Enhancing consumer satisfaction and retail patronage through brand experience, cognitive pleasure, and shopping enjoyment: A comparison between lifestyle and product-centric displays

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ABSTRACT

Despite the importance of retail atmospherics documented in the literature, little empirical research has been done on the issue of what specific aspects of retail atmospherics can enhance experiential marketing. As an attempt to address this research void, the primary purpose of this study is to compare the effect of product display (lifestyle vs. product-centric) on consumer satisfaction and retail patronage intentions. In so doing, this study examines the mediating role of hedonic shopping experiences operationalized through three separate sub-dimensions (i.e. brand experience, shopping enjoyment, and cognitive pleasure) while controlling a brand effect (i.e. testing two types of product display in a single brand context). The results showed that the lifestyle display creates higher brand experience, shopping enjoyment, cognitive pleasure, satisfaction, time spent, and patronage intentions compared to the product-centric display. This study provides empirical evidence supporting the importance of experiential marketing. The implications of fashion retailing are discussed, as well as limitations and areas for future research.

通过品牌体验、认知愉悦和购物享受提高消费者满意度和零售惠顾: 生活方式和以产品为中心的展示之间的比较

尽管有文献记载了零售氛围的重要性, 但是关于零售氛围的哪些具体方面可以促进体验营销的实证研究还很少。因此, 本研究的主要目的是比较产品展示 (生活方式与以产品为中心) 对消费者满意度和零售惠顾意愿的影响。在此过程中, 本研究通过三个独立的子维度 (即, 即品牌体验、购物享受和认知愉悦), 同时控制品牌效应 (即, 在单一的品牌背景下测试两种类型的产品展示)。Damminga等人 (2012) 认为生活方式展示是一种跨商品的、整合的、具有审美吸引力的主题或场景, 通过这种主题或场景, 消费者可以在场景或自然中想象自己。另一方面, 以产品为中心的显示不一定呈现一致的主题。相反, 这种类型的产品展示经常用于传统的零售形式, 侧重于吸引目标客户的商品展示。本研究使用两种产品展示作为刺激物进行研究: 生活方式和以产品为中心的展示在一个特殊的服装商店, Anthropologie的背景下。Anthropologie的一张图

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片被选为生活方式展示，因为它包含了一个主题道具，展示了商店里的一个自然场景。先前的研究表明，零售环境中的气氛因素影响品牌体验，购物享受和认知愉悦。Dolbec和Chebat（2013）的实证研究表明，商店形象与品牌体验之间存在正向且显著相关关系。旗舰店以其丰富、感性和多感官的元素创造了高品牌体验。

综上所述，生活方式展示是以主题为中心的展示，包含装饰性、丰富性、多感官性的元素。另一方面，以产品为中心的展示只关注商品的展示，而不是传递一个主题。因此，本研究提出在控制品牌效应时，生活方式展示会比以产品为中心的展示创造更高的品牌体验、购物享受和认知愉悦。Morrison和Crane（2007）认为情感品牌体验影响消费者对服务品牌的满意度和忠诚度。感官品牌体验增强品牌差异化。另一个变量，购物享受，是两个显著的品牌结果的重要预测因素：品牌忠诚度和品牌资产。另一个变量，认知快乐，正向影响全局态度、多属性态度和购买特色产品的意愿。因此，本研究还假设品牌体验、购物享受、认知愉悦与顾客满意度和惠顾意愿均呈正相关关系。参与者在提供知情同意后，被要求填写一份在线调查问卷。共有221名美国女性消费者参与了这项研究。亚马逊的Mechanical Turk被用来收集数据。所有项目均采用李克特式7点量表进行测量。认知愉悦度、品牌体验、购物愉悦度、满意度和光顾意愿的测量问项分别采用了Wolpin和Weinstein（1983）、Brakus 等人（2009）、Ghani 等人（1991）、Magi（2003）和Baker 等（2002）的研究。

Cronbach's alpha值分别为0.855、0.920、0.828、0.910、0.915和0.899。Baek 等人（2015）认为，生活方式展示的新颖性程度高于以产品为中心的展示。因此，采用新颖构念进行操作检查。独立样本t检验（t=5.458, $p < 0.001$）证实操作检查无误。生活方式展示（M=5.61, SD=0.60）比产品中心展示（M=4.77, SD=0.79）更新颖。Leven检验表明，所有变量对产品显示的齐次表达的假设不符合（$p < 0.05$）。因此，使用了皮莱的跟踪。采用MANOVA分析来了解产品展示对所有变量的影响。皮莱跟踪结果显示，产品展示对所有给定变量均有显著影响（V=0.156, F= 6.578, $p< 0.001$）。对所有假设进行了受试者之间的方差分析。所有假设均有统计学意义。MANOVA试验表明，生活方式显示创建更高的品牌体验（$M_{lifestyle}$ = 4.75 vs. $M_{product-centric}$= 3.94, F= 31.28, $p< 0.001$），认知愉悦（$M_{lifestyle}$ = 5.18 vs. $M_{product-centric}$ = 4.65, F= 11.67, $p< 0.001$），购物享受（$M_{lifestyle}$ = 5.57 vs. $M_{product-centric}$ = 4.68, F= 26.28, $p< 0.001$），满意度（$M_{lifestyle}$ = 5.67 vs. $M_{product-centric}$= 4.74, F= 23.27, $p< 0.001$），和惠顾的意图（$M_{lifestyle}$ = 5.54 vs. $M_{product-centric}$= 4.98, F= 9.77, $p< 0.001$），而不是以产品为中心的显示。结果显示，与以产品为中心的展示方式相比，生活方式的展示方式创造了更高的品牌体验，购物享受、认知愉悦、满意度、花费的时间和惠顾意愿。

本研究为体验营销的重要性提供了实证依据。我们的研究结果支持这样一种观点，即企业可以通过利用零售美学来提高其品牌价值，并将其品牌与其他品牌区分开来。生活方式展示可以作为设计和策略之间的界面，最终实现零售盈利。我们的研究结果支持这样一种观点，即通过生活方式展示增强的卓越零售美学可以将商店与其竞争对手区分开来，并有助于在激烈竞争的市场环境中获得认可。例如，Anthropologie等成功的时尚品牌为其独特的客户（被称为"美学家"）提供精心设计的生活方式展示。就像任何气氛暗示一样，生活方式展示具有象征性的功能，可以影响人们对商店的理解和评价。消费者往往会迅速吸收成千上万条视觉和非视觉信息，并迅速判断他们是否喜欢这家商店及其产品。因此，生活方式展示可以作为形成顾客印象的中心渠道。如果一家商店能正确地管理生活方式展示，它就能给顾客留下某种印象（例如：品牌体验、购物享受和认知愉悦）。从而增加商店的客流量和销售额（即，顾客满意度）。

1. Introduction

Prior research suggests that atmospheric factors in the retail environment play a significant role in forming a brand image, consumer expectation, and consumer brand perception (Eroglu & Machleit, 1993; Foster & McLelland, 2015; Sharma & Stafford, 2000). As noted by Eroglu and Machleit (1993, p. 34), "retail atmospherics refers to all physical and nonphysical elements of a store that can be controlled to enhance (or restrain) the behavior of its occupants, both customers, and employees." Atmospheric factors significantly influence consumers' emotions and word of mouth involvement in both online and physical environments (Loureiro, Koo, & Ribeiro, 2013). Particularly, design cues exert stronger effects on consumer decision-making criteria such as merchandise quality perceptions and interpersonal service quality perceptions, compared to social ambient cues (Baker, Parasuraman, Grewal, & Voss, 2002). Notably, Williams (2006) proposes an important design principle, which provides a significant contribution to experiential marketing. As stated by Williams (2006), a cohesive theme in the retail environment facilitates sensory, emotional, cognitive, and relational values to consumers. A logical extension of this thinking is that creative themes could provide hedonic and memorable shopping experience to consumers.

Despite the importance of retail atmospherics documented in the literature, little empirical research has been done on the issue of what specific aspects of retail atmospherics can enhance experiential marketing outcomes. One notable exception is Foster and Mclelland's study (2015), highlighting that novel product presentation such as theme dictated display affects brand differentiation (recall), shopping enjoyment, brand loyalty, brand interaction, and retail brand attitude. Extending Foster and Mclelland's study (2015), the main objective of this study is to compare the effect of product display (lifestyle vs. product-centric) on consumer satisfaction and retail patronage intentions. In so doing, this study examines the mediating role of hedonic shopping experiences operationalized through three separate sub-dimensions (i.e. brand experience, shopping enjoyment, and cognitive pleasure) while controlling a brand effect (i.e. testing two types of product display in a single brand context).

The intended contribution of this study is to extend our knowledge of global fashion marketing. Specifically, this study will provide empirical evidence addressing the issue of whether fashion retailers can strategically enhance consumers' hedonic shopping experiences through a lifestyle display. In so doing, this study will generate beneficial insight regarding experiential marketing. In the current retail environment, fashion retailers are increasingly competing with each other on the basis of highly comparable product and pricing offerings (Kim, 2015). As a result, the strategies and roles of fashion retailers have been dramatically changed during the past decade, from a pure "product acquisition" focus to a more "store experientialism" focus. This study contributes to the fashion marketing literature by testing a set of related variables that reflects this growing trend of retail esthetics and experience design (Kim, 2015).

2. Literature review

Our conceptual model is shown in Figure 1. In this model, we focus on the differential impact of product display (lifestyle vs. product-centric) on consumers' hedonic shopping experiences (brand experience, shopping enjoyment, and cognitive pleasure) and strategic
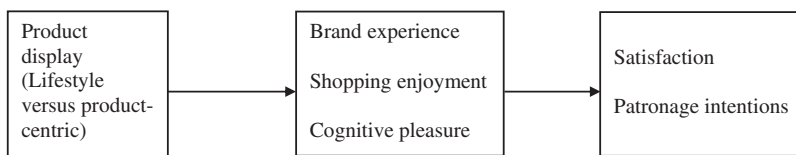
Figure 1. Conceptual model.

marketing outcomes (satisfaction and patronage intentions). As noted by Jin, Lee, and Kwon (2007), the visual appeal of retail atmospherics adds value in both brick-and-mortar and online store contexts. The term, "lifestyle display" indicates a theme-centric display, which creates an emotional, attractive, and symbolic atmosphere (Oh & Petrie, 2012). On the other hand, a product-centric display does not necessarily present a coherent theme. Instead, this type of product displays frequently used in a traditional retail format focuses on merchandise presentations appealing to target customers (Foster & McLelland, 2015). In the model, we propose that lifestyle display will exert more intense hedonic shopping experiences and more desirable marketing outcomes. In the sections that follow, we discuss each of the variables and describe their expected influences.

2.1. Brand experience

Brakus, Schmitt, and Zarantonello (2009) define brand experience as "sensations, feelings, operations, and behavioral responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments" (p. 52). Brand experience is an important key term in retailing because it is a significant hedonic aspect of experiential marketing (Zarantonello & Schmitt, 2010). As noted by Lee, Jeong, and Oh (2018), experiential marketing enhances visualization features and promotes brand experiences. Holistically, consumers are engaged in all aspects of brand experience in an experiential environment. Research suggests that emotional brand experiences play an important role in enhancing consumers' affective commitment (Iglesias, Singh, & Batista-Foguet, 2011). Affective commitment refers to how consumers are emotionally attached to a particular brand. Therefore, it can be assumed that more brand experiences could provide consumers increased satisfaction because they are emotionally attached to a particular brand. The hypothesis is:

> H_{1a}: Brand experience is positively related to consumer satisfaction.

More importantly, brand experiences have an influential effect on consumers' repeated purchasing behavior. As noted by Hultén (2011), consumers place a brand in their mind as an image because of their multisensory brand experiences. Multisensory brand experiences facilitate differentiating a brand from the competing brand. Brand differentiation helps consumers to enhance brand value, brand recognition, and loyalty (Foster & McLelland, 2015). Also, consumers' online brand experiences increase their interactions with brands, which encourages their repeated purchasing behavior (Morgan-Thomas & Veloutsou, 2013). Moreover, consumers could properly evaluate a brand because of their positive brand experiences (Dolbec & Chebat, 2013). Also,

brand experiences help them to enhance their attachment to a brand. Therefore, it can be assumed that higher brand experiences will lead consumers to frequently revisit their shopping sites. The hypothesis is:

H_{1b}: *Brand experience is positively related to retail patronage intention.*

2.2 Product display (lifestyle and vs. product-centric) and brand experience

In line with Damminga, Wu, and Johnson (2012), we define lifestyle display as having a cross-merchandised, integrated, esthetically attractive theme or scene through which consumers could envisage themselves in the scene or nature. The lifestyle display could include four important dimensions: mind, land, cyber, and market scapes (Kozinets et al., 2002). Among these dimensions, consumers find better experiences with a mind scape related theme because it enhances the feelings of fantasy in the environment.

In previous studies, the researchers provide various examples to compare between lifestyle and product-centric displays. For instance, Damminga et al. (2012) illustrate lifestyle retailing by designing an artistic presentation where a natural scenario with a picnic spot is created and placed with three apparel items (a blouse, a sweater, and a dress). However, that natural scenario has been removed from the non-lifestyle display for the same apparel items. Similarly, using a Sketchup 3D software, Baek et al. (2015) develop a themed 3D store using a modern city view at night as a visual theme. However, the product-centric store includes the same apparel items except for that visual theme. Moreover, Foster and McLelland (2015) state that American eagle outfitter is a themed brand because it uses the visual theme: sea-beach. However, for the similar menu items, target markets, and prices, Hollister Co. did not use the visual theme, thereby referring to the non-themed brand (Hollenbeck, Peters, & Zinkhan, 2008). In sum, lifestyle display expresses a certain theme, whereas product-centric exhibition focuses on non-themed merchandise presentations.

Prior research suggests that atmospheric attributes affect consumers' brand experience. As noted by Hoffman and Turley (2002), atmospheric variables could provide a pleasurable environment, which enhances consumers' positive service experiences. Verhoef et al. (2009) identify retail atmosphere as one of the important aspects of customer experience in their conceptual paper. Consumers make purchase decisions while interacting with store environments (Kim, Kim, & Kim, 2012). Similarly, Dolbec and Chebat (2013) empirically show that store image as an atmospheric attribute is positively and significantly associated with brand experience. However, the type of store moderates the relationship between brand experience and store image perception. For example, flagship stores are brandscapes that provide consumers with powerful brand experiences because of their multisensory stimulating environment. They provide more experiential offering and brand ideology than ordinary brand stores. They embody a single brand of product owned by that brand's manufacturer (Kozinets et al., 2002). Moreover, themed retailing provides a more differentiated environment than non-themed retailing (Foster & McLelland, 2015). Therefore, it can be generalized that lifestyle display could offer better brand experiences than product display, as it is one kind of theme-centric retailing. The hypothesis is:

H_2: *Lifestyle display will create higher brand experiences than product-centric display.*

2.3. Shopping enjoyment

Johnson, Kim, Mun, and Lee (2015) define shopping enjoyment as "a hedonic aspect of shopping value with a focus on affective consumer behavior elicited by emotive and multi-sensory elements" (p. 21). Based on a cluster and confirmatory factor analysis, Kim, Lee, and Kim (2011) note that store décor facilitates consumer enjoyment and provides them a pleasurable shopping experience. As noted by Kim and Kim (2008), shopping enjoyment influences higher browsing mode compared to bargain hunting mode. Consequently, browsing mode enhances consumers' hedonic shopping motivation. Consumers' hedonic fulfilment is related to fun, amusement, and sensory stimulation (Babin, Darden, & Griffin, 1994). Therefore, it can be generalized that shopping enjoyment helps consumers to dream and feel fun as it provides them with pleasurable shopping experiences. It is apparent that higher shopping enjoyment means higher satisfaction. The hypothesis is:

H_{3a}: *Shopping enjoyment is related to consumer satisfaction.*

Additionally, shopping enjoyment is a significant predictor of two desired brand outcomes such as brand loyalty (Johnson et al., 2015) and brand equity (Nah, Eschenbrenner, & DeWester, 2011). Also, shopping enjoyment increases consumers' desire to stay at an online store (Kim, Fiore, & Lee, 2007). This desire to stay at an online store influences consumers' patronage intention toward an online store. Shopping enjoyment creates a positive perception of an online environment. Moreover, shopping enjoyment enhances consumers' efficiency toward e-shopping acceptance (Ha & Stoel, 2009). Therefore, it can be assumed that shopping enjoyment will lead consumers to frequently visit a store. The hypothesis is:

H_{3b}: *Shopping enjoyment is positively related to retail patronage intention.*

2.4. Product display (lifestyle vs. product-centric) and shopping enjoyment

Previous studies suggest that product displays have significant and positive effects on shopping enjoyment. As noted by Turley and Milliman (2000), consumers' lifestyle and shopping orientation will mediate the relations between product displays and shopping enjoyment. Moreover, shopping enjoyment encompasses four important dimensions such as accessibility, environment, atmosphere, and service personnel (Hart, Farrell, Stachow, Reed, & Cadogan, 2007). In a relatively recent study, Johnson et al. (2015) show that atmosphere, price, leisure, design and service affect shopping enjoyment.

Furthermore, rich and multisensory environments significantly increase shopping enjoyment (Nah et al., 2011). For example, Nah et al. (2011) find that the 3D environment creates enhanced shopping enjoyment compared to the 2D environment because of its rich, sensory, vivid and interactive environment. Themed retailing produces more shopping enjoyment than product-centric display (Foster & McLelland, 2015). Therefore, it can be generalized that lifestyle display may create increased shopping enjoyment compared to product-centric display because lifestyle display is one kind of themed retailing. The hypothesis is:

H_4: *Lifestyle display will create higher shopping enjoyment compared to product-centric display for the same brand*

2.5. Cognitive pleasure

Cognitive pleasure generates from cognitive process and consumers' experiential aspects of consumption such as mental play, day dreams, and fantasies (Holbrook & Hirschman, 1982). As stated by Fiore, Yah, and Yoh (2000), "cognitive pleasure results from cognitive activity involved in understanding or creation of symbolic content" (p. 33). Cognitive pleasure occurs when consumers understand the given information and they experience fantasy or doing something in an environment.

Two important components of cognitive pleasure are seeing oneself in a fantasy and vividness of fantasy (Fiore et al., 2000; Fiore & Yu, 2001). Fiore et al. (2000) found that seeing oneself in a fantasy positively influences attitude toward the product and willingness to purchase the product. Also, fantasy enhances experiential value such as shopping enjoyment (Song et al., 2007). Although limited research has been done on cognitive pleasure, previous research suggests that imagining oneself in an environment has positive effects on consumers' approach responses. For example, MacInnis and Price (1987) showed that self-related imagery creates higher behavioral intentions than the imagery that does not include the self. Therefore, it can be generalized that cognitive pleasure will affect two behavioral outcomes: satisfaction and patronage intentions. The hypotheses are:

H_{5a}: Cognitive pleasure is positively related to consumer satisfaction

H_{5b}: Cognitive pleasure is positively related to consumer patronage intentions.

2.6. Product display (lifestyle vs. product-centric) and cognitive pleasure

Previous research showed that atmospheric variables affect cognitive pleasure. For example, Fiore et al. (2000) showed that an appropriately fragranced display creates higher cognitive pleasure than an inappropriately fragranced display. It indicates that an appropriately fragranced display provides consumers vivid experiences. Furthermore, mental imagery mediates the relationships between 3D/2D advertising and consumers' attitudes and behavioral intentions (Choi & Taylor, 2014).

Prior research suggests that vivid, multisensory, and interactive mediums enhance consumers' sense of presence in an environment. For example, Vonkeman, Verhagen, and van Dolen (2017) showed that 3D virtual mirror increases higher sense of presence in an environment compared to the static image because of its rich, interactive, and sensory medium. Nah et al. (2011) also found a similar result when they compared between the 3D and 2D VWs. The sense of presence in a mediated environment defines as telepresence (Nah et al., 2011). This telepresence positively relates to fantasy (Song et al., 2010). It can be generalized that rich, interactive and multisensory elements influences fantasy. Therefore, lifestyle display may create higher cognitive pleasure compared to product-centric display because of rich and multisensory elements. The hypothesis is:

H_6: Lifestyle display will create higher cognitive pleasure than product-centric display.

3. Research method

3.1. Experimental stimuli

This study was conducted using a between-subject experimental design with two product display stimuli: lifestyle and product-centric displays in the context of a specialty apparel store, Anthropologie. The chosen stimuli were based on the literature review. For example, Baek et al. (2015) use an image of a modern city in a store to create a modern dictated theme. For the product-centric display, the researchers use the same store without the image of a modern city. Similarly, Damminga et al. (2012) developed a natural scenario in a store to represent a lifestyle display. In this study, one image of Anthropologie was selected as a lifestyle display because it contained a thematic prop, which illustrates a natural scenario in that store (see Figure 2). To create the product-centric display stimulus, the thematic prop was removed from that image (see Figure 3).

3.2. Instrument and procedure

The scales to measure cognitive pleasure, brand experience, shopping enjoyment, satisfaction, and patronage intentions were adopted from Wolpin and Weinstein (1983), Brakus et al. (2009), Ghani, Supnick, and Rooney (1991), Mägi (2003), and Baker et al. (2002), respectively. All items were measured on 7-point rating scales (see Table 1).

This study followed a between-subjects experimental design. Amazon's Mechanical Turk was used to collect the data. Participants were female college students and they were recruited from various U.S. universities. The sample was deemed appropriate as Anthropologie defines their target clientele as smart and creative women, with a genuine appreciation for design and esthetics ("Anthropologie," n.d.). The participants were randomly assigned to each stimulus. Participants were asked to complete an online survey questionnaire after providing their informed consent. Before that a pilot study was developed and evaluated with five graduate students of a mid-western university to properly evaluate the readability of the questionnaire.
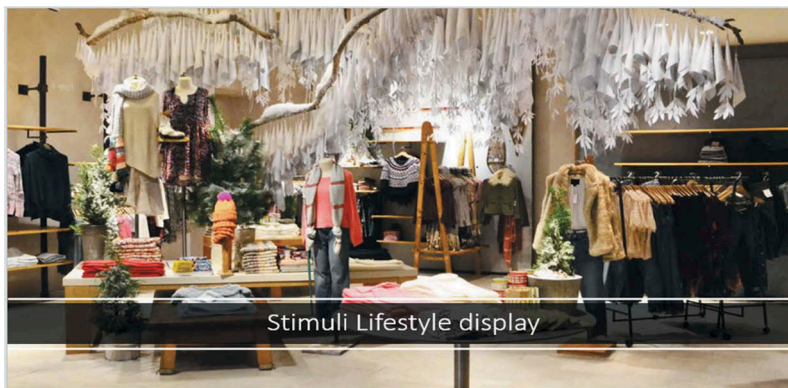

Figure 2. Lifestyle display.

Figure 3. Product-centric display.

Table 1. Measurement items.

Scales/source	Item[a]	Standardized loading	Variance extracted[b]	Composite reliability[c]
Brand Experience Brakus et al. (2009)	● This product display made a strong impression on my visual sense or other senses.	.85	.53	.84
		.85		
	● I found this product display interesting in a sensory way.	.68		
		.60		
	● This product display induced feelings and sentiments.	.61		
	● This product display was emotional.			
	● This product display stimulated my curiosity and problem solving.			
Shopping Enjoyment Ghani et al. (1991)	● I found this product display enjoyable.	.85	.75	.90
	● I found this product display exciting.	.88		
	● I found this product display fun	.86		
Cognitive Pleasure Wolpin and Weinstein (1983)	● Did you observe yourself doing something in the product display?	.86	.78	.88
		.91		
	● Did you experience yourself doing something in the product display?			
Satisfaction Mägi (2003)	● How satisfied are you with the visual store?	.90	.79	.92
	● How well does the visual store match your expectation?	.87		
		.90		
	● Imagine a perfect visual store. How close to this ideal what you just viewed?			
Patronage intentions Baker et al. (2002)	● The likelihood that I would shop in this store is high.	.86	.76	.86
		.88		
	● I would be willing to recommend this store to my friends.			

[a]Measured on a 7-point rating sale.
[b]Variance Extracted = $\sum$ (standardized loading)^2/$\sum$ (standardized loading)^2 + $\sum$ measurement error.
[c]Composite Reliability = $(\sum$ standardized loading$)^2$/$(\sum$ standardized loading$)^2$ + $\sum$ measurement error.

4. Results

4.1. Sample characteristics

A total of 221 US female college students participated in this study. Their ages ranged from 18 to 30. They were from different US universities and the sample included 59.2% Business students, 18.2% Engineering students, and 24% other majors.

4.2. Manipulation check

According to Baek et al. (2014), the degree of novelty for the lifestyle display is higher than the product-centric display. Therefore, a novelty construct was used for the manipulation check. Independent sample t-test ($t = 5.458$, $p < .001$) confirmed the manipulation check. The lifestyle display ($M = 5.61$, SD = .60) was more novel than the product-centric display ($M = 4.77$, SD = .79).

4.3. Scale reliability

All scales used to test the proposed hypotheses can be found in Table 1. In addition, sources used in the creation of each scale are also provided. Each scale was first investigated using exploratory factor analysis and the results supported a single dimension for each scale. *Cronbach's alpha* was used to determine the reliability of each measurement scale. The *Cronbach's alpha* values for brand experience, shopping enjoyment, cognitive pleasure, satisfaction, novelty, and patronage intentions are .86, .92, .83, .91, .92 and .90, respectively. In addition, item-total correlations were high (greater than .50) for each construct. Descriptive statistics for each scale as well as correlations between all constructs are presented in Table 2. A measurement model using AMOS with maximum likelihood estimation was then conducted. The results indicated an acceptable measurement model fit ($\chi^2 = 183.43$, $df = 79$; $\chi^2/df = 2.32$; CFI = .96; NNFI = .95; RMSEA = .06; SRMR = .04). The results supported the internal consistency of all the constructs as the composite reliability was greater than .80 for all constructs (see Table 1). Variance extracted for all constructs were greater than the generally accepted value of .50 (see Table 1). The completely standardized item loadings for all measurement items are also included in Table 1.

The results also support the convergent and discriminant validity of all of the constructs. Convergent validity is the extent that multiple measures of the same theoretical constructs are in agreement whereas discriminate validity refers to the extent that one theoretical construct differs from another (Byrne, 1998). The items of each scale loaded highly on its respective construct (t-values range from 9.28 to 16.85), providing evidence of convergent validity (Anderson & Gerbing, 1988). Discriminant validity was evaluated by a chi-square difference test between an unconstrained model estimating the correlation between a pair of constructs and a constrained model with the correlation between that pair of constructs fixed to 1.0. A significant chi-square demonstrates discriminant validity by showing that the correlation between the pair of constructs is significantly less than 1.0 (Bagozzi & Phillips, 1982). Evidence of discriminant validity is provided in Table 2.

4.4. Hypotheses testing

Leven's test demonstrated that the assumption of homogeneous expression for all variables with respect to product displays did not meet ($p < .05$). Therefore, Pillai's trace was used. A MANOVA was conducted to understand the effect of product display on all variables. Result from Pillai's trace showed that product display has a significant effect on all given variables ($V = .156$, $F = 6.578$, $p < .001$). A between-subjects MANOVA was conducted to test all hypotheses. All hypotheses were statistically significant. The MANOVA test showed that lifestyle display creates higher brand experiences ($M_{lifestyle} = 4.75$ vs. $M_{product-}$

Table 2. Summary statistics and discriminant validity tests.

Construct	1	2	3	4	5
1. Brand Experience	1.00				
2. Shopping Enjoyment	.94	1.00			
3. Cognitive Pleasure	.64	.63	1.00		
4. Satisfaction	.86	.86	.61	1.00	
5. Patronage Intentions	.81	.86	.68	.91	1.00
Mean	4.36	5.00	4.69	5.08	5.09
SD	1.30	1.39	1.61	1.51	1.44

Construct pair	$\Delta\chi^2$ (Δdf)
Brand Experience ↔ Shopping Enjoyment	13.00*** (1)
Brand Experience ↔ Cognitive Pleasure	117.93*** (1)
Brand Experience ↔ Satisfaction	58.16*** (1)
Brand Experience ↔ Patronage Intentions	52.52*** (1)
Shopping Enjoyment ↔ Cognitive Pleasure	127.61*** (1)
Shopping Enjoyment ↔ Satisfaction	73.01*** (1)
Shopping Enjoyment ↔ Patronage Intentions	36.90*** (1)
Cognitive Pleasure ↔ Satisfaction	95.697*** (1)
Cognitive Pleasure ↔ Patronage Intentions	134.845*** (1)
Satisfaction ↔ Patronage Intentions	21.533*** (1)

***$p < .001$.

$_{\text{centric}}$ = 3.94, $F = 31.28$, $p < .001$), cognitive pleasure ($M_{\text{lifestyle}} = 5.18$ vs. $M_{\text{product-centric}} = 4.65$, $F = 11.67$, $p < .001$), shopping enjoyment ($M_{\text{lifestyle}} = 5.57$ vs. $M_{\text{product-centric}} = 4.68$, $F = 26.28$, $p < .001$), satisfaction ($M_{\text{lifestyle}} = 5.67$ vs. $M_{\text{product-centric}} = 4.74$, $F = 23.27$, $p < .001$), and patronage intentions ($M_{\text{lifestyle}} = 5.54$ vs. $M_{\text{product-centric}} = 4.98$, $F = 9.77$, $p < .001$) than the product-centric display.

Brand experience was positively associated with satisfaction ($F = 6.52$, $p < .001$) and patronage intentions ($F = 3.84$, $p < .001$). Similarly, cognitive pleasure affected satisfaction ($F = 7.46$, $p < .001$) and patronage intentions ($F = 12.57$, $p < .001$). Also, shopping enjoyment had a significant effect on satisfaction ($F = 16.58$, $p < .001$) and patronage intentions ($F = 19.28$, $p < .001$).

The Sobel test (1982) was used to determine the mediation effects. The results showed that brand experience ($p < .001$), shopping enjoyment ($p < .001$), and cognitive pleasure ($p < .001$) mediate the relationship between product displays and behavioral outcomes such as satisfaction and patronage intentions. However, the mediation was partial given that product displays (lifestyle and product-centric) had direct effects on both satisfaction and patronage intentions.

5. Discussion and implications

Most fashion retailers today sell quality merchandise at fair prices and tend to deliver what they promise. Therefore, it is not surprising that more and more consumers make fashion store choices based on the look and feel of store atmospherics (Kim, 2015). This study provides empirical evidence supporting the importance of experiential marketing, which involves a carefully formulated strategy that goes beyond just creating a good-looking store with esthetically pleasing displays. Theoretically, this study demonstrates that the lifestyle display could be applied as a brand strategy to a traditional store. Rather than focusing only on products, retailers could easily develop thematic props in a store because they are easy to set up, cost-effective, and less time-consuming. Our

findings show that the lifestyle display creates higher brand experiences than the product-centric display. Retailers could consider implementing lifestyle displays because high brand experiences lead consumers to form an emotional attachment to brands (Dolbec & Chebat, 2013).

Also, retailers always look for how they could improve their brand value. Our findings support the notion that firms could enhance their brand equity and distinguish their brands from others by leveraging retail esthetics (Dolbec & Chebat, 2013). Lifestyle display could be used as an interface between design and strategy ultimately leading to retail profitability (Kim, 2015).

In addition, retailers could develop a lifestyle display in a store to provide consumers a pleasurable shopping experience. This study found that the lifestyle display generates higher shopping enjoyment than the product-centric display. Retailers need to think about lifestyle display format because a novel display format always provides consumers emotional, creative, and affective experiences. Furthermore, lifestyle display formats could enhance attachment to a place and repeated purchasing behavior because high shopping enjoyment contributes to the formation of place attachment and brand loyalty (Johnson et al., 2015). Also, this format will allow consumers to spend more time in a store as well to increase their browsing activities.

Another finding is that the lifestyle display creates higher cognitive pleasure than the product-centric display. The lifestyle display format will help consumers to envisage themselves doing something in nature. Therefore, it will enhance consumers' sense of being present in nature, which could reduce their psychological distance and might influence their emotional and cognitive states and impulsive buying behavior. Moreover, lifestyle display formats will provide consumers a more concrete and emotional shopping experience. Retailers could avoid presenting abstract information by developing a lifestyle display format in an apparel store. As noted by Foster and McLelland (2015), consumers recall or recognize a brand more in a themed retail setting. Future researchers may want to link this finding with Fiore et al.'s (2000) contention that cognitive pleasure increases congruence between environmental fragrances and visual product display.

Finally, the findings of this study suggest that lifestyle display has direct and indirect effects on both satisfaction and retail patronage intention. Therefore, it is important for retailers to provide emotional and experiential brand experiences through lifestyle product displays, which fulfill consumers' expectations toward a brand. Our findings support the notion that superior retail esthetics enhanced by lifestyle display can distinguish the store from its competitors and helps gain recognition in an intensely competitive market environment (Vieira, 2010). For example, successful fashion brands such as Anthropologie implement carefully designed lifestyle display for their unique clientele, termed "esthetes," who trade other benefits such as low prices to experience esthetic shopping environments and expend their critical resources (i.e. money, time, energy) to do so (Kim, 2015).

Just as any atmospherics cue, lifestyle display performs a symbolic function that can influence how the store is comprehended and evaluated (Vieira, 2010). Consumers tend to quickly absorb thousands of pieces of visual and nonvisual information and make an instant judgment on whether or not they like the store and its products. In this regard, lifestyle display can serve as the central channel for the formation of customer impressions. If a store manages lifestyle display properly,

it can create the sort of customer impressions (i.e. brand experience, shopping enjoyment, and cognitive pleasure) that will enhance desirability of the store (i.e. satisfaction), and hence increase store traffic and sales (i.e. patronage intentions) (Schmitt & Simonson, 2009).

6. Limitations and suggestions for future research

This study has certain limitations and raises questions for future research. First, as in any study, further research is needed to replicate and extend the proposed model. The proposed model was tested in the context of women's apparel retailing. One should be cautious in generalizing the findings to other contexts. It would be valuable to apply the model to other contexts, such as men's apparel or children's apparel, to determine whether findings corroborate or extend the model. The small sample size with particular demographic characteristics (i.e. U.S. female college students) also significantly reduces the generalizability of the results.

Another limitation of this study is that this study used two dimensional images as stimuli to evaluate the differences between lifestyle and product-centric displays. Two dimensional images used as stimuli may not be enough to determine consumers' actual brand experiences. Therefore, future research using three-dimensional images or panoramic views may further enhance the findings of this study.

Moreover, this study used only Anthropology images as stimuli. Future studies could use other theme-centric displays such as landscape and mindscape in different brand settings to further validate the results of this study. Also, the relationships we examined are probably more complex than initially assumed. We examined a limited part of the question of how product displays translate into retail patronage. Further research on how the effect of product display type on the tested outcome variables is moderated by different consumer characteristics would advance retailing research as well as be of great managerial significance. For example, utilitarian and hedonic shopping motivation could be a potential moderator for this study. For example, while utilitarian shopping motivation is goal directed, hedonic shopping motivation relates to fun, fantasy, and enjoyment (Childers, Carr, Peck, & Carson, 2001), which could strengthen the linkage between lifestyle display and the outcome variables.

This study used an integrative approach combining multiple empirical studies to develop the hypothesized model. It is recommended that future research should develop and test a more robust theory-based model. Researchers have frequently used The Stimulus-Organism-Response framework (Mehrabian & Russell, 1974) to investigate consumer responses to retail environment. For example, Damminga et al. (2012) compared between lifestyle and non-lifestyle display methods using the S-O-R framework where pleasure, arousal, and cognitive pleasure are organisms. Sensory stimuli delivered through different methods of product displays may have the capacity to generate consumers' approach (as opposed to avoidance) tendencies such as walking into the store, browsing, and purchasing. Impulse buying also depends somewhat on the store's product displays emanating strong sensory stimuli.

Also, future researchers may want to extend this study to examine whether the lifestyle display could have a significant effect on brand trust and brand familiarity through the mediating role of brand experience as Ha and Perks (2005) claim.

Whereas an unappealing product display engenders feelings of dislike and even disgust, esthetically pleasing lifestyle display may trigger consumers' intense enjoyment characterized by feelings of personal wholeness, a sense of discovery, and a sense of human connectedness (Csikszentmihalyi & Robinson, 1990). Fine design including retail esthetics is generally valuable to society, and that the quality of life for everyone is affected by the quality of the designed environment (Bloch, Brunel, & Arnold, 2003). Future research can extend the scope of this study to investigate "consumer well-being" in retail environments based on theories derived from human-centered design research. Efforts of this nature will greatly advance theory and practice in fashion retailing.

Disclosure statement

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