

Point of Purchase



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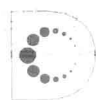
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仅供阅览

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Marta Serrats



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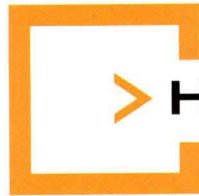
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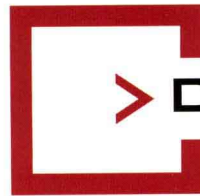
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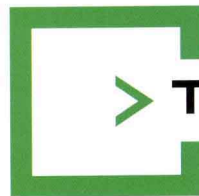
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Introduction

Commercial Logic and Point of Purchase

The accelerated rate of growth experienced by the retail industry in recent decades has led this sector to develop a complex system of techniques to encourage purchases at the sales point itself. The variety, sophistication, and creativity of these techniques reflect not only the impressive advances achieved by the commercial sector but also the fast pace at which this sector has evolved in such a short time.

Prior to the economic well-being and the consolidation of modern commerce achieved in the industrial West after the Second World War, many retailers were already intuitively using a variety of techniques to make their sales points more profitable. These techniques were based on experience, detailed knowledge of clientele, and a controlled scale regarding the commercial establishments. They later became the theoretical basis of modern marketing, merchandising, and the point-of-purchase (POP) disciplines, familiar today in the world of commercial space design.

Among these techniques, POP encompasses the diverse range of elements that are implemented at the sales point with the aim of converting the passive observer into an active buyer. For this reason, they are generally known as *POP material*.

POP in Commercial Practice and Theory

The presence of POP elements in the marketplace is the result of the evolution of commercial practices, such as the growing supply of goods and services, the stiff competition among products and brands, and the consolidation of the self-service sales system, as much in large commercial spaces as for smaller establishments.

First, there is a wide range of products today offering the same price, quality, and performance levels. The boom experienced by outlet and discount establishments in recent years testifies to this excess supply. Under these market conditions, the main factor in deciding to buy one product instead of another is the way it is displayed. This is why POP material must be capable of presenting products quickly, appealingly, and effectively. Second, in a highly competitive environment in which there is so much similarity among products and a wide variety of brands, one key to commercial success is differentiation. POP material plays a vital role in creating both product and brand identities that clearly distinguish themselves from competitors in terms of the product's or brand's physical, sensory, and emotional attributes. Finally, the widespread use of self-service as the common platform for retail buying and selling means that the customer has direct contact with the product and its features. This



requires that the retail space and commercial strategy employed be adapted to a situation in which the seller and the sales pitch have practically disappeared. In this context, POP material functions as seducer, informer, and provider of products in a direct way, without the intervention of a third party or intermediary.

In light of the constant evolution of modern commercial practices, disciplines such as marketing, merchandising, and point of purchase arose. This development of commercial theory is continuous and remains ever attentive to cyclic changes resulting from consumer behavior in different markets. Thus, commercial theory is regularly subject to reexamination.

The main objective of marketing is to sell a particular product effectively, that is, to increase its *turnover*. Thus, the product's characteristics, its price range, the means of distribution, and the methods used to promote it are evaluated according to a traditional "4P" approach (product, positioning, price, and promotions). As an integral part of marketing, merchandising aims at presenting the product or service to the potential buyer in the best possible physical and emotional context, by means of the selection, implementation, and display at the sales point. Point of purchase is the facet of merchandising that strategically plans for and stimulates purchasing decisions in the commercial environment.

It is important to clarify that, despite obvious differences between actual commercial practice and the various theoretical disciplines derived from it, both approaches aim to modify the traditional concept of the purchase, transforming it from a daily necessity into a leisure activity. Because this activity consumes proportionally more free time in contemporary life, the environment in which it takes place must be designed on the basis of a global commercial logic that regards the purchase as an active, unique, and pleasurable experience.

POP Material

We have defined POP as a generic and complex concept whose field of action is the area where purchasing decisions are made at the sales point itself and whose development depends on the behavior of the consumer at the sales point—especially impulse buying and those “unplanned purchases.” It is an established fact that more than 50 percent of purchasing decisions are made inside the store; therefore, the ability of the POP material to attract buyers is crucial in increasing this percentage through a real increase in the number of sales per unit.

POP material can assume a wide variety of formats, dimensions, and styles, ranging from a simple label stating the name, description, and price of the product to an entire promotional kiosk. The most popular POP materials among buyers—and those used most frequently by professionals—are flyers, brochures, display racks, posters and signage, countertop displays, freestanding displays, demonstration modules, kiosks, shelves, storage shelves, product islands, and props. Props consist of special items that

both highlight and create a sense of reality about the good or service being sold, and they might include, for example, trophies, sports equipment, and team photographs to simulate a collegiate atmosphere.

The extensive range of POP formats is as much a function of the different types of commercial environments in which they are deployed and the diverse *target markets* at which they are aimed as it is a function of the seemingly infinite variety of specific instances of each product type for which they are used. These POP formats are fluid enough to accommodate the new demands of a dynamic and evolving marketplace as well as proposals and solutions coming from designers competing for market share. One expects to find obvious differences between POP materials used for different retail categories such as food, clothing, and domestic appliances, or between those used for diverse target markets such as children, teenagers, and adults. What is surprising, however, is the progressive increase of such differences for nearly identical products—for example, in the jeans market, where one brand might use POP material to allude to the warm, rural, and wild North American West while another references the cold, urban, and sophisticated world of contemporary metropolises.

This simple example demonstrates that in the complex world of commercial space—and in particular that of POP material—no official design patterns or parameters exist. Each project constitutes a new world to be planned, designed, and tested at the sales point—remaining subject to regular revision to avoid becoming obsolete and losing that competitive edge.

Display POP

Most of the material selected for this book is aimed at presenting designs and projects that stand out for the particular creativity of the POP material, especially in display mounts and the way they display products as objects of desire. The mission of POP materials is to substitute the passive display of a product or service with an active display, using any technique that makes it more appealing.

A product's capacity to attract is a key factor in achieving higher sales. This capacity depends, in part, on the location of the product within the commercial space, which means both the actual arrangement of displays at the sales point as well as the distribution of the products on the display itself.

Displays can be arranged in several established formats. *Straight racks* give customers the freedom to choose their own path through a retail space and allow for a more efficient use of space. They are also cheaper to maintain. *Herringbone arrangements* permit customers to view diverse displays and products, and increase impulse buying. Their main disadvantage is their inefficient use of space. Free arrangements give the retail space a bazaar-like atmosphere and convey an image that clearly differentiates products from their competition; however, they require custom-built displays, considerably increasing their cost.

Displays consist of levels, at which products are presented. The function of the upper level (eyes), also known as the *perception level*, is to attract and keep the attention of the consumer; it is the most commonly used level. The middle level (hands) is most comfortable for the customer to reach. At the lower level (feet), the product is barely perceived, if at all, because of the effort involved to see or retrieve it. A fourth level might be considered the extra-upper level (hat), which is a nonselling level because

products are beyond the reach of the customer. This level is reserved for products of nonstandard size or for publicity purposes. Statistics have proven that certain products sell better, depending on the level at which they are displayed. The fees that manufacturers routinely pay to display their products at a particular level confirm this. Percentages of sales at a given level are distributed as follows: hat height, 10 percent; eye height, 50 percent; hand height, 25 percent; and foot height, 15 percent.

Obviously, eye-level displays are the most profitable and are used to stimulate impulse purchases as well as for promotional products, house brands, and, in general, more attractive products or those the distributor wants to sell through an intensive use of visual stimuli. In the realm of human perception, sight represents almost 85 percent of the information we receive daily, and according to studies, it is responsible for 78 percent of purchasing decisions. Thus, a whole visual language, consisting of colors, textures, lighting, graphic art, and specific styles, is employed to create expressive, captivating, and functional POP displays, in order to entice customers into purchases.

Despite the undeniable leading role of visual factors in the process of commercial seduction, the other senses are beginning to play a part in the design of more complex and cutting-edge display systems, where sound, touch, and smell now also participate. The human body is designed to process millions of sensations in a split second, so the task of POP materials is to calculate the most effective combination of sensory perceptions through which to sell product X to target market Y in shop Z.

Pablo Soto



> Hang

This chapter includes a selection of the best flexible systems characterized by hanging fixtures that have double the capacity of straight hangers—made of Perspex, metal, or wood, and multifunctional, all of them are examples of resourceful ways to hang a particular item for display. These projects explore the expressive possibilities of the display medium, with examples that show the versatility of hangers used to display items to the buyer and achieve the final objective: the purchase.

> Guys & Dolls

Architects: Sybarite

Location: London, UK

Photography: Adrian Myers

Before developing the initial concepts for this project, Sybarite decided that the best way to understand the essence of what Guys & Dolls was meant to be was to put themselves in the shoes of children and, more important, put themselves at children's height to experience their perspective of the world's colors and shapes. Children regard the world as enormous, and they feel a great curiosity for everything that surrounds them; that is why it is so easy to attract their attention using bright colors and simple designs.

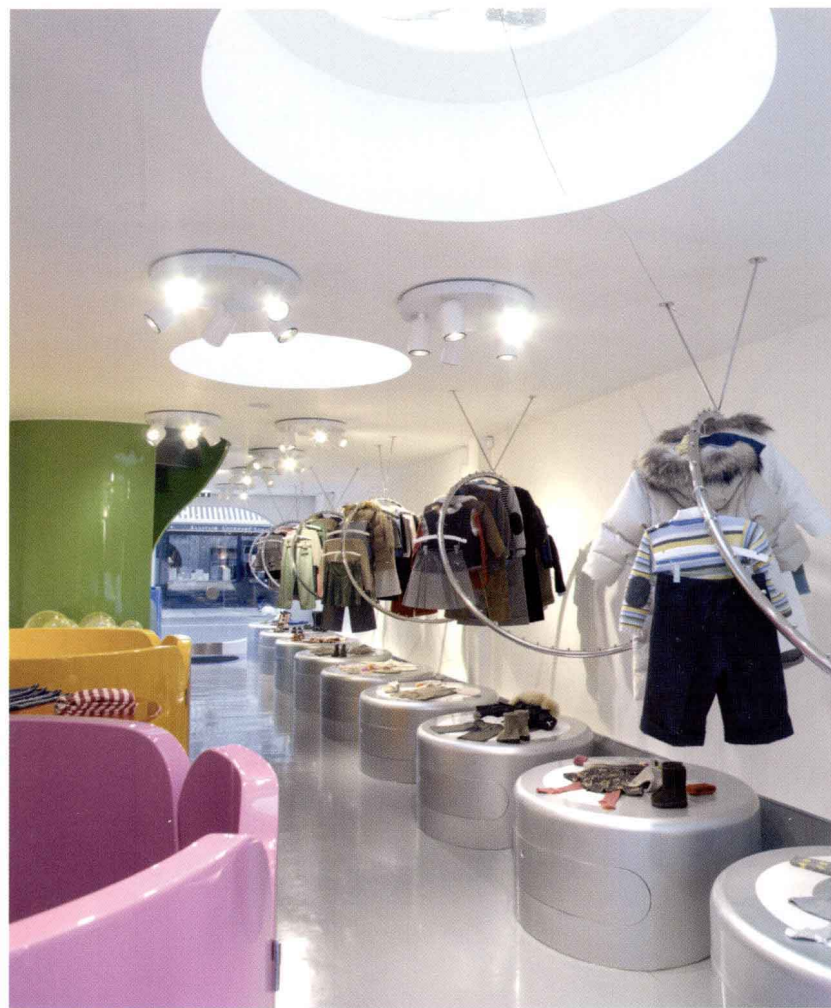
Using this idea, Sybarite decided to place giant pieces of colored Lego in the center of the space of Guys & Dolls. All the elements that make up the environment of this shop have a circular shape: spiral stairs and hangers, circular drawers, cylindrical changing rooms—all based on the idea of spatial dynamics and flexibility. This concept is also applied to the shop's logo, likewise designed by Sybarite. On opening the door of the shop, children enter a magical world of shapes and colors where the circular units stand out, concealing drawers and displaying clothes at children's height. Meanwhile, adults can admire the styles displayed on the spiral hangers, which have up to three times the capacity of straight hangers and constitute a versatile display system.

The materials used to construct this space were specially selected to reinforce safety and prevent children from injury. The flooring is made from rubber, and all the display elements and furniture have rounded edges.



GOYS & DOCLS





> The use of spiral hangers, which triple the capacity of straight hangers, creates a flexible display system.



