luxury brand store:

The furniture within the Smythson non-airport store consists of four key elements: display tables, a till area, wall dresser-style bookcases housing the product on wooden shelves, round high tables showcasing product. The table displays are spaced at least 1.5 metres apart from each other and are arranged lengthways – five large display tables in the centre of the room and display bookcases lining the sides of the room. Principle colours visible in the airport Smythson store are cream, white and grey.

With regards to the product display, the products are lined up next to each other in rows, displaying all the different colours of that particular product line, or the products are standing up or leaning on each other in special displays of 2 or 3. The products are grouped together in sets according to their category, for example, books, wallets, bags etc. Concerning pricing and ticketing, there are small blocks holding up some little signs at the front of some tables, and it seems that the pricing is visible within the product when you open the front panel. The products on display within the store do not show any packaging around them, however, I could see at the till some blue boxes, navy blue ribbon and blue paper bags which the product are placed into.

Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Smythson logo. Additionally, each of the products within the store has visible logos.

With reference to product zoning, the products are occasionally displayed in zones according to their category – wallets, books, bags for example.

Finally, the obvious traffic generation within this non-airport Smythson store is created through the branding on the front of the store and the window display promotion. The layout of the store creates a clear walk way, principally down the middle of the store, and an open space for customers to flow through the store.

Window display

The airport luxury brand store:

The airport Smythson store has a window and it has a lightbox to the left of the store on the pillar.

The non-airport luxury brand store:

The Mayfair Smythson store has one large window facing New Bond Street in Mayfair London.

The large window display showcases the latest product focus and has display elements hanging from the ceiling, it has plinths rising from the tall floor base, and has additional background display items. On the plinths is real product. There are two windows which have the same colour them and similar items but the displays are noticeably different.

The observations for the Watches of Switzerland stores in and out of the airport.

Figure 9. 45: Watches of Switzerland interior design Heathrow London Terminal

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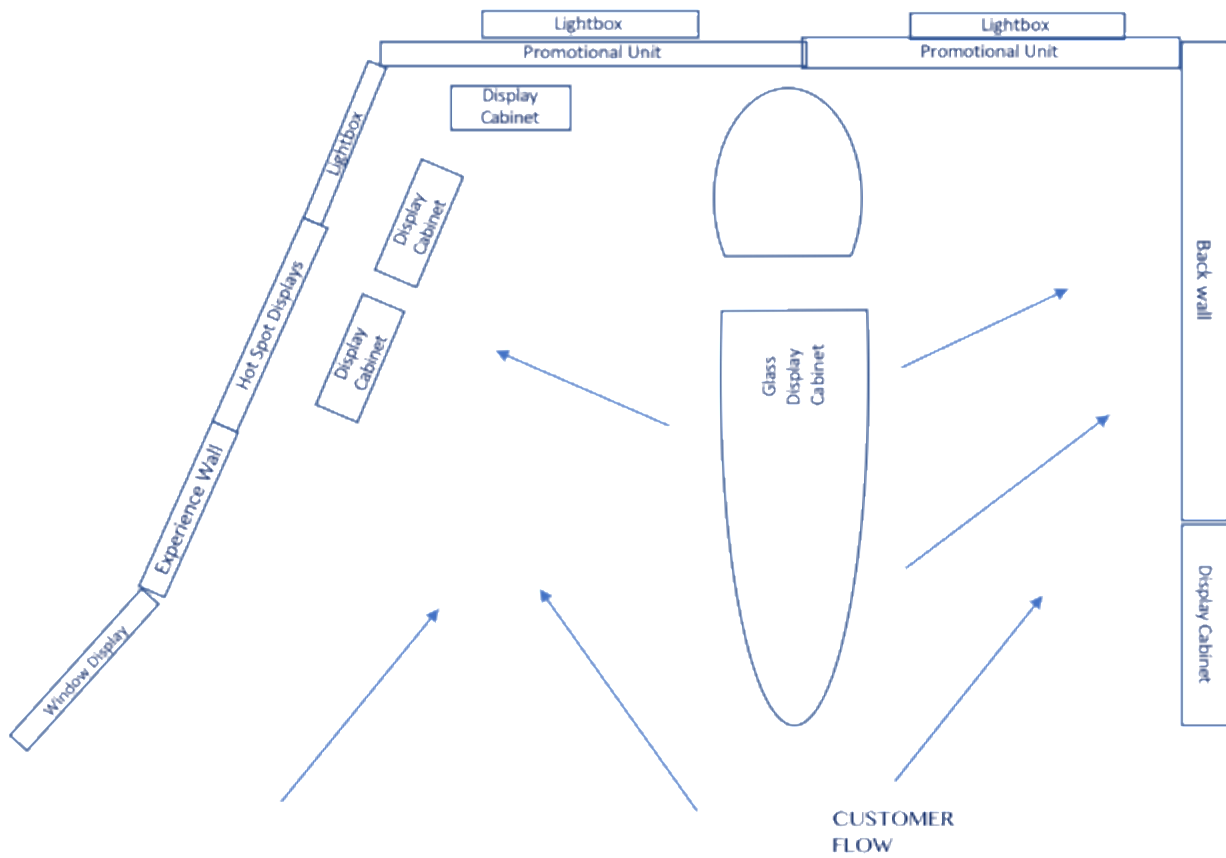
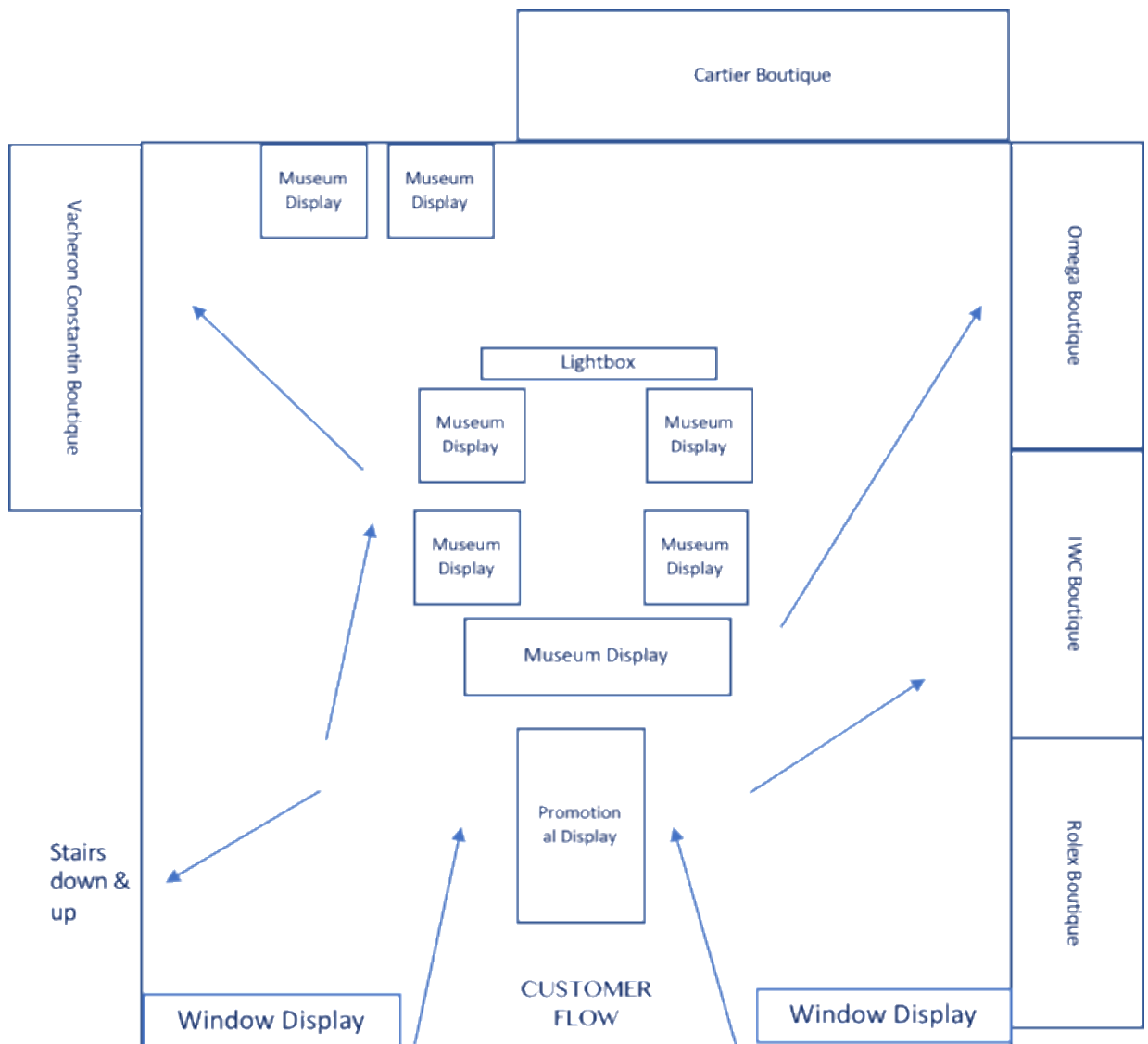


Figure 9. 46: Watches of Switzerland interior design, Regent Street London



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Image 8. 1: Watches of Switzerland Store Photos, Heathrow London Terminal 5

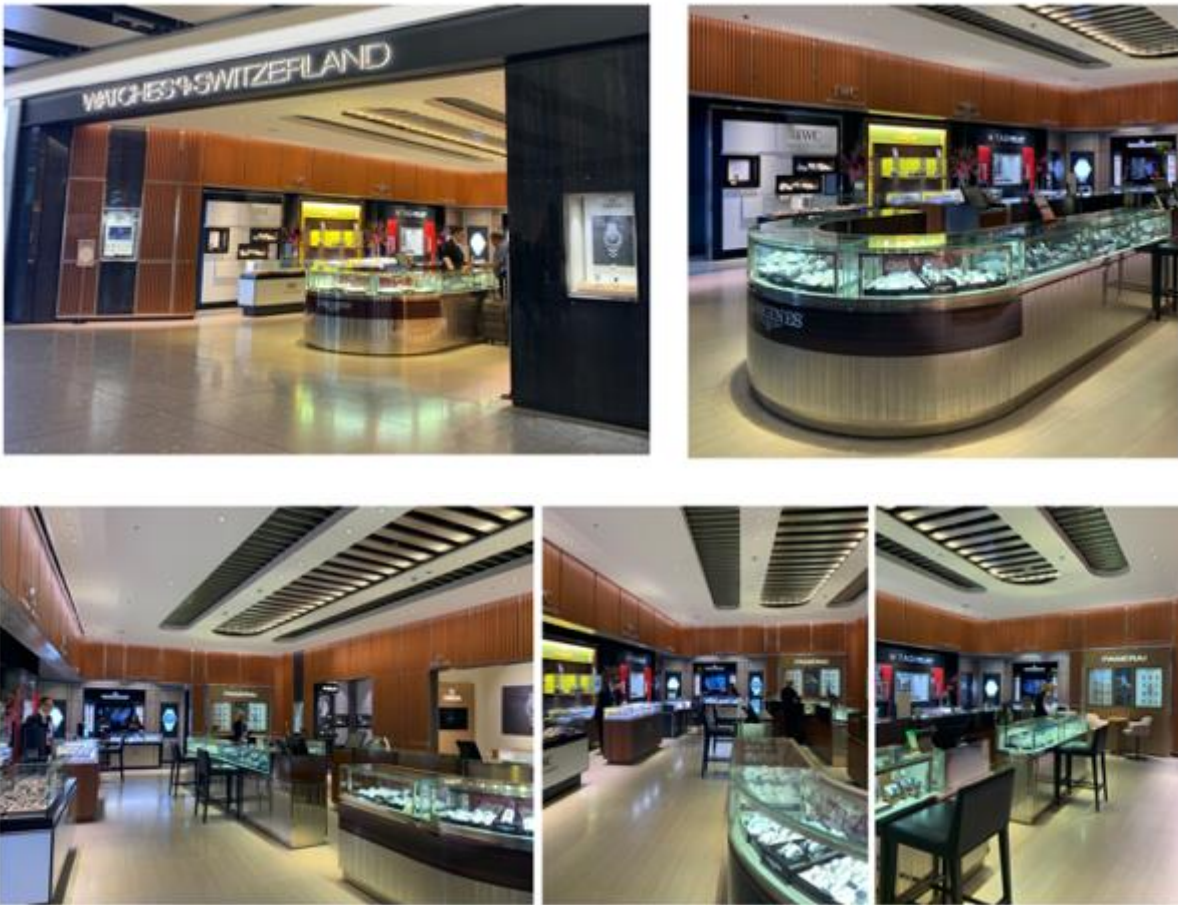


Figure 9. 47: Watches of Switzerland Store Photos, Regent Street London





Advertising

The airport luxury brand store:

The Watches of Switzerland airport luxury brand store has the brand logo located on the front of the store, above the door above eye level. This one logo is the principal advertising for the brand within the airport. Within the store itself, there are logos displayed on the walls for each some of the brands, additionally, there are posters, lightboxes and images used for display above, or close to the different luxury brands within the store. Furthermore, logos are visible on the products on display and some of the displays, for example those within the museum displays made of glass showcases, create framed visuals of the products.

The non-airport luxury brand store:

The non-airport luxury brand store also has the Watches of Switzerland logo displayed above the door on the outside of the store, which faces Regents Street in Mayfair London. Within the Mayfair Watches of Switzerland store, there are posters, lightboxes and images used for display above, or close to the different luxury brands within the store.

Architecture

The airport luxury brand store:

The airport luxury brand Watches of Switzerland store is a long rectangle shape. The store has been architecturally designed as a space for adaptable displays around the shop floor, and has permanent wall fixtures around the walls. The ceiling is high and the shape and format of the store is very simple, and there is only one room representing the saleable shop space. The architectural style of the building is new (i.e. the store has been built within the last 50 years).

The non-airport luxury brand store:

The non-airport Watches of Switzerland store located in Mayfair has multiple rooms and three storeys. Each room is either square or rectangle, however the additional feature of a staircase leading up and down to each of the floors. There are individual rooms for the different luxury brands leading off from the main room on the ground level floor and on the upper floor. Additionally, there are several features of the original old building which feature within the store, which contribute to a feeling of history and heritage of the brand. The architectural style of the building is old (i.e. the store has been built before the last 50 years).

Brand ambassadors

The airport luxury brand store:

The female brand ambassador within the Watches of Switzerland airport store wore a black suit and white shirt. The brand ambassador in the airport Watches of Switzerland store was very happy and welcoming: she smiled, presented some welcome statements and encouraged time for browsing and taking time within the store. The behaviour of the store ambassador made me feel very comfortable within the store and gave me the impression she was very happy I had entered the store to look around.

The non-airport luxury brand store:

The brand ambassadors within the non-airport Watches of Switzerland store wore the same black uniform. There were two male brand ambassadors immediately inside the main door way welcoming customers into the store. Once in the store there were several staff in uniform dotted around the store, additionally, within the shop-in-shops within the main store there were individual brand representatives.

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Store atmospherics

The airport luxury brand store:

Following the same structure as above, according to the five human senses: visual, aural, tactile, olfactory and taste, the store atmospherics within the airport Watches of Switzerland store consist of the visual tangible aspects which are considered amongst each of these descriptions within this section of the thesis, additionally, I shall consider the other four senses. With regards to aural, there is no music playing within the store, the key noise seems to be coming from outside of the store within the main airport terminal building. The noise is a background hum drum of people talking, moving and of the tannoy announcements calling passengers to their flights. The tactile elements of the airport Watches of Switzerland store consist of the product on display. Customers cannot easily pick up product and play with it – the watches on display are covered under glass cabinets which are locked and require an ambassador to open the case. When you request to look at an item the staff encourage you to try several different pieces, whilst being accompanied by the staff member. The olfactory, or smell, experience within the store is a general smell of the airport building, however there is a distinct fragrance smell, of which the type or name is not advertised. With regards to the taste experience within the store, there is no obvious means of this within the luxury store.

The non-airport luxury brand store:

As with the airport Watches of Switzerland store, the non-airport Mayfair store has many visual aspects, which are described within the context of this section of this thesis, under the remaining themes. Concerning the sound within the store, the principal noises are the background music, which seems to be a non-descript instrumental music. The other noises apparent are those of the customers talking and the brand ambassadors asking customers questions. There is no external noise coming from the road or pavement. The tactile elements within the store are similar to the airport store – these are the products which sit within the glass showcases and require assistance to touch and try. With regards to the olfactory or the smell experience, there is a scent of wooden furniture, also a fragrance smell which I could not identify. Regarding taste, there is no obvious opportunity for a customer to consume anything within the store so they can sample the taste of anything.

Interior design

The airport luxury brand store:

The interior design for the airport Watches of Switzerland store is rectangular with straight lines, has an open layout and is free flowing. The store entrance is wide, and without physical doors to push open. Once in the store, there is a large oval fronted glass display case at the front-middle of the store. There are five glass display cases (museum displays) which positioned along the left and right sides of the room and appear to determine the direction of flow for the customer due to the gaps they leave as walkways on the shop floor. There are six wall bookcase style displays around the room creating neat and accessible areas for the display of product highly visible to the customer. There are high chairs positioned around the central display case areas which seem inviting for a customer to go over to and sit down to look at product on display. The interior design is organised in a clean, tidy fashion which seems very welcoming for the customer. Lighting glows out from the book case displays and reflects off the mirror and shiny surfaces.

The non-airport luxury brand store:

The interior design within the non-airport Watches of Switzerland store is in more pieces and has more rooms. The building itself is very old - it has three principle large rooms across three floors, and has various rooms leading off the main room creating side rooms. The side rooms have limited access through a door leading off the main room and there are large displays and showcases in the central part of the main room. The store also has two stair cases which lead up and down to the additional floors. The rooms on each floor are a similar layout to the ground floor and host the different watch and jewellery brands.

Visual merchandising

The airport luxury brand store:

This section also follows the store design structure narrative which includes: furniture, colour choices, product display and layout, pricing and ticketing display, product packaging, point-of-sale advertising, product zoning and traffic generation techniques (Okonkwo, 2007).

The furniture within the Watches of Switzerland airport store consists of four key elements: glass free-standing display cases (museum displays), till areas which are visible due to the computer screens above the glass cabinets, tall chairs and the wall bookcases housing the product on glass shelves. The museum displays are spaced at least two metres apart from each other and are arranged in a

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symmetric format – two large displays in the centre of the room and display cases lining the left and the right of the room. Principle colours visible in the airport Watches of Switzerland store are brown (wood) cream, and silver. With regards to the product display, the products are minimal and spaced apart from each other, for example, in the museum display cases, the product is displayed individually on mats or plinths organised in rows or slightly off centre from each other and are not touching. The products are grouped together in categories and according to the luxury brand. Concerning pricing and ticketing, there are no obvious prices on display nor descriptions or tickets. The products on display within the store do not show any packaging around them, however, I asked the ambassador within the store what happens when a customer purchases a product. The ambassador described the purchases are placed into the appropriate brand box (Cartier, IWC etc), which is then placed into the Watches of Switzerland branded bag. Regarding the point-of-sale advertising, the visible advertising within the store is placed above the front of the store with the Watches of Switzerland logo. Additionally, each of the luxury watch brands within the store has its own image and log placed above or next to the product display, creating a very distinct demarcation area for that particular brand. With reference to product zoning, the different luxury watch brands are distinct from each other with the use of display pads, cases and plinths in the display cases, in addition to the elevated or illuminated logos and the brand iconography. Some product is displayed in the book case shelving along the back walls. Finally, the obvious traffic generation within this airport Watches of Switzerland store is created through the open doorway and open spaces within the store to encourage a free-flowing walk way for customers. The curved shape of the large central museum display unit which runs front to the back of the store creates clear walk ways either side, and an open space for customers to flow through the store.

The non-airport luxury brand store:

Furthermore, the furniture within the Mayfair Watches of Switzerland store appears to be of a variety of different showcase styles: glass free-standing display cases (museum displays) with no visible branding, free standing showcases which are branded with specific luxury watch brand logos, tall leather chairs , wall bookcases housing the product on glass shelves, additionally this store has separate rooms leading off the main room on the ground floor, with luxury watch brand logos positioned above each of the doorways. The principle colours within the Mayfair Watches of Switzerland store are grey, cream, gold, silver brown and black. The products are displayed within the display cases or in the rooms leading

off the main room, and are positioned in their own branded category. As with the airport store, the watches are displayed on plinths, in cases, or on pads.

Concerning pricing – there are no prices on display within the store, however there are small ticket tags next to some products indicating which brand they belong to. Furthermore, when I was in the store I noticed a customer leaving with a branded Watches of Switzerland bag.

Regarding the point-of-sale advertising within the Mayfair Watches of Switzerland store, there are very visible logos and branded images near product displays. With reference to product zoning, the products are displayed within the store according to branded categories, with distinct luxury watch brands having their own individual rooms (shop-in-shops) within the store. Furthermore, there are no obvious traffic generation techniques implemented.

Window display

The airport luxury brand store:

The airport Watches of Switzerland window is a small illuminated showcase positioned at the centre of the front right-hand wall facing the main terminal walk way. There is only one brand represented within the small wall showcase, and it has a branded visual at the back against the wall and a small area in front of this for a product display. The particular product display at the time of this observation was two watches sitting upright on two small plinths. There are down lights above the watches highlighting the product display.

The non-airport luxury brand store:

The Mayfair Watches of Switzerland store has two large windows either side of the front door with eight round display bubbles held upright on stalks. Within each of the display bubbles are three watches standing on small display plinths. To the back of the window are 2 plasma display screens and a large Watches of Switzerland logo in each window.

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Research ethics forms



Research Project Debriefing.

Study Title: "The airport luxury brand store: Creating a space of luxury"

Researcher Name: Debbie Pinder

Ethics Number: 44686

Thank you so much for participating in this study. Your participation was very valuable. It has been acknowledged that you are very busy and I very much appreciate the time you devoted to participating in this study. There was some information about the study that could not be discussed with you prior to the interview, because doing so probably would have impacted your actions and thus skewed the study results. This form explains these things to you now.

What is the research about?

Essentially, this thesis argues that display plays a significant role in creating a luxury space, both in the flagship and the airport luxury brand store. The investigation explores how, despite advances in technology, communication and our shrinking world on a theoretical geographical scale, the international commercial airport is becoming increasingly important, and will continue, owing to the growth of commercial airlines and the size of investment and volume of airports around the world. Luxury brands within the airport are also increasing in volume and significance through the display of luxury in the airport luxury brand store (LBS). I argue that luxury is being rejuvenated in the airport through the construction of display in the airport LBS, and that this creation of luxuriousness is shaping how the luxury brands appear exclusive and distinctive, increasing the significance of both the luxury brand store and the airport.

My research questions are:

1. What is distinct about the airport environment for luxury brands?

2. How do luxury brands maintain and promote brand values in transitory environments such as the airport?
3. Why is the positioning of luxury brands in the airport important?

A shortcoming of the existing literature is that it takes a partial view and primarily considers luxury and the airport individually, and from an individual marketing, branding and management perspective. It does not, however, consider the subjects succinct as one topic, ie. the luxury brand store in the airport.

The intention of the research findings is to be of benefit to future luxury brand practitioners and academics in this field.

Use of active deception or misleading participants

I have not used active deception in this study.

We hope this clarifies the purpose of the research, and the reason why we could not tell you all of the details about the study prior to your participation. If you would like more information about the research, you may be interested in the following:

Luxury Retail Management (Chevalier and Gutsatz, 2012), *The Luxury Strategy* (Kapferer and Bastien, 2012);

The Airport Business (Doganis, 1992) and *Airport Interiors: Design for Business* (Thomas-Emberson, 2007)

If you have any questions or concerns, you may contact me:

Debbie Pinder, 07983 760 739, d.pinder@soton.ac.uk



Ms Debbie Pinder.

It is very important that you do not discuss this study with anyone else until the study is complete. Our efforts will be greatly compromised if participants come into this study knowing what is about and how the

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ideas are being tested. Once again results of this study will not include your name or any other identifying characteristics.

If you have questions about your rights as a participant in this research, or if you feel that you have been placed at risk, you may contact the research support officer (risethic@soton.ac.uk) or Head of Research Governance, Research Governance Office, University of Southampton, Southampton, SO17 1BJ. Phone: 02380 595058, Email: rgoinfo@soton.ac.uk

Participant Information Sheet

Study Title: "The airport luxury brand store: Creating a space of luxury"

Researcher Name: Debbie Pinder

ERGO Number: 44686

Please read this information carefully before deciding to take part in this research. It is up to you to decide whether or not to take part. If you are happy to participate you will be asked to sign a consent form.

What is the research about?

This research is investigating the role of display of the luxury brand store, and the link with display and luxury in the airport luxury brand store. It forms part of the empirical research for the completion of a PhD.

The objectives of the research are to understand how the airport luxury brand store functions through the role of display and how this contributes to the increasing importance of the international airport. This will be done by comparing the visual merchandising and display of the airport luxury brand store and comparing the display techniques and luxuriousness of the non-airport store. I ask my participants questions about how display is formed in the luxury brand store and how the airport differs from the high street. Additionally, I form an enquiry into the significance of the airport for the luxury brand.

This research is for the purpose of gathering first-hand information for the completion of a PhD and is not externally funded.

Why have I been asked to participate?

You have been approached due to your association and significance with retail, design and the display luxury brands in the airport. The luxury brands have been selected due to their location within the airport (Heathrow Terminal 5), and in Mayfair, with its reputation as a superior globally identified luxury brand.

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What will happen to me if I take part?

I will approach you for a one-one interview in person, and then additionally over the phone or email should I need a follow up from our conversation. The initial interview will take up to an hour. If you are happy to agree, I will be audio recording each interview in order that I can confirm any detail, which may have been missed initially in our one-one conversation.

Are there any benefits in my taking part?

The intention of this research is to add to current knowledge in the field of display, luxury brands and the airport, additionally to discover new theories and information, which will form part of a framework to be used by future luxury practitioners and academics.

Are there any risks involved?

The risks involved in this research are minimal. The only perceived risks may be regarding confidentiality of company information, please see below.

Will my participation be confidential?

The interviews will be confidential, and all data collected will be solely for the purpose of this research. If there are any concerns regarding disclosure of company information, you may remain anonymous, and a generic code placed against your contribution to information in the project. If deemed necessary, an additional embargo may be placed on the thesis upon completion to prevent the content being reviewed for up to 3 years. I shall fully comply with the Data Protection Act and the University policy on information privacy. Information collected and used for the research will be stored on my computer, which is only accessible using a passcode. Additionally, I am happy to sign a non-disclosure agreement, subject to the information still being of value to the project.

What should I do if I want to take part?

Please sign the bottom of this form if you are happy to take part in this research.

What happens if I change my mind?

You are within your rights to opt out at any point. The point at which data cannot be withdrawn is upon the writing up stage of this thesis where the data and information will be critical for the formation of the framework of this research. Please note that fully anonymous data cannot be withdrawn after they have been submitted. I will retain the data collected up to the point of participation withdrawal.

What will happen to the results of the research?

The results of this research will form the synthesis to this research project, presented in a framework. The project will be written up, and may be published. You may receive a copy of the results and the project if you request.

The anonymised research data may be made available for future research projects. The research data will be stored up to a minimum of 10 years, as per University of Southampton policy, but can be longer if required by statutory obligation. Publications and anonymised data of this research may be made available through the institutional repository.

Where can I get more information?

Should you have any queries on this research, please contact:
Debbie Pinder - 07983 760 739 d.pinder@soton.ac.uk.

What happens if something goes wrong?

In the unlikely case of concern or complaint, please contact:
The Research Integrity and Governance Manager - 023 8059 5058,
rgoinfo@soton.ac.uk.

The research carried out by Debbie Pinder is her own work. Any detail passed on after the interview process is copyright of Debbie Pinder and is not intended to be reused or recycled by participants.

Thank you.

Thank you for taking the time to read the information sheet and considering taking part in this research.

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Debbie Pinder – the Researcher.

Participant Signature.

(approved through email / telephone correspondence)

University of Southampton Management School Risk Review

Please Tick () one:

Undergraduate Postgraduate (Taught) MPhil/PhD Staff

Degree programme/Certificate (if applicable):

Your Name:	Deborah Pinder	Univ of Soton Email:	d.pinder@soton.ac.uk
Supervisor (if applicable)	Professor John Armitage Professor Joanne Roberts		

Title of Study: "The airport luxury brand store: Creating a space of luxury"
Expected start date (and duration) of data collection: 19th July 2018 (or earliest date based on ERGO approval).

Part 1: Who does your research involve?

	YES	NO
Does your research involve any of the following?		
1. Interviews/ Focus Groups	Yes	
2. Questionnaires/Surveys		
3. Physical Observation/ Factory Visits	Yes	

If you have answered 'NO' to all of the above then your research does not need any further risk assessment.

If you answered 'YES' to any question then please continue on the next page

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Part 2: Description of the intended empirical research:

Population to be targeted (e.g. list the organisation(s) where you will solicit participation from employees and specify the number of people you intend to recruit):	<p>The researcher will contact the following management or designers of the following luxury brands:</p> <p>Mulberry, Smythsons, Louis Vuitton, Aspinal of London, Jo Malone, Clarins, Tods, or similar (availability and accessibility dependent).</p>			
Nature of survey method (e.g. questionnaire, interview, etc.):	Interviews and observations			
Method of data collection (please tick all relevant boxes)	Face-to-face Yes	Telephone <input type="checkbox"/>	Email/Web <input type="checkbox"/>	Post <input type="checkbox"/>
Location, including full postal address(es) and telephone numbers. (List on a separate sheet if necessary)	<p>Location of interviews to be arranged. These will take place in a coffee shop close to the Head Office of the luxury brand in Mayfair.</p> <p>Observations in Heathrow Airport Terminal 5 and outside the luxury stores in Mayfair London.</p>			
Time of day that research will be taking place:	Between 10am and 4pm Monday to Friday			

Part 3a: Risk Assessment: Travel

Risk/Hazard (Please add any further)	(Tick one box in)	Assessment of Risk (tick one box below in each row)	If Medium or high, what can you do to reduce the risks? (append details on
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risks/hazards to which you might be exposed through travel in the spare rows below)	each row below)		Low	Medium	High	a separate sheet as necessary)
Travelling within the UK	Yes ✓	No	✓			
Travelling outside the UK but to home country	Yes	No ✓	✓			
Travelling outside the UK but not to home country	Yes	No ✓	✓			
Mode of Travel to reach address(es) listed above:	Train/ Car					

You must notify either a colleague, friend, housemate or your supervisor of your actual date and time of travel. Ensure that you let them know the exact address where you have gone to and let them know when you have returned.

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Part 3b: Risk assessment: Empirical Research

Risk/Hazard (Please add any further risks/hazards to which you might be exposed in the spare rows below)		Assessment of Risk (tick one box below)			If Medium or high, what can you do to reduce the risks?
		Low	Medium	High	
The location of your research:	(Tick one box below)				
Street					
Office	✓	✓			
Factory					
Other-coffee shop	✓	✓			
If you have ticked 'Factory', give details of what is manufactured there:					

Time of research if outside standard office hours:	Start time: <hr/> End time: <hr/>				

(Continue on separate sheet if necessary)

Appendices

ERGO application form – Ethics form

All mandatory fields are marked (M*). Applications without mandatory fields completed are likely to be rejected by reviewers. Other fields are marked “if applicable”. Help text is provided, where appropriate, in italics after each question.

1. APPLICANT DETAILS

1.1 (M*) Applicant name:	Deborah Pinder
1.2 Supervisor (if applicable):	Professor John Armitage & Professor Joanne Roberts

STUDY DETAILS

2.1 (M*) Title of study:	The airport luxury brand store: The role of display
2.2 (M*) Type of study (e.g. Undergraduate, Doctorate, Masters, Staff):	Doctorate
2.3 i) (M*) Proposed data collection start date:	16.05.2019
2.3 ii) (M*) Proposed data collection end date:	1.7.2021

2.4 (M*) What are the aims and objectives of this study?
I will investigate how the airport luxury brand store (LBS) functions through the role of display, ultimately whether this creates luxuriousness. I aim to develop an understanding of how display in the airport LBS plays a role in the increasing importance of the international airport.

2.5 (M*) Background to study (a brief rationale for conducting the study. This involves providing a brief discussion of the past literature relevant to the project):
My investigation seeks to understand the increasing importance of the airport luxury brand store (the airport LBS), and the growing gap between the high street luxury brand store and the airport luxury brand store, by focusing on one aspect: display. I aim to develop a complex and meaningful

understanding of how the airport luxury brand store functions and creates luxuriousness through the role of display. My primary contribution to knowledge in this study centres on gaining new knowledge first hand from the airport LBS designers and management, with the new information contributing to constructing a framework for this study. The framework will ultimately address the shortcomings faced by the airport luxury brand store in the pursuit creating a display for luxury, owing to a combination of factors: the development in the cultural significance of luxury; the democratisation and globalization of luxury brands; and the continued expansion of airports. I aim to assess how display has an impact on the function of the airport luxury brand store.

2.6 (M*) Key research question (Specify hypothesis if applicable):

How does display create a luxury space?

Are there significant differences in display between the airport and the high street LBS?

Do differences in display affect the creation of a luxury space?

2.7 (M*) Study design (Give a brief outline of basic study design)

Outline what approach is being used, why certain methods have been chosen.

I adopt a constructivist worldview for this study, as I intend to interpret the meanings others have surrounding this investigation, by undertaking empirical research and gathering and understanding open-ended interviews and undertaking observations. The objective is to gather qualitative research data using broad and general questions in order that the participants may construct meaning of the situation and I may then interpret the processes of interaction among the subject individuals. I shall explore the increasing significance in the global arena of the airport, the development of luxury from a philosophical concept to one of brand identity and luxury culture, fundamentally how this shapes how the airport luxury brand store is created and functions, by focusing on the role of display. Within this context, I have decided to adopt a qualitative approach for this study, as it deploys traditional research methods for data gathering, data analysis and interpretation, in addition to the final presentation and reporting of the results of the study.

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The qualitative methods selected are direct observations and interviews, in addition to the gathering and analysis of secondary data in a literature review.

SAMPLE AND SETTING

3.1 (M*) How are participants to be approached? Give details of what you will do if recruitment is insufficient. If participants will be accessed through a third party (e.g. children accessed via a school, employees accessed via a specific organisation) state if you have permission to contact them and upload any letters of agreement to your submission in ERGO or provide the name and contact details of the person granting you permission to access the sample (to check that permission has been granted).

The participants will be identified prior to the study. The participants will then be emailed to gain an idea of level of interest in participating in the project. Willing participants will then be sent the participant consent forms and project information. Participants will be advised that the project data is confidential, however the thesis may be published on completion. Participants will be given the option to remain anonymous along with their luxury brand association.

3.2 (M*) Who are the proposed sample and where are they from (e.g. fellow students, club members)? How many participants do you intend to recruit? List inclusion/exclusion criteria if applicable. NB The University does not condone the use of 'blanket emails' for contacting potential participants (i.e. fellow staff and/or students).

It is usually advised to ensure groups of students/staff have given prior permission to be contacted in this way, or to use of a third party to pass on these requests. This is because there is a potential to take advantage of the access to 'group emails' and the relationship with colleagues and subordinates; we therefore generally do not support this method of approach.

If this is the only way to access a chosen cohort, a reasonable compromise is to obtain explicit approval from the Faculty Ethics Committee (FEC) and also from a senior member of the Faculty in case of complaint.

The participants are management and designers of some of the selected luxury brands (dependent on availability and accessibility, brands may vary): Mulberry, Smythsons, Louis Vuitton, Aspinal of London, Jo Malone, Clarins, Tods
 These luxury brands are present in Heathrow Airport Terminal 5 and in Mayfair London, the two selected locations for this study.

3.3 (M*) Describe the relationship between researcher and sample (Describe any relationship e.g. teacher, friend, boss, clinician, etc.)

At present there is no relationship between the majority of the participants and the researcher. The researched has previously worked with 3 of the luxury brands on a professional level, involving product/ new store launch and promotional campaigns.

3.4 (M*) Describe how you will ensure that fully informed consent is being given. You must specify how participants will be told what to expect by participating in your research. For example, will participants be given a participant information sheet before being asked to provide their consent? Upload copies of the participant information sheet and consent form to your submission in ERGO.

Participants will be given a consent form and a participant information sheet prior to starting the study. Additional information will be given to the participants regarding NDAs, privacy and confidentiality of disclosed information, availability of the thesis and its contents upon project completion, participants will also be able to read an abstract and purpose of research of the project if required.

3.5 (M*) Describe the plans that you have for feeding back the findings of the study to participants. You must specify how participants will be informed of your research questions and/or hypotheses. For example, will participants be

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given a debriefing form at the end of your study? Upload a copy of the debriefing form to your submission in ERGO.

Participants will be given a debriefing form if they request this (some participants may not wish to receive this upon project completion). All participants will receive an email of thanks with an overview of the outcome of the data collection, and will be able to read the thesis upon completion.

RESEARCH PROCEDURES, INTERVENTIONS AND MEASUREMENTS

4.1 (M*) Give a brief account of the procedure as experienced by the participant

Make clear who does what, how many times and in what order. Make clear the role of all assistants and collaborators. Make clear total demands made on participants, including time and travel. You must also describe the content of your questionnaire/interview questions and EXPLICITLY state if you are using existing measures. If you are using existing measures, please provide the full academic reference as to where the measures can be found. Upload any copies of questionnaires and interview schedules to your submission in ERGO.

The participants will be contacted via email to inform them of the study. A meeting with the participant will then be arranged. The meeting for the interview and discussion around store observations will take place at a coffee shop close to the participants place of work. An email or phone call may happen after the interview in order to capture further detail or clarify any information. The observations will take place upon approval from the luxury brand and the airport.

The questionnaire will be semi structured and flexible, in order to lead into a wider conversation on the topic. The draft framework may be presented to the participants if they wish to see the synthesis of this research and investigation.

STUDY MANAGEMENT

5.1 (M*) State any potential for psychological or physical discomfort and/or distress?

Nil

5.2 Explain how you intend to alleviate any psychological or physical discomfort and/or distress that may arise? (if applicable)

Nil

5.3 Explain how you will care for any participants in 'special groups' (i.e. those in a dependent relationship, vulnerable or lacking in mental capacity) (if applicable)?

Nil

5.4 Please give details of any payments or incentives being used to recruit participants (if applicable)?

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Nil

5.5 i) (M*) How will participant anonymity and/or data anonymity be maintained (if applicable)?

:

Linked anonymity - Using this method, complete anonymity cannot be promised because participants can be identified; their data may be coded so that participants are not identified by researchers, but the information provided to participants should indicate that they could be linked to their data.

If there are any concerns regarding disclosure of company information, the participant may remain anonymous and a generic code placed against your contribution to information in the project.

5.5 ii) (M*) How will participant confidentiality be maintained (if applicable)?

Confidentiality is defined as the non-disclosure of research information except to another authorised person. Confidential information can be shared with those who are already party to it, and may also be disclosed where the person providing the information provides explicit consent.

The interviews will be confidential and all data collected will be solely for the purpose of this research. If deemed necessary, an additional embargo may be placed on the thesis upon completion to prevent the content being reviewed for up to 3 years. I shall fully comply with the Data Protection Act and the University policy on information privacy. Information collected and used for the research will be stored on my computer, which is only accessible using a passcode. Additionally, I am happy to sign a non-disclosure agreement, subject to the information still being of value to the project.

5.6 (M*) How will personal data and study results be stored securely during and after the study? Researchers should be aware of, and compliant with, the Data Protection policy of the University (for more information see www.southampton.ac.uk/inf/dppolicy.pdf). You must be able to demonstrate this in respect of handling, storage and retention of data (e.g. you must

specify that personal identifiable data, such as consent forms, will be separate from other data and that the data will either be stored as an encrypted file and/or stored in a locked filing cabinet).

The data will be stored on the researcher's password only laptop, and will then be available in the thesis.

5.7 (M*) Who will have access to these data?

The researcher. Potential readers of the thesis upon completion.

Glossary of Luxury Brand Store Terms

Flagship Stores

Stores significantly contribute to the appreciation of a luxury brand, which explains why luxury brand stores have become more than retail spaces with displays of products. Luxury stores are now 3-dimensional spaces which offer an ultimate brand experience and represent the brands. Mikunda (2004) defines the a luxury flagship store as 'superior design, quality and craftsmanship, with prestigious retail settings' (Mikunda, 2004 p. 119). Flagship luxury stores are distinct from generic stores, in size, location and their carefully designed displays. These must represent the qualities of luxury, discussed earlier as excellent quality, very high price, uniqueness, aesthetics, ancestral heritage, and superfluous-ness. This means that the materials and colours used within the store, the way the brand story is expressed, and the unique aesthetics of the store convey a luxury look and feel. Therefore, luxury brands often use the flagship store to leverage the brand and establish the brand identity and experience to which all other stores within the brand follow, on a less financially draining and less prestigious model (Doherty, 2010). These stores are usually the biggest, most impressive stores, located in the brand's home city (Paris, Milan, London, New York) (Chevalier and Mazzalovo, 2008). According to Moore et al. (1998, p.373), flagship stores are intended to act as publicity vehicles and were not required to show a typical return on investment. With the reduction in distribution of stores around the world there has been more focus on the flagship store bringing in higher revenues (Chevalier and Gutsatz, 2012).

The Concept Store

Additional to a luxury flagship stores providing prestigious retail settings, representing superior design, quality and craftsmanship (Mikunda, 2004 p. 119), a concept store provides an extra level of technological advances and design features. The concept store is usually a stand-alone store and provides a space to 'try out' new products and store design features, which may be too risky in the flagship store. The flagship store exists to maintain the loyalty of existing customers whilst attracting new loyal customers. Concept stores are

Glossary of Luxury Brand Store Terms

seen as a publicity vehicle for the brand, are located in prestigious cities, however, do not necessarily require to be located at the home of the brand (Doherty, 2010). An example of this is the Alessandro Michele Gucci store in Tokyo. Alessandro Michele was appointed Gucci's creative director in 2015, and he designed the new Gucci Roppongi store in Japan, which opened in 2016. The store stocks all the usual Gucci goods and items, including ready-to-wear, footwear and accessories – as well as luggage, leather goods and jewellery. In addition to this, the store sells special items from exotic clutch handbags, and rare and exclusive Gucci handbags, which are only available in Japan at the new store.

High Street Stores

A high street store is a retail outlet standing on its own with direct access to the street as well as street-facing display windows. The head of retail for the luxury brand negotiates the rent independently and has brand autonomy (Chevalier and Gutsatz, 2012). A freestanding store on the high street is selected based on trade in the area, the profile of the potential clientele, accessibility, foot flow, and logistics to the area (Chevalier and Mazzalovo, 2008). This is considered a standard store for the brand.

Department Stores

In a shop within a department store, the brand generally owns its own merchandise and pays its own sales staff directly. It does not pay a fixed rent but works based on the department store's margin, it also does not have its own cash register. For a brand within a department store, it has the advantage that it has its own economic system based solely on providing sales staff salaries. It also benefits from those customers who have already been drawn by the department store's own pulling power and promotional campaign. It is usual for a brand present in a department store to be limited in size, however, sometimes the luxury brand store within a department store can be vast, as is the case of Louis Vuitton in the Matsuya department store in

Tokyo or Chanel in Daimaru Osaka (Chevalier and Mazzalovo, 2008, Fionda, 2009, Lent and Tour, 2009, Merk, 2014, Okonkwo, 2007)⁶¹.

Shopping Centres and Retail Parks

A shopping centre retail store is an independent retail outlet located in a shopping centre. Here, the brand owners pay a rent, and sometimes pay a small percentage of sales for common promotional activities of the centre. The two types of retail stores are outlets in shopping centres and outlets in retail parks, the latter being where individual outlets are in the same commercial location, but with their own entrances and parking, so that each brand acts independently with its own customers. This model requires the brand to be more of a destination brand to justify the extra effort customers will make to drive specifically to their lot (Chevalier and Mazzalovo, 2008, Kapferer and Bastien, 2012).

Pop-up Store

A pop-up store or counter is a short-term sales space that last for days or weeks before closing, often timed with an event or launch or a new product or service. A pop-up store acts as a public relation vehicle for the brand, creating advertising and driving customers to a discover new products and experiences. There is flexibility over time and rent with this space, and the luxury brand has control over the most appropriate site and location (Morgan, 2016).

⁶¹ The original department stores of the nineteenth century, such as Whiteley's (London), Le Bon Marche RUBIN, W., BALDASSARI, A., DAIX, P., FITZGERALD, M. C., MUSEUM OF MODERN ART (NEW YORK) & GRAND PALAIS (PARIS) 1996. *Picasso and portraiture : representation and transformation*, London, Thames and Hudson., and Stewart's (New York), reshaped the shopping experience and the way consumers experienced luxury. For example, Le Bon Marche had a reading room for husbands, while the wives shopped, entertainment for children, and elegant restaurants. There were 'floor walkers' who walked around helping customers, and soft lighting, deep chairs and double glazing, all intended to keep the customers inside the store as long as possible MARSEILLE, J. 2018. *Naissance des grands magasins : le Bon Marché*. In: CULTURE (ed.). Ministry of Culture of France..

The Airport Luxury Store

The significance of the luxury brand store in the contemporary international airport is highlighted by the increased interest in global travel, the evolving nature of luxury products as highly accepted and ubiquitous, and a place where luxury brands operate in a global sphere and the airport acts as a microcosm for the real world. Recent studies have shown that a large percentage of luxury goods are purchased by people travelling, and that half of all personal luxury purchases are made in travel retail (Statistica, 2018). Additionally, airport retail has proven to be the most resilient global luxury market, as global travellers are four times more likely to spend (Blue, 2014).

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