



**MULTI-SENSORY STORE DESIGN AND CONSUMER  
BEHAVIOR RELATIONSHIP: THE CASE STUDY OF  
WELL STORE IN IZMIR**

**SEVGİNUR URSAVAŞ**

Thesis for the Master's Program in Design Studies

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**SEVGİNUR URSAVAŞ**

THESIS ADVISOR: ASSOC. PROF. DR. DİDEM KAN KILIÇ

A Master's Thesis  
Submitted to  
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the Department of Design Studies

Izmir

2023

## ETHICAL DECLARATION

I hereby declare that I am the sole author of this thesis and that I have conducted my work in accordance with academic rules and ethical behaviour at every stage from the planning of the thesis to its defence. I confirm that I have cited all ideas, information and findings that are not specific to my study, as required by the code of ethical behaviour, and that all statements not cited are my own.

Name, Surname: Sevginur Ursavaş

Date: 16.10.2023

Signature:

# ABSTRACT

## MULTI-SENSORY STORE DESIGN AND CONSUMER BEHAVIOR RELATIONSHIP: THE CASE STUDY OF WELL STORE IN IZMIR

Ursavaş, Sevginur

Master's Program in Design Studies

Advisor: Assoc. Prof. Dr. Didem Kan Kılıç

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Creating a brand perception in the consumer's mind makes the brand distinguishable from others. The increase in the experience established between the consumer and the brand affects the decisionmaking by creating a perception of the brand. The form of sensory perception that occurs mediates space and intra-brand activities. The suggestion of the study is that space is not three-dimensional. It is multidimensional. Since it is multidimensional, it was investigated how effective the space is in the process of being multi-sensory by using five senses. This thesis focuses on the use of the five senses in the targeted store atmosphere. The Well Store company was selected as the sample study of this research. The thesis emerged at a time when brand formation and the thesis writing process were going in parallel. Well Store is the thesis of a brand established in professional life. As a result of the research conducted on the branding process, brand identity, brand value and its relationship with space, the Well Store brand has emerged. It aims to implement Well Store's brand identity from both the users and the brand perspective and advances the understanding of brand identity.

The effects of elements such as brand identity, visual identity, brand stimuli and space design on the branding process and their applicability in professional life have been investigated. In this way, it is aimed to establish a relationship between the designed space and the targeted store atmosphere

Keywords: multi-sensory design, five senses, consumer behavior, branding process, action research



# ÖZET

## ÇOK DUYULU MAĞAZA TASARIMI VE TÜKETİCİ DAVRANIŞI İLİŞKİSİ: İZMİR WELL STORE MARKASI ÖRNEĞİ

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Tüketicinin zihninde marka algısı oluşturmak, markayı diğerlerinden ayırt edilebilir kılar. Tüketici ile marka arasında kurulan deneyimin artması, marka algısı yaratarak karar vermeyi etkiler. Tüketici deneyimi, duyu faktörlerinin birbirleriyle etkileşiminden yararlanır ve tüketicinin ürün veya marka değerlendirmesi açısından davranışını ve kararını etkiler. Oluşan duyu algı biçimi, mekana ve marka içi faaliyetlere aracılık eder. Çalışmanın önerisi, uzayın üç boyutlu olmamasıdır. Çok boyutludur. Çok boyutlu olduğu için beş duyu kullanılarak mekanın çok duyu olma sürecinde ne kadar etkili olduğu araştırılmıştır. Bu tez, hedeflenen mağaza atmosferinde beş duyunun kullanımına odaklanmaktadır. Bu araştırmanın örnek çalışması olarak Well Store şirketi seçilmiştir. Tez, marka oluşumu ve tez yazma sürecinin paralel gittiği bir dönemde ortaya çıkmıştır. Well Store , profesyonel hayatta kurulmuş bir markanın tezidir. Markalaşma süreci, marka kimliği, marka değeri ve mekanla ilişkisi üzerine yapılan araştırmalar sonucunda Well Store markası ortaya çıkmıştır. Well Store'un marka kimliğinde hem kullanıcılar hem de marka

perspektifinden uygulama yapmayı hedefler ve marka kimliđi anlayışını iletir. Marka kimliđi, görsel kimlik, marka uyarıları ve mekan tasarımı gibi unsurların markalaşma sürecine etkileri ve mesleki yaşamda uygulanabilirlikleri araştırılmıştır. Bu sayede kurgulanan mekan ile hedeflenen mağaza atmosferi arasında bir ilişki kurulması amaçlanmaktadır.

Anahtar Kelimeler: çoklu duyuşal tasarım, beş duyu, tüketici davranışı, markalaşma süreci, eylem araştırması



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## CHAPTER 1: INTRODUCTION

People build a social environment within the physical and social space in which they live. A person feels the need to create an identity during the time he/she communicates in this social environment. This created identity makes the person different in terms of separation from others. Just like with people, there is a desire among institutions and brands to decouple from their competitors and to present themselves differently from others. A brand is not just a product. Companies have realized that the brand needs to be managed, developed and controlled (Kapferer, 1992). In order to set brands apart from their rivals and give them a direction, purpose, and identity, the notion of brand identity has emerged. A brand's identity gives it a specific focus, aim, and meaning (Onal, 2019). According to Albert and Whetten (1985), a brand's identity is typically based on its distinctive and enduring core characteristics. Aaker (1996) makes a distinction between the extended identity, which comprises additional dynamic aspects that may vary as a result of various situations, and the core identity, which contains the central and timeless essence of the brand. As a result, he describes brand identity as

*"a unique set of brand associations that the brand strategist aspires to create or maintain"* (Aaker, 1996, p. 68).

In a similar vein, de Chernatony (2010) defines brand identity as the unique or core message that a brand conveys to various stakeholders. In a similar spirit, Kapferer (2012) defines brand identity as the meaning that the company projects onto a brand. According to Wijaya (2011), a brand is an imprint left on the minds and hearts of consumers that elicits a particular sense of meaning and emotion from the standpoint of brand communication. The brand therefore encompasses more than just a product's name or the logo, name, symbol, or trade mark.

A commitment is denoted as a trademark (Morel, 2003). As per McNally and Speak (2004), a trademark represents a connection of the trusting variety. According to Post (2005), a trademark encompasses an entity, a psychological attachment that forges a bond of loyalty with a customer or potential customer, and the perceived additional value. Nilson (1998) enumerated several prerequisites to depict the trademark as more than merely a name: a trademark must possess a distinct value, be

distinguishable from other trademarks, possess an appealing nature, and exhibit a strong identity. According to Aaker (1996) and Kapferer (2012), brand identity is a pivotal component in establishing a lasting competitive advantage and a basis for differentiation. Well-managed brand identity may result in positive stakeholder perceptions, attitudes, and behaviors. According to Coleman et al. (2011), a distinctive character can raise the value of a company's products and increase customer preference and loyalty (Johnson and Zinkhan, 1990; Simoes et al., 2005).

Similarly, brand identity can assist businesses in boosting employee engagement, luring in better and more qualified candidates, as well as larger investments (Van Riel, 1995; Arendt and Brettel, 2010). Companies should prioritize building and preserving brand value in a cutthroat marketing climate. By utilizing visual identity components, numerous firms have attempted to remain in the target audience's memory throughout history. It is aimed to support the design concept created with the visual and corporate identity studies carried out. This situation has taken the brand one step further in the branding process and enabled the message that the brand wants to give to be understood more clearly by the target audience (Onal, 2019). The institution must consider its own identity from four different perspectives:

*"(1) product, (2) organization, (3) person, and (4) symbol"* (Aaker, 1996, p.177).

Brand identity has aspects. The four distinctive dimensions that make up a brand's identity are that brand's identity. Each level is significant because identity is created by the fusion of various levels. A brand, however, consists of more than just a name and a collection of visual cues; according to Margulies (1977), Melewar and Saunders (1998), Rogers (1997), and Villafan (1999), it also includes a set of guidelines or a system that specifies how it should be used. A corporate visual identity program like this one integrates the communications and presents the business as an entity (Olins, 1991), boosts brand image (Kohli et al., 2002), and stimulates favorable connections with the company (Rogers, 1997), all of which lower the danger of image fragmentation (Chajet, 1989). Therefore, it can be said that it is not possible to look at the concept of brand identity in a one-dimensional way. It should not be possible to think of the product and symbol, the person and the organization separately from each other. For this reason, space design should be evaluated under the concept of

"organization" from the dimensions that constitute the brand identity. However, it should also be taken into account that the space and the product should also complement each other. Identity is very important in creating customer perception. Brand concept can be used to assess brand identity.

*"Brand unique abstract meanings that often come from a particular configuration of product attributes and a firm's efforts to build meanings from these arrangements,"* according to Park et al. Park (Millberg and Lawson, 1991, p. 186).

The foundation of the brand concept lies in the ability of a brand to fulfill the needs of the consumer. The categorization of consumer needs is outlined by Park et al. (1986) into three distinct categories: functional, symbolic, and experiential. A brand that adopts a functional concept is designed to cater to the practical requirements of the consumer that are generated externally. When a product is perceived as meeting these practical demands, it encourages consumers to make a purchase and utilize the product. On the other hand, a brand with a symbolic concept aims to establish a connection between the individual and a desired group, role, or self-perception. Brands that embrace a symbolic concept facilitate the transmission of symbolic meaning between individuals and to others. According to Grubb and Grathwohl (1967), an individual's consumption behavior is driven by the desire to enhance their self-identity through the consumption of objects that act as symbols. A brand with an experiential concept is made to satisfy an inborn desire for variation and/or stimulation. The happiness that consumers gain from using particular products serves as the main justification for choosing them (Nandan, 2005). Consumers undoubtedly build an impression of a brand based on the associations they have with that brand in their memories. "Brand associations are other informative nodes linked to the brand node in memory that convey the meaning of the brand for the customers," according to Keller (1993). Therefore, brands should put a high focus on properly creating the layers that affect identity. (Dağlı, 2019). The fact that all kinds of information may be related to a brand, including the following (Keller, 2003, p. 596), is revealed by the varied study effort in branding throughout the years.

1. Awareness—identifying the category and needs that the brand meets.

2. Attributes—descriptive traits that, either internally (e.g., related to product performance) or extrinsically (e.g., connected to brand personality or heritage), distinguish a product by its brand name.
3. Benefits: The subjective value and significance that customers place on the characteristics of a brand's products (such as the practical, symbolic, or emotional effects of using or consuming a brand, for example).
4. Visual data in the form of images, which may be concrete or abstract.
5. Thoughts—individual cognitive reactions to any information about a brand.
6. Emotions—individual emotional reactions to any brand-related information.
7. Attitudes—summary conclusions and overall assessments of any brand-related data.
8. Experiences—consumption and buying patterns, as well as any other brand-related incidents.

Brand identity is made up of brand vision, brand culture, positioning, personality, relationship, and presentation, according to Harris and de Charlton (2001). At the same time, brand personality is the culmination of all of the impressions that consumers gather from various sources. It refers to a consumer's overall perception of a product. If we start talking about perception, we also need to think about customer memory. According to Peter and Olson (2001), consumer brand understanding is related to the brand's cognitive representation. Consumer brand knowledge is the sum of all descriptive and evaluative information about a brand that is personally associated with and retained in a consumer's memory. Consumer brand knowledge has been the subject of decades of research, with different areas receiving more attention depending on the prevailing research paradigm and impetus of the time (Alba and Hutchinson, 1987). Researchers studying the organization of consumer memory, for instance, at one point debated whether brand-knowledge structures were organized by attributes or by brands, as well as the effects of various information-processing factors like consumer goals, brand familiarity, and so on (Bettman 1979; Johnson and Russo 1984; Mitchell 1982; Olson 1978). This debate reflected in part a strong methodological interest in information-display boards. Gylline and Lindberg-Repo (2006) defined brand identity as a collection of brand associations that marketers want to establish and acquire. Since both are necessary components of a powerful brand, brand identity



and brand image are connected but separate concepts (Nandan, 2005). Different identity conceptions can have an impact on brand identity (Balmer and Thompson, 2009). In actuality, identity represents the truth of the company while image represents the customer.

According to Tavukçuolu (2014), the name of the institution, its adjective, graphic tools (logo, size, color, font, signs), architectural and spatial tools, and clothes and accessories are among the elements that contribute to the corporate design (Figure1).

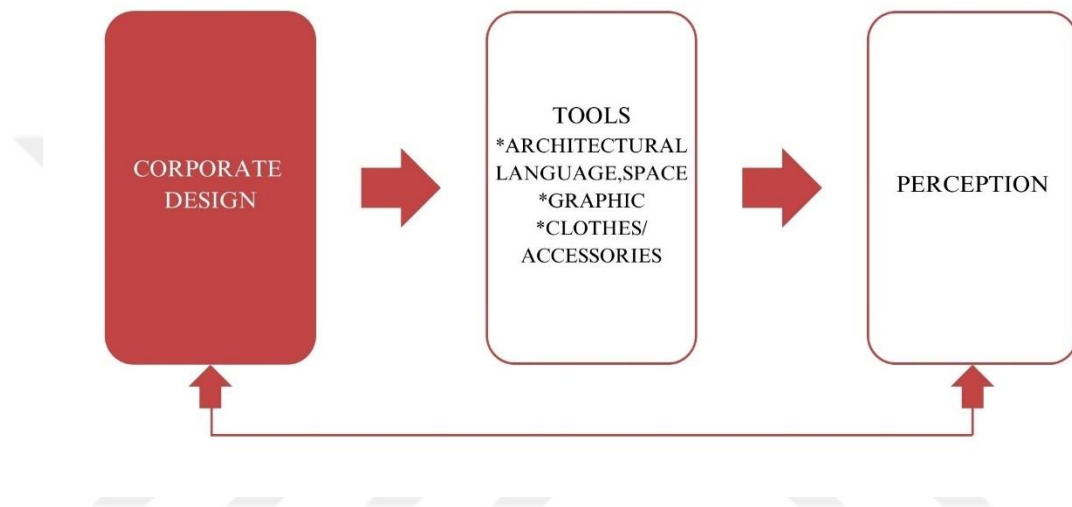


Figure 1. Corporate Design Elements (Tavukçuoğlu, 2014)

In an effort to stand out and differentiate themselves from competitors in the market, brands have recently started to design multi-sensory shop environments and focus on providing a novel consumer experience. Sights (visual), sounds (auditory), tastes (taste), scents (olfactory), and touch (tactile) are the senses discussed. The promotion of a product and its retention in human memory both depend on the senses (Davies and Ark., 2003). These senses communicate with one another. When it comes to constructing a customer experience, the five senses have varying amounts of weight. The way that sensory perception takes place regulates the behaviors that take place within a brand.

We challenge the brand's communication with the retail environment when taking into account the human senses in this study after taking all of these factors into account. It was examined how the multi-sensory approach is employed in the space design and branding process in order to research and comprehend the places where the branding process is represented in the space design. The study's suggestion is that

space is not three-dimensional. It is multidimensional. Since it is multidimensional, it has been investigated how effective space is in the process of becoming multisensory by using the five senses. In the process of creating an interior perception, interior architecture and graphic design come to the fore. The aspects of interior design have an impact on the user's perception since the customer's view of interior space is also how they perceive the identity and image of the store. As a result, while building a brand, how the interior space is perceived often serves as a reflection of the brand (Dağlı Curalı, 2019). Many retail marketers nowadays believe that creating great overall shopping experiences for their customers and using the store environment as a communication tool will help them satisfy their customers' needs (Levy and Weitz, 2001). Altunkılıç (2014) stated that shopping is an experience and in order for this experience to be satisfactory for the customer, the atmosphere must serve this purpose. In addition, Kotler stated that as cited (2001) in Altunkılıç (2014), stated positioning is no longer possible to do only with product quality and price, the atmosphere is also important for store image. The studies on store image have revealed different definitions of store image. According to Kunkel and Berry (1698); store image is not based on the characteristics of the store, it is the impressions formed by the customer while shopping in the store (Arslan and Ersun, 2011). However, the most accepted study in the literature among the studies conducted to determine the factors that make up the store image are the dimensions determined by Lindquist (1975). Arslan and Ersun (2011) summarized Linquist's study as follows:

*"the store image consists of tangible (functional) and intangible (psychological) characteristics. Based on this, eight main characteristics that make up the store image have been identified: product, service, customers, physical characteristics, promotion, store atmosphere, corporate characteristics and after-sales satisfaction" (p.225).*

The atmosphere was split into targeted and perceived atmospheres by Kotler (1974). The phrase

*"the targeted atmosphere has been defined as a set of sensory characteristics"* (Kotler, 1974, p. 50) is used.

The targeted store atmosphere appeals to the senses of sight (color, brightness, size, and shape), hearing (volume, tone of announcements), smell (freshness), and touch

(softness, warmth), according to Kotler (1973). Consumer perception of this atmosphere is known as the perceived atmosphere. A store's goal is to "bring the targeted atmosphere and the perceived atmosphere as close to each other as possible" (Dursun, Oskaybaş and Gökmen, 2013, p. 236).

This thesis focuses on the use of the five senses within the targeted store atmosphere. Well Store company has been chosen as a case study of this research. The reason this brand was chosen is because it is a brand that I created myself during my thesis writing process as a designer and researcher of this thesis. As a result of the research conducted on the branding process, brand identity, brand value and its relationship with space, the Well Store brand has emerged. It aims to practices in brand identity of Well Store from both users and brand perspectives and progresses the understanding for brand identity. The study based on questionnaires and visual brand analysis, the questionnaire focuses on customer habits and preferences. It is a practice-base study conducted within the scope of the Design Studies Master's Program. It is the action research. The thesis emerged at a time when the process of brand formation and thesis writing were going parallel. Well Store is the thesis of a brand established in professional life. Literature readings have been effective in shaping the brand. The effects of elements such as brand identity, visual identity, brand stimuli and space design on the branding process and their applicability in professional life are among the first research questions asked at the thesis stage. Within this research, these research questions were developed: What are the components that make up the brand identity of Well Store? What are the brand stimuli that the consumer interacts with during the brand experience? What are the strength and weakness of my brand Well Store? What are the contributions of space design and visual identity to the space experience from the design elements representing the brand? How is the multi-sensory approach used in the targeted store atmosphere in the designed space during the branding process? In the survey study, which was asked in order to find answers to the questions, questions were directed to the users about the brand identity features and space design that want to be highlighted in the Well Store brand. In this way, it is aimed to establish a relationship between the deconstructed space and the brand-targeted store atmosphere and brand image. Sensory branding strategies are one of the methods used to shape the image of the designed brand. I aim to improve the customer-brand relationship and gain a place in the customer's mind by adding the actions of

sight, hearing, taste, touch, smell from sensory branding strategies to my space and corporate identity design at the maximum level. For this reason, it has been aimed to create a multi-sensory store atmosphere. The research questions aim to see whether this sensory branding is applicable for the designed brand, its strengths and shortcomings.

The Well Store brand has been designed with an approach that aims to create a user experience and aims to strengthen the customer's connection with the product and space with an experiential approach. I believe that the appropriate store design for the sale of products in the middle and upper price performance of the Well Store brand, product- service design that will meet customer expectations are the strengths of the brand, and I aim to find these results with the survey conducted. The emotions to be created on the customer have been tried to be created with visual elements. I do not think that smell and taste perception from the five senses can be perceived by the customer to a sufficient extent in terms of in-store design and product selection. Within the five-year plan, it is aimed to add design elements that can make the sense of smell and taste feel distinctly from sensory branding strategies. While implementing the Well Store brand identity design, I aim to reach the premium and upper group customer base with a personalized brand understanding such as design product groups, product diversity, creating an in-store atmosphere. For this reason, the hypothesis of the thesis is that I aim to measure the similarities between the targeted store atmosphere and the perceived store atmosphere.

## CHAPTER 2: EXAMINATION OF THE BRAND CONCEPT

The notion of a brand, which is delineated divergently in the references, transcends mere nomenclature, emblem, and packaging in contemporary times; rather, it epitomizes the commitment of enterprises to impart to their intended audience the multifaceted essence of the brand, encompassing not only its utilitarian and tangible aspects, but also its psychological and social dimensions (Aaker, 2014). A brand is not solely a commodity. Firms have come to recognize the necessity of managing, cultivating, and supervising the brand. Consequently, the concept of brand identity has emerged as a means of distinguishing oneself from competitors, differentiating brands, and engendering purpose, direction, and individuality. The brand's identity confers upon it a specific focal point, objective, and significance (Onal, 2019). The brand name is deemed to be the bedrock of marketing communication endeavors and an integral constituent of the brand (Aaker, 1992). In addition to assisting in the identification of products, brand names also assume a diverse range of symbols and meanings that are encapsulated by the products (Friedman, 1985; Levy, 1978). The associations consumers make with well-designed and well-maintained brand names generate value, known as brand equity, which can be a highly coveted asset for the business that owns the brand (Keller, 1991; Levy et al., 1994). A name that holds significance is one that establishes a connection between the product and the product category or effectively communicates relevant information about the product, a crucial attribute of the product, or both (Keller et al., 1998). We embrace the metaphor of an iceberg, initially introduced by de Chernatony (2003), to highlight the distinctions and relative importance of the visible identity and the relational processes that jointly shape brand meaning. He claims that the logo and name are "above the waterline" and account for 15% of the value of the business. The unseen value-adding operations that the organization facilitates and that provide a strategic advantage for the brand are known as "belowthewaterline" and make up 85% of the value (Brodie, 2017).

A brand, however, consists of more than just a name and a collection of visual cues; according to Margulies (1977), Melewar and Saunders (1998), Rogers (1997), and Villafan (1999), it also includes a set of guidelines or a system that specifies how it should be used. A corporate visual identity program like this one integrates the communications and presents the business as an entity (Olins, 1991), boosts brand image (Kohli et al., 2002), and stimulates favorable connections with the company

(Rogers, 1997), all of which lower the danger of image fragmentation (Chajet, 1989). Consumers undoubtedly build an impression of a brand based on the associations they have with that brand in their memories.

*"Brand associations are other informative nodes linked to the brand node in memory that convey the meaning of the brand for the customers,"* according to Keller (1993) (p. 2).

This early research focused in large part on providing brands with more concrete, product-related information. Recent branding research has made a significant effort to comprehend more of the abstract, intangible parts of brand knowledge that are not directly tied to the physical qualities of the product or service per se. For instance, Aaker (1997) discovered five fundamental dimensions that seem to encapsulate the perceptual space of brands using 114 potential personality traits and well-known brands in several product categories. The Zaltman Metaphor Elicitation Technique (ZMET), developed by Zaltman and Higie Coulter in 1995, employs a number of research techniques to tap into customers' visual and other sensory representations of companies. In order to conceptualize the ties that consumers have with brands, Fournier (1998) has expanded the metaphor of interpersonal relationships into the brand domain.

Although certain types of entities have a greater tendency to generate or impact specific categories of brand knowledge compared to other types of entities, it is theoretically possible for any element of knowledge to be inferred when other entities are associated with the brand (fig. 2). Events could prove particularly suitable for creating experiences, individuals might be especially adept at eliciting sentiments, other companies may be particularly well-matched for establishing specific features and benefits, and so forth. Any one entity can be simultaneously linked to multiple dimensions of knowledge, each of which has the potential to directly or indirectly influence brand knowledge (Keller, 2003).

## UNDERSTANDING TRANSFER OF BRAND KNOWLEDGE

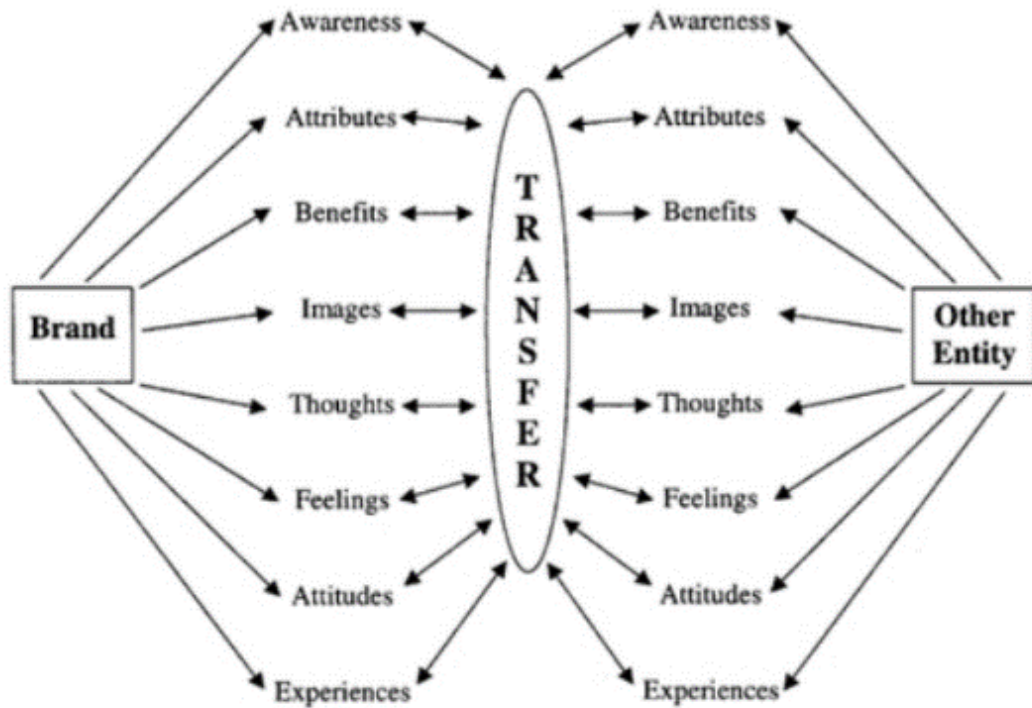


Figure 2. Understanding Transfer of Brand Knowledge (Keller, 2003)

Establishing connections between the brand and the consumer necessitates effective communication and tailored interactions that align the consumer's needs, desires, and aspirations with the core advantages provided by the brand. It is imperative to convey the brand's essence to the target audience in a manner that ensures their consuming experience aligns with their expectations for making a purchase (Nandan, 2005). As per the findings of Wijaya (2011), a brand represents an indelible impression etched in the minds and hearts of consumers, evoking a distinct sense of significance and sentiment in terms of brand communication. Thus, the brand encompasses more than mere nomenclature or the visual elements such as the logo, name, symbol, or trademark. Rather, it encapsulates a commitment (Morel, 2003). A relationship that involves trust is a brand relationship (McNally and Speak, 2004). According to Post (2005), a brand is the combination of an entity, a psychological attachment that forges a relationship of loyalty with a customer or potential customer, and the perceived additional value. Nilson (1998) listed several requirements to describe a brand as more than just a name: a brand must have a distinct value and point of distinction.

According to Brakus et al. (2009), brand experience is defined as the sensations, feelings, cognitions, and behavioral responses elicited by brand-related stimuli found in a brand's design and identity, packaging, communications, and settings. Customers use a brand, talk about it with others, look for brand information, promotions, and events, among other things, to generate a brand experience (Ambler et al., 2002). The perception that consumers have of a brand at each point of contact they have with it—whether it be in the brand images projected in advertising, during the first personal contact, or the caliber of the personal treatment they receive—is referred to as brand experience, according to Alloza (2008). Muniz and O'Guinn (2000) have investigated brand communities, which they characterized as a specialized, non-geographically bound community based on a structured set of social relationships among brand users, in another fascinating area of research. Relatedly, according to McAlexander, Schouten, and Koenig (2002), a subculture of consumption is a separate section of society that self-selects on the basis of a shared devotion to a certain product category, brand, or consumption activity.

It is widely accepted that the process of branding a location closely mirrors the process of branding a good or service. In practice, when goods or services are branded, various elements such as names, symbols, signs, or other distinguishing features are utilized to differentiate them from their competitors and contribute to the formation of a unique and impactful brand identity (Keller, 1993). Likewise, when a location is branded based on its distinctive and observable characteristics, the mental perception of the location by its target audience (referred to as brand image) becomes more robust and favorable. This phenomenon can be attributed to the association of the place brand with the historical heritage, culture, and other intrinsic qualities that the geographical region embodies, as stated by Beckman et al. (2013).

The well-established knowledge about the influence of color on our emotions and feelings has been extensively studied by researchers such as Hemphill (1996), Lang (1987), and F. H. Mahnke and Mahnke (1996). On a daily basis, individuals are exposed to a multitude of color stimuli, a vast majority of which go unnoticed by their conscious mind, as noted by Yılmaz (2001, p. 57). The awareness of how these color stimuli affect one's emotional state is seldom realized by individuals. It is important to acknowledge that physical reactions can be triggered by the perception of color,



ultimately impacting one's mood, temperament, and behavior. The process of color identification places significant emphasis on the perceptions of the various sensory organs, as there are five distinct sensory organs involved. The concept of "Synesthesia" serves as an explanation for the impression of color, as it involves the intricate combination of parallel sensory processes, as observed by Meerwein, Rodeck, and Mahnke (2007) and F. H. Mahnke and Mahnke (1996). Some colors have multiple emotional connotations, and some emotions have multiple color connotations (Linton and Linton, 1999; Saito, 1996, p. 35–49). According to Billmeyer and Saltzman, the brain conjures up the emotions and experiences that a color symbolizes once the human eye perceives it as light. The abundance of research in the field of color emotion has demonstrated that every color and its combinations have their own symbolic meanings (1981).

Jacobs and Suess (1975, p. 207–210) conducted a study investigating the influence of the four primary colors, namely red, yellow, green, and blue, on individuals' levels of anxiety. Notably, it was found that red and yellow elicited significantly greater anxiety compared to blue and green. Previous research has indicated that the color green exerts a calming effect and is particularly soothing to the eye due to its focal point being situated directly on the retina (Ylmaz, 2001, p. 57; Sharpe, 1974). Wexner (1954, p. 432-435) extensively explored the associations between colors and words in his research. The color red is connected to expressions such as "excitement" and "stimulus," both of which are linked to pleasure and a potent stimulating impact. On the other hand, the color blue is associated with terms like "safe/comfortable" and "secure/soothing." Black symbolizes the ideas of "strong, powerful, and domination," whereas orange is used to communicate the ideals of "disturbing / sad." The study does not control for brightness or saturation factors and does not use conventional color classifications for color samples. Also exciting and invigorating, red has a warm, lively, and aggressive sense due to its natural link with blood (Sharpe, 1974; Ylmaz, 2001, p. 57). Red and Baker-Miller Pink 1 colors were compared for their ability to induce anxiety in a study by Profusek and Rainey (1987, p. 941–942). As expected, Baker-Miller Pink produced less anxiety than Red.

According to De Heer, the concept of color modifies spacenholds true (2009, p. 224; Reed, 2017, p. 39). For instance, when blue and green are combined, they have the ability to imbue the space with a sense of volume and create a tranquil atmosphere. Conversely, the use of red serves to assert the space's position, volume, and overall

presence. It is worth noting that red spaces, often found in bars and casinos, can evoke feelings of anxiety in individuals and may even lead to a loss of temporal awareness (Reed, 2017, p. 39). On a contrasting note, black voids convey a sense of boundlessness, while yellow spaces have the potential to irritate individuals and prompt children to shed tears (Kopacz, 2004, p. 78; Reed, 2017, p. 29). The discussion conducted by Weller and Livingston (1988, p. 433-440) revolved around the impact of words inscribed on blue, pink, and white papers. The examination focused on the reactions elicited by news stories concerning rape and murder, when presented on papers of different hues. Consequently, the transmission of the same news on pink paper, as opposed to blue and white, resulted in a diminished perception of distress. The regulation of color brightness and saturation was not uniformly addressed within the confines of this study. As indicated by Ou et al. (2004, p. 232), colors and their combinations hold a significant sway on decision-making processes, as they evoke diverse emotions encompassing energy, enthusiasm, and tranquility.

According to Birren (1973, p. 13), the color preferences of adults and children differ. Several studies have indicated that children are inclined towards warm colors such as red, yellow, and orange. Conversely, adults typically opt for blue, red, and green. Researchers have categorized adults into two groups based on their color preferences: those who gravitate towards cool colors with low saturation, and those who prefer vibrant colors with warm undertones. Individuals who have an affinity for warm colors tend to have a deeper connection with the visual realm. They exhibit greater amiability and openness to external influences, and their focus lies on the object rather than the subject. On the other hand, those who favor cold colors appear to be somewhat isolated from the external world. They place greater emphasis on the subject, which makes it challenging for them to adapt to new situations and express themselves (Rickers and Ovsiankina, 1943, p. 41-53). Studies conducted all throughout the world that considered factors including gender, age, and social standing confirm that color is a global visual language. Mahnke concurs that a space's mood and ambiance can be significantly affected by the meaning that a color conveys. For instance, the pleasant and cozy ambiance created by the pastel yellow color produces a cheery and favorable impression. On the contrary, the color red elicits a sentiment of affection, exigency, and aggression. In contrast, the color green conveys a sense of security and tranquility, while the interior space reflects a confident, forward-looking, and commanding demeanor. Typically, the color white symbolizes boundlessness,

simplicity, and purity. Considering that all colors undergo transformations due to the parameters of brightness and saturation, it seems that the categorization of colors and our perception of them are uncomplicated manifestations (F. H. Mahnke and Mahnke, 1996).

Ou et al. (2004, p. 232–240) conducted a study investigating the correlations between eleven color combinations and emotions within the context of color preferences and gender. The findings suggest that female observers tend to gravitate towards soft, cozy, and feminine colors in comparison to male observers. Conversely, Boyatzis and Varghese (1994, p. 77–85) discovered that although women also respond positively to vibrant colors, they demonstrate a negative reaction towards darker hues, which is in contrast to men who exhibit a preference for darker shades. Hemphill's (1996, p. 275–280) research reveals that blue is the most favored color over grey among individuals. Moreover, the survey further indicates that men tend to favor darker colors, whereas women are more inclined to respond favorably to brighter colors. Contrary to this, a number of studies argue that males exhibit a greater inclination towards vibrant and achromatic hues compared to females, while males are more prone to favoring colder colors (McInnis and Shearer, 1964, p. 181–187). It has been observed that men perceive their surroundings as more positive and impartial in contrast to women. As per the research conducted on this topic, women's reactions to spaces are instinctive, sensitive, and characterized by a higher degree of visual focus compared to men (Holbrook, 1986, p. 337–347; Everhart, Shucard, Quatrin and Shucard, 2001; Putrevu, 2001, p. 1–14). According to the scholarly article titled

*"Effects of interior colours on mood and preference: comparisons of two living rooms"* (Yildirim et al., 2011, p. 509–524),

male observers are more inclined towards expressing a favorable response to brightly colored and darkly colored interiors, in comparison to female observers.

## ***2.1. General Concepts Related to the Brand***

### ***2.1.1. Brand Awareness***

"Brand awareness" relates to the extent to which consumers are aware of, accept, and remember a brand in any situation. (Percy and Rossiter, 1992; Perreault et al., 2013, p.199; Percy and Rossiter). Brand awareness, in the words of Aaker (1991, p. 61), is

*"the ability of a potential buyer to recognize or recall that a brand is a member of a certain product category".*

According to Keller (2009), brand awareness is about the strength of a track or a crowd in customers' memory, which show consumers' capacity to remember or recognize a brand under various circumstances. Brand awareness decreases the amount of time and risk that consumers will invest in finding the product they will purchase (Verbeke et al., 2005). In this regard, buyers are encouraged to select the brand about which they are knowledgeable. According to Aaker (1996), there are four different levels of brand awareness: dominant brand, top of the mind brand, brand recognition, and brand recall. Brand recall is the initial perception of the brand when a variety of products is launched, whereas brand recognition is related to customer brand familiarity (Farjam and Hongyi, 2015). Being the most well-known brand in a product category means that you are the first brand that comes to mind. The degree to which a brand replaces a product category is referred to as its level of brand dominance (Aaker, 1996).

When evaluating brand awareness using the Well Store brand, the design product groups were presented as collections with the aim of enhancing the brand experience and remaining ingrained in the user's memory. A narrative of lasting significance was crafted for each collection, and whenever the customer interacted with or examined a product, they were exposed to the accompanying story. Through this approach, the brand sought to foster product loyalty while also instilling an understanding within the user's psyche that it specializes in the sale of design products.

### ***2.1.2. Brand Associations***

In this regard, buyers are encouraged to select the brand about which they are knowledgeable. According to Aaker (1996), there are four different levels of brand awareness: dominant brand, top of the mind brand, brand recognition, and brand recall. Brand recall is the initial perception of the brand when a variety of products is launched, whereas brand recognition is related to customer brand familiarity (Farjam and Hongyi, 2015). Being the most well-known brand in a product category means that you are the first brand that comes to mind. The degree to which a brand replaces a product category is referred to as its level of brand dominance (Aaker, 1996). In this regard, buyers are encouraged to select the brand about which they are knowledgeable.

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Insights derived from consumer studies have long been employed to guide managerial decision-making in numerous marketing-related domains, including the formulation of advertising, pricing, and channel strategies. The process of establishing a brand entails endowing goods and services with the advantages associated with the establishment of a robust brand (such as heightened customer loyalty, premium pricing, etc.). To effectively oversee the development and maintenance of their brand, managers in practice must be exposed to the conceptual underpinnings, theoretical frameworks, and recommendations stemming from consumer research. This necessity arises from the ascendancy of branding as a key management concern. Marketers find themselves in a pressing predicament whereby they require a profound understanding of consumer conduct (Keller, 2003).

### ***2.1.3. Brand Identity***

A brand's physical or tangible attributes, such as its logo, colors, sounds, scents, packaging, location, corporate identities, tagline, and others, help consumers recognize it and distinguish it from competing brands and products (Wijaya, 2013).

A brand's physical or tangible attributes, such as its logo, colors, sounds, scents, packaging, location, corporate identities, tagline, and others, help consumers recognize it and distinguish it from competing brands and products (Wijaya, 2013). Therefore, it can be said that it is not possible to look at the concept of brand identity in one dimension. It should not be possible to think of the product and the symbol, the person and the organization separately from each other. For this reason, space design should be evaluated under the concept of organization from the dimensions that make up the brand identity. However, it should also be taken into account that the place and the product should complement each other. Identity is very important in creating customer perception. Therefore, designing the layers that affect identity correctly should be a priority for brands. Interior perception, by its most general definition, is the communication and interaction of people with space. In the interior, people position what they see, and this positioning creates the perception about that space. Interior architecture and graphic design come to the fore in the process of creating an interior perception. The combinations of interior design have an effect on user perception since the customer's view of the interior space determines how the store perceives its identity and image. As a result, while building a brand, how interior space is seen often becomes a reflection of the brand (Dal Curali, 2019).

Brand as a system of identity the importance of brand as an identity structure with six interwoven facets—culture, personality, self-projection, body, reflection, and relationship—has been highlighted by Kapferer (1992). Whereas the physical facet represents the product's features, symbols, and attributes, the relationship facet represents beliefs and associations, the culture facet represents a set of values, the reflection facet represents the customer's perception of the brand, and the self-image facet represents the internal reflection of the customer as brand user. While some of these components (such as personality and image) overlap with previous definitions, Kapferer's contribution is to emphasize the significance of the brand as more than the sum of its parts. Others have also discussed the significance of brand identity in creating brand positioning (Balmer, 1995; Aaker, 1996). Building a brand not only helps a company stand out from the competition and defend itself, but it also gives it an economic edge (Fomburn and Shanly, 1990). Strong brand identity contributes to the consumer's understanding of a brand's meaning, communicates the brand's essence to other stakeholders, and promotes a more strategic approach (Diefenbach, 1992).

According to Gardner and Levy (1955), a brand name is more than just a label used to distinguish amongst product makers; it is a complex symbol that stands for many various concepts and qualities. It conveys a variety of information to the consumer not only through the way it sounds (and, if applicable, its literal meaning), but also—and perhaps more importantly—through the network of associations that it has amassed over time as a commonplace item in the public domain. The end result is the public perception, personality, or character, which may have a greater impact on the brand's overall standing (and sales) than many specific technical details about the product. According to Gardner and Levy (1955), image refers to the perceptions that customers hold of a brand. We can see that Gardner and Levy (1955) are the only ones who have taken a balanced approach, balancing, for example, the trade-off between image and identity. A conclusion that can be drawn from the foregoing discussion is that the limitation of brand as an identity system is the emphasis on desired positioning and the lack of focus on perceived image. The quantification of the function of identity and image is a problem that has to be solved, though. Likewise the compromise between them. Once more, this highlights the problem of defining brand as an identity as well as the overlap between different definitions (such as identity and image). Consumers are exposed to utilitarian product qualities when they browse, buy, and use brands. They are additionally exposed to a variety of specific brand-related stimuli, such as brand-identifiable colors (Belizzi and Hite, 1992; Gorn et al., 1997), shapes, typefaces, background design elements (Mandel and Johnson, 2002), slogans, mascots, and brand characters (Keller, 1993; Brakus et al., 2009).

Nowadays, businesses spend a lot of money creating names that have a positive reputation. A positive reputation, among other benefits, makes brand extensions easier for businesses to expand (Keller and Aaker, 1992). Having a trusted brand will also help consumers feel less risky and less dissonant after making a purchase (Nandan, 2005). It results from the development of brand identity and image in the minds of the consumers. Therefore, an organization uses promotion to attempt to project a particular brand identity and image. The distinct collection of brand connections that the brand strategist seeks to establish or preserve is known as brand identity. These associations convey the company's commitment to its customers and what the brand stands for. Brand identity and brand image are frequently used interchangeably in communications between businesses and their customers (Ind, 1990).

Brand concept can be used to assess brand identity.

*"Brand unique abstract meanings that often come from a particular configuration of product attributes and a firm's efforts to build meanings from these arrangements,"* according to Park et al. Park (Millberg and Lawson, 1991, p. 186).

The consumer needs that a brand can meet form the foundation of the brand concept. Functional, symbolic, and experiential needs are the three categories of consumer needs listed by Park et al. (Park, Jaworski, and MacInnis, 1986). A brand with a functional concept is designed to solve externally generated consumption needs. Consumers will be motivated to buy and use functional brands in situations where the product is viewed as addressing utilitarian needs. A brand with a functional concept is created to address consumer requirements that are generated from the outside. When a product is perceived to be meeting practical demands, consumers will be encouraged to purchase and use it. A brand with a symbolic concept aims to link the person to a preferred group, role, or self-perception. Brands with a symbolic concept make it easier for people to communicate symbolic meaning to one another and to other people. According to Grubb and Grathwohl (Grubb and Grathwohl, 1967), a person's consuming behavior will be geared toward improving their sense of self through the consumption of objects that serve as symbols. A brand with an experiential concept is made to satisfy an inborn desire for variation and/or stimulation. The happiness that consumers gain from using particular products serves as the main justification for choosing them (Nandan, 2005).

According to Albert and Whetten (1985), a brand's identity is often based on its unique and enduring core characteristics, which managers hope to create and express. Aaker (1996) makes a distinction between the extended identity, which comprises additional dynamic aspects that may vary as a result of various situations, and the core identity, which contains the central and timeless essence of the brand. As a result, he describes brand identity as "a unique set of brand associations that the brand strategist aspires to create or maintain" (Aaker, 1996, p. 68). In a similar vein, Chernatony (2010) defines brand identity as the unique or core message that a brand conveys to various stakeholders. Brand identity is made up of brand vision, brand culture, positioning, personality, relationship, and presentation, according to Harris and de



Charlton (2001). At the same time, brand personality is the culmination of all of the impressions that consumers gather from various sources. It refers to a consumer's overall perception of a product. According to Aaker (1991), a brand image is a collection of associations that are often organized in a positive fashion. For a brand to be powerful, brand identity and brand image are crucial (Nandan, 2005). While image is created by the consumer's perception, brand identity is created through management effort. Similarly, Kapferer (2012) defines brand identity as the message conveyed by a brand.

Gylline and Lindberg-Repo (2006) defined brand identity as a collection of brand associations that marketers want to establish and acquire. Brand identity and brand image are related but distinct concepts as both are essential ingredients of a strong brand (Nandan, 2005). Different identity conceptions can have an impact on brand identity (Balmer and Thompson, 2009). In actuality, identity represents the truth of the company while image represents the customer. According to Aaker (1996) and Kapferer (2012), brand identity is a crucial element in creating a durable competitive advantage and a foundation for differentiation. Positive stakeholder perceptions, attitudes, and behaviors may follow from well-managed brand identity. According to Coleman et al. (2011), a distinctive character can raise the value of a company's products and increase customer preference and loyalty (Johnson and Zinkhan, 1990; Simoes et al., 2005). Similarly, brand identity can assist businesses in boosting employee engagement, luring in better and more qualified candidates, as well as larger investments (Van Riel, 1995; Arendt and Brettel, 2010).

When examining the concept of brand identity in relation to the Well Store brand experience, it becomes evident that the elements that contribute to the establishment of the brand's identity, including color, logo, text, store design, packaging elements, and the means by which the user engages with the brand from an external perspective, are meticulously arranged in a specific manner. The Well brand places particular emphasis on home decoration and architecture, thus opting for imagery that accentuates these aspects in its logo. Within the logo, the image of a roof and the architectural plan of a house are incorporated into the well name. The brand's color palette was selected with earth tones in mind. Given that the brand targets a consumer base of medium to luxury status, the color brown, known for its ability to convey a refined and opulent aesthetic, was chosen as the brand's primary hue. Well Store was

founded under the idea of highlighting the story and concept of products and spaces in the products and spaces it has designed. Reflections of this idea are seen in the store design. A clear and opulent appearance is the mental impression that the company aims to create for its target audience. The goal is to make the purchasing environment for customers open and inquisitive. It is shown to be large and spacious because the space is with white furniture and white walls. By using the white color in the entire area, a sense of integrity has been created in the environment. Well Store was founded under the idea of highlighting the story and concept of products and spaces in the products and spaces it has designed. Reflections of this idea are seen in the store design. A clear and opulent appearance is the mental impression that the company aims to create for its target audience. The goal is to make the purchasing environment for customers open and inquisitive. It is shown to be large and spacious because the space is with white furniture and white walls. By using the white color in the entire area, a sense of integrity has been created in the environment. It can be evaluated by the survey conducted in which the brand colors coincide with the brand identity.



Figure 3. Interior of Well Store, Taken by author, 2023

#### ***2.1.4. Brand Personality and Brand Loyalty***

The main reason for a brand's existence is embodied in its brand vision. It stands for a set of principles that, combined with brand culture, offer guidance and direction. The positioning of a brand is to highlight the traits and qualities that distinguish it from competitors. It aims to communicate to consumers the advantages being provided. Personality stands in for the brand's emotional traits. Positioning, the senior management's basic principles, and culture all have an impact. The development of relationships between employees, customers, and other stakeholders is also a result of vision and culture. To portray the brand identity, presentation styles are created. The demands and goals of the consumer should be taken into consideration (Nandan, 2005).

Brand impact is described as a brand's capacity to elicit a positive emotional arousal in the customers as a result of its use (Chaudhuri and Holbrook, 2001). Brand trust is defined in this literature as the willingness of consumers to rely on the power of the brand to realize its stated objective. In today's competitive business environment, it is extremely important to create unforgettable experiences and gain consumer spending and brand loyalty in the long term by creating emotional connections with consumers. Feelings and emotions have always had an important place because the target audience of brands is people and it is necessary to accept the realities for human senses. Perception, individuals' perspective on the world, stimuli in the environment in which they are located and the effects of these stimuli on an individual in an emotional sense are a situation that varies from person to person. Therefore, the values, needs and expectations of individuals are different from each other. For this reason, the selective perceptions that individuals have developed towards sensory stimuli may also differ between each other (Schiffman, 2004). A corporate brand is more than only visual identification of the target audience attention, to be noticed for the detection and addressing the audience in the sensory sense, to be a brand that's trying to establish an emotional connection with them, in order for brands who want to stand out from their competitors and to keep in mind that sensory branding is an important element (Çakır, 2010). It is ensured that the atmosphere of the space created by sensory branding is strengthened and communicated to the target audience (Post, 2004).

Aaker (1991) has divided consumers into five categories in terms of loyalty in the loyalty pyramid he has developed. The first category includes unrelated consumers. There is a sensitive structure against change or price in uninterested consumers who do not have brand loyalty. The habitual buyers in the second category of the loyalty pyramid are those who are satisfied with the product they use or have no dissatisfaction. Consumers in the third category are not sensitive to price changes besides their satisfaction. The fourth category includes consumers who like the brand. The symbol, experience and perceived quality have an impact on the preferences of consumers who are called friends of the brand. Consumers in the fifth category are brand-connected users. At this stage, an emotional connection has now been formed with the brand, the function of the brand is very important for the user (Kılıç, 2020).

When examining the concepts of brand personality and brand loyalty in the context of the Well Store brand experience, the brand seeks to foster brand personality and loyalty through three distinct aspects. These aspects include the provision of an accessible design product group, the presentation of an aesthetic appeal using high-quality materials, and the creation of a memorable store experience. The brand aims to convey its unique personality and increase customer awareness through these three key elements. Among the various design products available for purchase, the decking textile group stands out as the category with the highest level of brand recognition. This conclusion is drawn from an analysis of monthly and annual online sales. The interconnectedness of all products within a specific collection has a positive impact on the sales of other products within the same collection. In order to reinforce brand personality and foster customer loyalty, visual stimuli such as the physical in-store design and the online store designs featured on various online platforms play a crucial role.

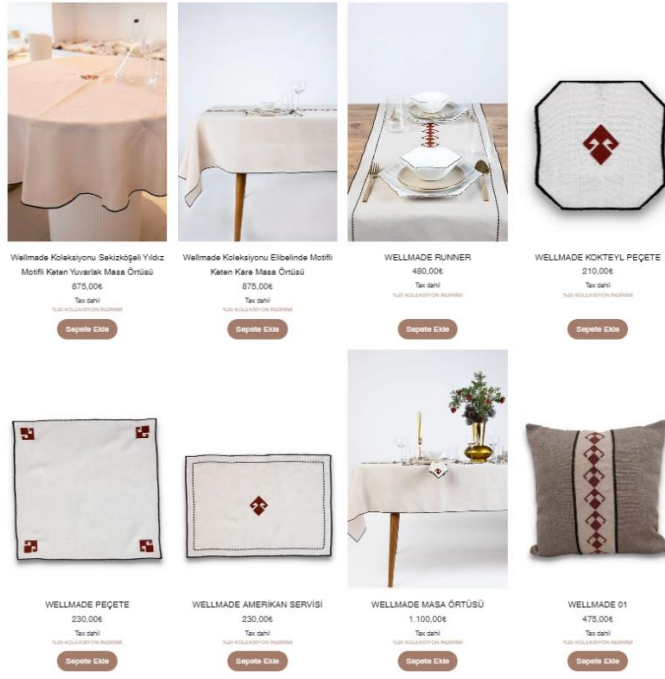


Figure 4. Tableware Textile Group Products (wellstudio.store, 2023)

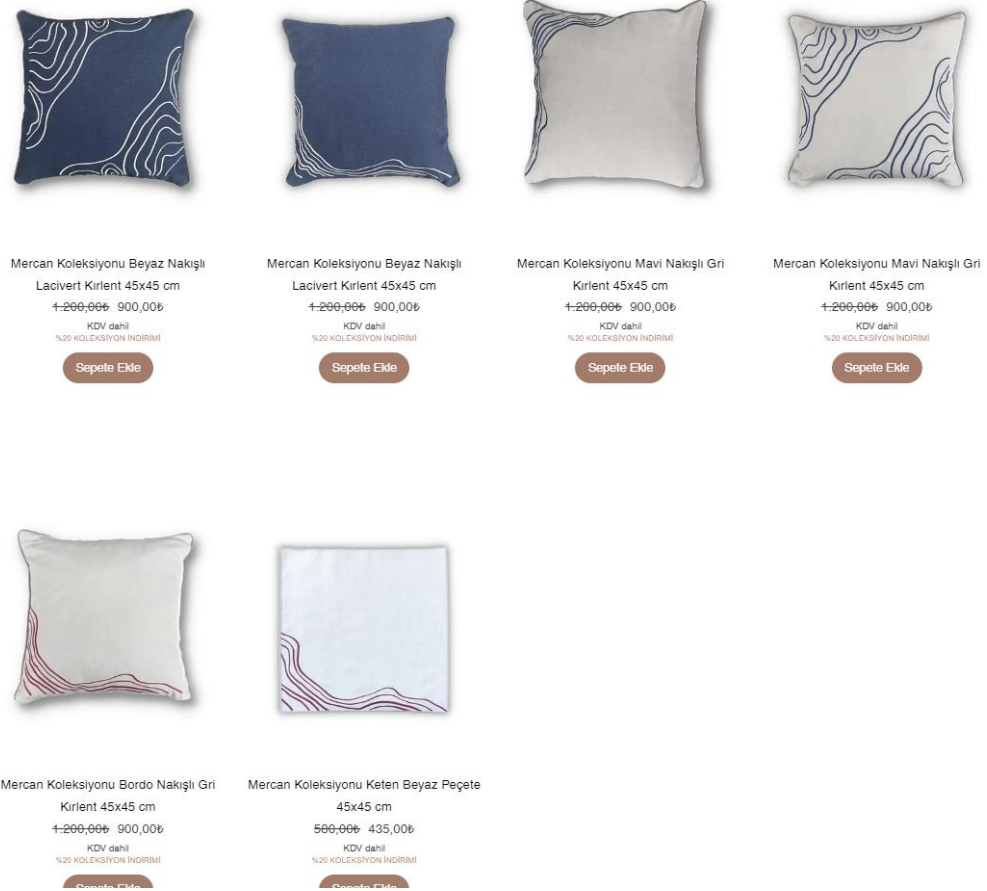


Figure 5. Cushion Group Products (wellstudio.store, 2023)

### ***2.1.5. Brand Image***

According to Keller (1993), brand image refers to consumer impressions of a company as expressed by brand associations. These linkages apply to any component of the brand that the consumer may recall (Aaker, 1996a; 1996b). In essence, brand image describes how consumers feel and think about a product or service (Roy and Banerjee, 2007). To put it another way, brand image refers to consumers' overall perception of a company and its distinctiveness from other brands (Faircloth, 2005). According to Iversen and Hem (2008), brand image is the sum total of all the descriptive and evaluative information about the brand that consumers personally identify with it. When customers have a positive perception of a brand, that brand's messaging are more persuasive than those of rival brands (Hsieh and Li, 2008). As a result, brand image has a significant role in influencing consumer behavior (Burmam et al., 2008). When the concept of brand image is examined in terms of brand experience, Well Store tries to establish itself in a position that offers high-quality and accessible products to everyone, as well as having a design product group within the brand. In terms of brand image and identity, Well Store is a maraca that supports design products and companies with the goal of reaching middle and high-level people to the target audience. The store environment is established within a social and experience-oriented system. The brand aims to support the concepts of stylish, vibrant and luxury and to fill in the bottom of these concepts. The convergence of the brand target and the brand concept formed in the customer's mind is among the desired results.

### ***2.2. Design Elements in the Corporate Identity and Branding Process***

The most crucial component of an institution's identity is corporate design, or the external face of corporate identity (Melewar and Saunders, 1998).

*"The symbols that a corporation employs to introduce itself to others,"*  
according to Dowling (1994),

is what is meant by corporate identity. (p.40). When Balmer (1995) looked into how organizations used their visual identities, he discovered that there are two basic reasons why they do so. The first step is to emphasize the organization's cultural values. The second is utilizing the organization to lay the groundwork for communication initiatives. According to Melewar and Saunders (1999), corporate visual identity is a

component of corporate identity that conveys to a company's corporate stakeholders its quality, prestige, and style. The authors have combined the name, slogan, logo type and/or symbol, typography, and color to create a company visual identity.

According to Melewar and Saunders (2000), corporate visual identity enables a corporation to communicate its own visual identity across a variety of applications, including products, structures, moving vehicles, and other business-related aspects. This general viewpoint is comparable to that of Henrion and Parkin (1967). This means that each business has a face that it wants to present to its corporate stakeholders. In their eyes, the visual identity is created by the packaging of the face, activities, and components chosen by the company for itself. With the appearance of appear, the organization's visual identity was reported in its products, printed materials (correspondence, business forms, and promotional literature), and internal and external design proposals (factories, offices, warehouses, exhibition halls, and wholesale sales). In a similar vein, Dowling (1994) claimed that the architecture of the business buildings, the location, the interior decor of the offices, and the personnel uniforms aid in brand recognition.

The aforementioned justifications lead to the conclusion that each business uses the materials it consistently creates to convey distinct messages in unique ways. These include the design of products, the environment, and other applications including tools, apparel, and communication materials. Schmith (1995), for instance, said that product design and corporate identity are very strongly tied to one another (Olins, 1985; Melewar and Saunders, 2000). Seiler (1984) similarly discussed the significance of office buildings and their connection to corporate identity. Other uses of corporate visual identity, according to Melewar and Saunders (2000), include corporate attire, advertising, promotion, gifting, and packaging.

The visual identity, which is regarded as a corporate identity, has four objectives. The first is to give the brand life by giving the positioning and name a personality. The second is to increase brand recognition and acceptability. The third goal is to help the brand differentiate in competition. The fourth goal is to connect different brand elements within the same opinion and feeling (Perry and et al., 2005). In fact, visual identity means more than a logo. Because visual identity consists of the integration of colors, shapes and visual cues such as print forms. What is called a

signature in visual identity consists of a combination of logo, emblem and slogan. The basic elements that make up the visual communication system are as follows: institution name, main unit - subunit names, symbols (amblem, logo, logotype), basic letter characters, colors. The above mentioned elements are important for the institution to ensure the integrity of visual communication. For this reason, it is not preferred for an institution to make frequent changes in these elements because it leads to insecurity in the target audience (Vardar, 2004).

Within the framework of corporate identity, it is the most important brokerage firm design that constitutes the identity. Corporate design consists of works such as product design of the institution, communication design, color of the institution, corporate sign-logo emblem, environmental design and typography-writing. Design; makes one product different from another and allows the consumer to have a positive opinion about that product by attracting the consumer's attention in some way. Product design, on the other hand, prevents the deterioration of products, but also prevents the brand and packaging of the product from being imitated by rival brands in some way. Product design consists of two elements; These are packaging, brand, communication design, environmental design, institution color, institution sign and the font character (Topçu, 2017).

**Packaging:** Plastic glass or metal carriers containing the product are a general term that makes the cardboard boxes in which these carriers are placed into a single unit (Becer, 1997). The packaging also serves as an advertising function. The more effective your packaging is, the more you can attract the consumer to the brand. Packaging should be visually effective in terms of influencing consumer's purchasing decisions (Topçu, 2017).

**Brand:** It is a legal agreement between a manufacturer and a customer. According to Tek (1999), a brand is a sign that introduces the proprietor of a firm to the buyer using symbols for both quality and ethical work. According to Topçu (2017), a brand is a symbol, name, or design that raises the perceived worth of a product.

**Communication design:** When considering the definition of corporate identity, the name of a company, product, service, or logo can be defined as a spectrum covering everything from the company's appearance to the messages used in advertising or public relations campaigns. The institution conveys messages to its surroundings and



target audience through the use of colors and font characteristics in these goods as well (Topçu, 2017).

Environmental design: As stated by Ataul (1990), the effects of lighting, cleaning or ventilation are great in the arrangement of the environment and space, and these elements enable the target audience to have positive thoughts about the institution. The design of the environment in which organizations display the goods they produce is also of great importance. Environmental design, location, facade, storefront, colors, lighting, technology, dressing places are among the elements that are very important and should be included (Decker, 2017).

Institution color: Color is a very important concept in visual communication. Today, colors have an important impact in almost every area. This effect is also valid in the context of corporate identity, each color assigns a different meaning to the identity and is very important in engraving it on people's minds and forming the desired meanings. Colors are formed by the reflection of light on the object, and as a result of this reflection, a certain part of it is absorbed by the object and, as a result, it can reach the individual's eye (Küçükerdoğan, 2009) Today, in addition to many factors, colors are of great importance for people to have an idea about the institution. While colors reflect the culture and identity of the institution, they are effective for conveying a positive feeling about that institution. Besides, colors have an important connection with culture. While deciphering the color related determinations in the establishment of corporate identity, the differences between cultures should also be taken into consideration. In this sense, it is useful for us to know this difference of colors and what meanings they have in which culture in determining the color of the institution (Tuna, 2007).

Institution sign; The institution sign that gives us information about the institution may consist of letters or words. In connection with this, the logo is the symbolization of a company using letters or pictorial shapes. On the other hand, typography is associated with the business identity. Typography, just like colors, has a huge impact on the identity of the institution. In typography, which has many features, it is possible to decipher concepts such as "elegant", "natural", "strong" among these features. As there are many definitions of typography, the most clearly;

it can be defined as a means of influencing people in some way through writing (Topçu, 2017).

The font character; while giving clues about the institution, it also allows it to be distinguished from its competitors. While the complexity of the font used makes it difficult for the target audience to read, the more understandable it is, the message the institution wants to convey is clearly understood by the target audience (Topçu, 2017).

First of all, it is their names, then their emblems and logos that make brands the most known and the most recognizable. An emblem is a symbolized version of a brand that has been designed only with a sign. A logo is again a written, designed version of a brand as a name. Emblems and logos have occupied an important place in our daily life for centuries, branding names. The fact that the name of the goods / services produced by a company is known by everyone and is very famous is not enough for it to be a brand. Creating a brand requires a budget. However, after a product becomes a brand, it starts to become its own locomotive, even just a logo can be an advertising tool on its own (Ak, 2011).

### ***2.3. The Role of Space in the Creation of the Brand Concept***

In a study conducted by Baker, Grewal and Parasurman (1994), it was revealed that product and service quality have a greater impact on branding and corporate identity on image compared to store design. Store design was found to be among the factors affecting customer's perception, but product and service quality were kept at the forefront. According to Baker et al. (1994), the combinations of the store atmosphere are also important for the perception of space. Another business department specialist, Kotler (1973), argued that the store atmosphere is an important added value. Thus, according to Kotler, sometimes the place where the product is sold may be more in the foreground than the product itself (Turley and Milliman, 2000, p.193). Marketing experts have realized the importance of creating an atmosphere when customers realize that they are influenced by the physical environment when making shopping decisions. Studies in this field have gained importance in the last 30 years and are studied in the literature with the concepts of atmosphere, environmental psychology and service area (Turley and Milliman, 2000).

According to Kim (2012), "Space plays a very important role in the differentiation of a brand." When a space is branded, it has the chance to act as a link between the brand and the customer. Beginning in the 1990s, the fields of interior architecture and marketing collaborated to develop the idea of branding the space. Professionals in interior architecture and marketing have seen how space affects how consumers view a brand because it makes that brand appear three-dimensional (Kim, 2012, p. 12). The three-dimensional brand experience shapes how people see the brand and serves as its spokesperson. When a customer enters the store, the perception mechanism related to the brand comes to the fore. In order to manage this perception mechanism, interior architecture and graphic design jointly play a role. The effect of the perception on the customer is long-term (Kim, 2012). Oylum (2014); listed the basic conditions of branded spaces put forward by Alina Wheeler (2016) as follows: "Determination of the needs, preferences, habits and desires of the target audience. To create an original experience that is compatible with the brand's position. Understanding the competition, learning from successes and mistakes. To create an experience and environment where customers can move comfortably and be encouraged to come back. To create the opportunity to provide high quality and fast service during the experience of the environment. To create a space that encourages sales and where the transaction order can be completed easily. To consider the space criteria: visual, auditory, smell-related, tactile and heat-related criteria. To understand the psychological impact of light and light sources and to consider energy efficiency at every opportunity. In order for the institution to fulfill its promises related to the brand, the needs related to the enterprise must be addressed. A good understanding of traffic flow, business density and economic factors. To create a space that is compatible with commercial strategies such as exhibition units, advertising and sales. To create a sustainable, durable, easy-to-maintain and clean space. To design a space suitable for the needs of disabled customers (Oylum 2014, p.116). The aforementioned publications demonstrate that a variety of factors must be considered when branding a venue (Dağlı Curalı, 2019).

As cited in Fetahlioğlu (2014), the store atmosphere also reveals the perception of "quality" related to the place and brand. "Consumers form their expectations about that store in accordance with the impressions they receive from the store atmosphere, and their perceptions of quality are shaped accordingly" (Custer, Kord et al., 2010,

p.332). It is possible to understand the increasing importance of the store atmosphere with increasing competition. As cited in Fettahlioğlu (2014), while the pricing policy used to be determinant in terms of competition, the store experience is now important in customer perception (Aslan and Bayçu, 2006). Therefore, it can be considered as the atmosphere that determines the impact of the concept of space on customer behavior (Dağlı Curalı, 2019).

The point of sale, which is here defined as the area where the company and the customer contact, takes on a new function when viewed from an experience standpoint. It develops into a space for cognitive and emotional dialogue between businesses and consumers (Pellegrini, 2001; Codeluppi, 2001; Castaldo and Mauri, 2008). In order to promote specific types of experience, particularly in terms of brand awareness and brand value (Codeluppi, 2001; Castaldo and Mauri, 2008), many businesses have developed in-store marketing strategies based on entertainment, design, customer involvement, and sensory attributes as potential tools for creating value for customers (Fox and Sethuraman, 2006; Grewal and Levy, 2007).

Caru and Cova (2007) discuss the active and passive ways that consumers are immersed in experiences. The active immersion can be thought of as a series of actions that consumers take to produce the experience by utilizing whatever is being done to manipulate them for their own benefit. Other studies (Cova and Salle, 2008; Prahalad and Krishnan, 2008) have made an effort to comprehend how consumer-to-consumer (C2C) interactions as the application of consumer social and relational resources (such as family or community) are taken into consideration in the co-creation of value and experiences. The primary contribution to the literature, notwithstanding the numerous models and methodologies put out (Prahalad and Ramaswamy, 2004a; Gentile et al., 2007), relates to the altered roles that businesses and customers now play in the process of creating value. A company offers more than just goods or experiences; it also offers artifacts and a setting where customers may interact actively and co-create unique experiences. The client actually realizes this potential by co-creating his or her own distinctive value experience, even while the company delivers a value proposition that may be favorable to experience (Prahalad and Ramaswamy, 2004b; Caru and Cova, 2006, 2007).

Similar to this, store atmosphere—defined as the design, ambiance, and social cues present in a physical space—was given significant weight in Puccinelli et al.'s (2009) analysis in order to develop a customized consumer experience. According to him, a more comprehensive analysis of the customer experience means that businesses should work to take into account consumer co-creation; specifically, businesses should pay attention to how customers use their own cultural, cognitive, and social resources in conjunction with retail (Russo Spena et al., 2012).

According to this viewpoint, the entire retail environment can be viewed as a component of a shopper's visual landscape that influences experience and, as a result, encourages a more positive shopper in-store action. Similar to this, the development of the retail space as a destination for experiences has prompted other academics to dig deeper into the significance and function of space in shaping the brand experience (Kent and Stone, 2006; Kent, 2007). A plan to help the consumer become immersed and involved within a memorable experience proposed by the company now includes sensory environment store design and brand strategy as key components (Russo Spena et al., 2012).

The novel view of the store as an experience setting providing sensory, emotional, and social connections is supported empirically by a wealth of data (Castaldo and Mauri, 2008; Zaghi, 2008). Different expressions of this new perspective on the store as a showcase for a branded experience include the flagship store, the concept store, the pop-up store, and the temporary stores. More than ever, stores have transformed from being the conventional locations where goods are bought and sold into settings that need to interact and communicate with customers through a physical layout capable of evoking strong emotions and enabling meaningful emotional connections (Penn, 2005).



Figure 6. Interior of Well Store, Taken by author, 2023



Figure 7. Interior of Well Store, Taken by author, 2023

When the role of space in the creation of the brand concept is examined from the point of view of the Well Store brand design process, the design of the space is designed to be related to the brand. Since the Well Store store is a shop with a size of 65 m<sup>2</sup>, white color was chosen to make the store look bigger and more spacious than it is. Another reason is that it was wanted to make a settlement where the products in the store are more in the foreground. Orange has been chosen as the color that will reveal the brand inside the store. After completing the customer purchase, the orange positioned as an iconic image comes to the pay point. The orange color leaves a positive feeling on the customer. At the same time, brand positioning is performed in

the mind as the last thing left on the customer's mind when leaving the store. A design was made in which the stationary furniture belonging to the place was not dominant, but the products offered more stood out. The main reason why white color is preferred in stationary furniture is that the products offered appear more. Since it is a brand where luxury and mid-price segment products are sold, we see a lot of brass color aging details in the store design. Secondly, the reason that affects the store space design and in-store usage function is the table placed in a middle position. This table is located in a fairly dominant color and in the exact middle position. the table takes on both the duty of in-store showcase and the duty of workshop table during certain time periods. I regularly create a social store environment and a time zone where customers can spend personal time with 2-hour workshops on different branches of art every weekend. with these workshops, I get the chance to support the in-store experience and make product promotions. This table, which is a part of the store design, has both a functional and aesthetic task.



Figure 8. Painting Workshop with Plants, Taken by author, 2023

## **CHAPTER 3: THE EFFECT OF SENSORY FACTORS ON THE PERCEPTION OF SPACE**

### ***3.1. The Concept of Sensory Branding***

Kotler and Keller (2006) defined sensory branding as a strategy that affects consumers' perception, judgment and behavior by engaging their senses. This strategy is implemented in two different ways. The first one is aimed at abstract (personality, identity) perceptions related to products or services, and the second one is the activities performed for sensory stimuli such as color, smell, taste of products or services (Büdün, 2020).

According to Hoyer, MacInnis, and Pieters (2012) and Keller (2013), sensory branding is the systematic manipulation of customers' perceptions and experiences of a brand through the use of sensory inputs (sight, hearing, smell, touch, and taste) that have physical properties and physical meanings. This management system's primary goals are to differentiate products and services, inspire consumers, and provide things several meanings (Schmitt, 1999).

Numerous psychological studies have demonstrated the ability of sensory stimuli to influence the world outside of consciousness and to influence shopping experiences. The effects of sensory inputs on the body, mind, society, and emotions were the main topics of these investigations. When employed properly, sensory inputs including sight, hearing, smell, touch, and taste can increase mood and vitality while reducing stress and providing you the ability to make life or death decisions (Soars, 2009). In order to improve the possibility that customers will make purchases, according to Kotler (1974), these stimulants are purposefully created to provide an atmospheric effect.

According to Areni and Kim (1994), another researcher who started from the concept of store atmosphere, visual stimuli are color, brightness, size, shape; auditory stimuli are sound and intensity; olfactory stimuli are freshness; tactile stimuli are softness, smoothness and warmth. The use of these in-store factors to encourage purchasing behavior is also sensory branding (Büdün, 2020).

Numerous scholars have categorized the idea of store atmosphere in various ways. Kotler (1973), Turley and Milliman (2000), Berman and Evans (1995), and



Turley and Milliman (2000) have all written about the atmospheric environment. As the targeted and perceived atmospheres, Kotler has separated the atmosphere into two categories. The term "targeted atmosphere" refers to a set of sensory characteristics as a whole (Kotler, 1974). The intended store atmosphere appeals to the senses of sight (color, brightness, size, and shape), hearing (volume, tone of announcements), smell (freshness), and touch (softness, warmth), according to Fettahlolu as cited (2014) that Kotler (1973). The aim of a store is to bring the targeted atmosphere and the perceived atmosphere as close to each other as possible (Dursun, Oskaybaş and Gökmen, 2013).

In recent years, the desire of brands to develop products and services that provide consumer and product interaction aimed at the senses reveals the importance of sensory branding. Sensory branding, which is called embodied cognition in new research, is designed to add additional value to consumers and offer multiple experiences, unlike October marketing and branding strategies. In this direction, brands that want to realize an integrated customer experience through user-product interaction by using some or all of the five senses have focused on the sensory branding model (Krishna, Cian and Aydınoğlu, 2017).

### ***3.2. The Importance of Sensory Branding***

The first pillar of a successful branding effort is differentiation. Today, even if it is produced using the latest technologies, a product can be copied in a short time, even if it has different features from competing brands. For example, a television with a touch feature can be imitated by competing companies in a short time. This is where differentiation comes on the scene (Doyle, 2008). Brands have also started to realize this differentiation through the senses. Brands whose color, smell, texture, taste or sound are different from others, which allow them to connect and evoke with the sensory memory of consumers, may have the key to success. Creating experience is an important differentiation tool in providing competitive advantage. Experiences that are subjective by nature can be found in busy minds on a physical, emotional, intellectual and even spiritual level. As a result of the interaction/contact of environmental stimuli with minds through a number of sensory cues, cognitive, emotional, behavioral and relational values appear in the form (Jain and Bagdare, 2011)

From the perspective of brands, there are a lot of benefits to understanding how emotions differ through sensory stimulation. Consumer brand awareness can be raised and the brand's reputation can be improved with the use of sensory tactics (Hulten, Broweus, and Dijk, 2009).

Sensations that compliment the goods and services provided, offer hints about the physical location of the brand, and communicate diverse values to customers make up sensory branding. Every brand that wants to create satisfaction by offering superior values to consumers, to be preferred with abstract qualities such as trust and loyalty, has started to attach importance to the senses. Thanks to sensory branding, which is a reflection of senses and experiences, buying or not buying a product has ceased to be a rational choice and has become a choice involving subconscious and emotional connection (Acevedo and Fairbanks, 2017). Being irreplaceable for brands is possible with the aforementioned emotional ties. The capacity of consumers' perceptions, feelings and preferences to be transformed into behavior in an unconscious way with sensory inputs is a unique ability. The acquisition and perception of these sensory inputs and their inclusion in the process manifest themselves at different levels. 83% of sensory inputs are perceived by sight, 11% through hearing, 3.5% through smell, 1.5% through touch, and 1% through taste. As a result, brand awareness can be determined by looking at how customers see themselves in connection to the inputs and the object. However, rather than learning a mathematical formula through learning, brand awareness can be achieved through deeper perception (Krishna, Cian, and Aynolu, 2017:44; Acevedo and Fairbanks, 2017; Travis, 2000).

Many studies that conducted on sensory branding stimuli and consumer behavior has shown that by manipulating the senses in shopping environments, consumers are guided by the time they spend in the store and are highly effective on preferences and impulsive purchasing (Turley and Milliman, 2000). Thus, the stimulation of mental processes consciously or unconsciously can affect both the brand and future behavioral intention preferences related to the brand (Hakala, Svensson and Vincze, 2012).

### ***3.3. The Purpose of Sensory Branding***

The goal of sensory branding, according to Lindstorm, is to combine the senses with your communication, product, and service in a systematic manner. This can help

you use your imagination more effectively, make your product better, and engage customers with your brand (Lindstrom, 2006).

According to Lindstrom, sensory branding gives the brand four crucial dimensions: A brand platform should be built for product extensions, trademark registration should be done, and the harmony between emotional arrangement, perception, and reality should be found at its best point. A long-lasting, incredibly loyal relationship between the brand and the customer is emotional decoupling. Two fundamental components are required for the appeal to the senses to create this connection: your brand must be distinctive, and it must become a habit. While not all sensory branding strategies must result in significant levels of engagement, a business will eventually earn engagement if it can continue to appeal to the senses in a unique way that other brands cannot duplicate. In any event, reality should converge to perception with the best possible equivalence between perception and reality. The objective is to either surpass or at least match the customer's impression with reality. Last but not least, sensory branding builds a brand platform for registered trademarks and product expansions by leveraging consistently repeating sensory touchpoints in every new product category. The ability of companies to defend their identity against rivals will be the issue they will face in the future century. The most effective way to do this will be through sensory branding. A brand's appeal to the senses almost invariably qualifies for registration (Lindstrom, 2006).

Sensory branding covers a long process, from the sensory inputs that come into play at the point of introducing products or services to consumers, to reaching and recording them in sensory memory, keeping this record and visiting the store again. Brands are trying to establish long-term emotional connections with consumers through multiple-multi-sensory models rather than a single sense. When these efforts address all five senses, the way is opened to create strong brands with a permanent consumer-brand bond. As a result, brands that adopt the sensory branding model are trying to develop appropriate strategies by choosing the most appropriate sensory input for their brands and products in accordance with the four dimensions listed above. However, this may also be possible within the scope of a certain process. It is expected that the senses or senses that are brought forward as a source of differentiation in this process will reveal the consumer-brand interaction at the highest level (Büdün, 2020).

### ***3.4. Sensory Branding Strategies***

#### ***3.4.1. The Appearance of the Brand***

Vision is without a doubt the most important sense for retailers (Hecht and Reiner, 2009), and retailers that use aesthetics, or visual stimuli, tend to be more successful than those who don't (Bloch, 1995; Bloch et al., 2003). Customers make their purchasing decisions in-store, and pleasure and aesthetics both play a role in these decisions (Hekkert, 2006; Rettie and Brewer, 2000). Additionally, it is clear that retailers use lighting configurations as visual cues when creating a retail environment (Kotler, 1973; Turley and Milliman, 2000). According to certain research (Areni and Kim, 1994; Summers and Hebert, 2001), consumer time spent inspecting products in-store is influenced by the intensity (lumen) and wavelengths of light (color/hue). Furthermore, research on the effects of lighting and its hues in retail environments has shown that they have an effect on shopper approach behavior, in-store congruency, expectations, and perceptions of pricing and brand (Babin et al., 2003; Bellizzi et al., 1983; Lick et al., 2016).

The most common sense for engaging with the outside world and determining consumer preferences is sight. Visual stimuli that are exposed during the day are much more than other stimuli (Lindstrom, 2017). However, selective attention comes into play when all of the visual stimuli are included in the perception process by passing through the relevant filters. Colors, graphics, shapes, unique packaging are used to increase the perception level of a product advertisement (Boone and Kurtz, 2011). Although these stimuli remaining in the external environment of the store are usually expressed as atmospheric elements, they cause cognitive and emotional reactions using the stimulus-response-organism (S-O-R) model. As a result of these two reactions, behavior occurs (Babin, Hardesty, & Suter, 2003). Berman and Evans (2013) divide these atmospheric stimuli into four categories as non-store, store interior, layout and design, and paypoint. The image of a brand develops largely depending on the atmosphere it offers to the consumer. Because this shapes the psychological reaction that the consumer acquires by visiting the store. Each visual stimulant in the store is an important element that will contribute to other sensory characteristics of the brand, such as sound and smell. Vision is the most commonly used sense in marketing studies due to the fact that it activates multiple sensations. The characteristics of the product

perceived thanks to the sense of vision, such as color, light, shape, are very effective on consumer behavior. Especially colors have a great influence on human nature. Again, with light or lighting, in-store detection is made simpler. The customer can learn more about the store's and the products' quality in this way. The adrenal gland is stimulated by vision, which causes the taste buds to open. As a result, it plays a significant role in taste perception and food preference (Vietoris, 2017).

Color is a different visual stimulation that is used frequently in daily life and contributes to consumer reactions. A highly successful aspect in all of the colors employed in consumer behavior has been discovered by years of physiological and psychological research on items, in-store advertisements, and other components (Crowley, 1993). In addition to having an impact on human psychology, color is a crucial element for distinguishing between companies. There are countless words and names to select from, but there are only a finite number of colors. The best option is to stick with the fundamental five hues of red, orange, yellow, green, and blue in addition to black, white, and gray. The color spectrum of the eye contains a variety of hues (Büdün, 2020).

The logo and emblem are additional visual representations of the brand. The logo's shape can be made in a variety of ways, including round, vertical, and oval. The important thing is to determine how the logo is perceived by the consumer. Because the perception of each shape is different. All the features of the logo such as format, color, legibility, font should be shaped depending on how the brand wants to be perceived. Emblems, which are graphic shapes specific to the brand, should also be memorable in a way that will evoke and remind the brand (Büdün, 2020). Yellow and red sea shells are successful symbols that remind of the Shell brand, blue color and flying bird Twitter (Ries and Ries, 2019).

While packaging is functional at the point of providing information about the product content and focusing on how the package looks, it moves in line with the perceptual component with unique shapes, colors and graphics (Mothersbaugh and Hawkins, 2015; Krishna, Cian and Aydınoğlu, 2017). Therefore, packaging is an important visual component in terms of influencing consumer perceptions and preferences (Büdün, 2020).

Store environment and window display variables are also included among other visual stimuli. Factors such as point of sale, store design, signs, wall decorations are important visual components that affect consumer behavior. The store's outside spaces, which serve as the first point of contact for customers, are very important for luring them in and making a good first impression (Mower, Kim, and Childs, 2012).

When the appearance of the brand is considered from the point of view of the Well Store brand, the brand logo, colors and store design are designed to support the image seen by the customer. The brand logo is designed in accordance with the fields of home textiles, decoration and interior architecture. The writing style that references the interior walls of the house in the brand logo, the shape of the house roof and chimney are created in the logo. A lovely, luxurious and inviting look has been tried to be achieved in the store design. Design layout in which the products stand out is provided with a white background. An attempt has been made to provide a luxurious feeling with a handle and gold-colored metal details. The brand wall has achieved a vivid appearance with orange, which is the main color of the brand.



Figure 9. Interior of Well Store, Taken by author, 2023

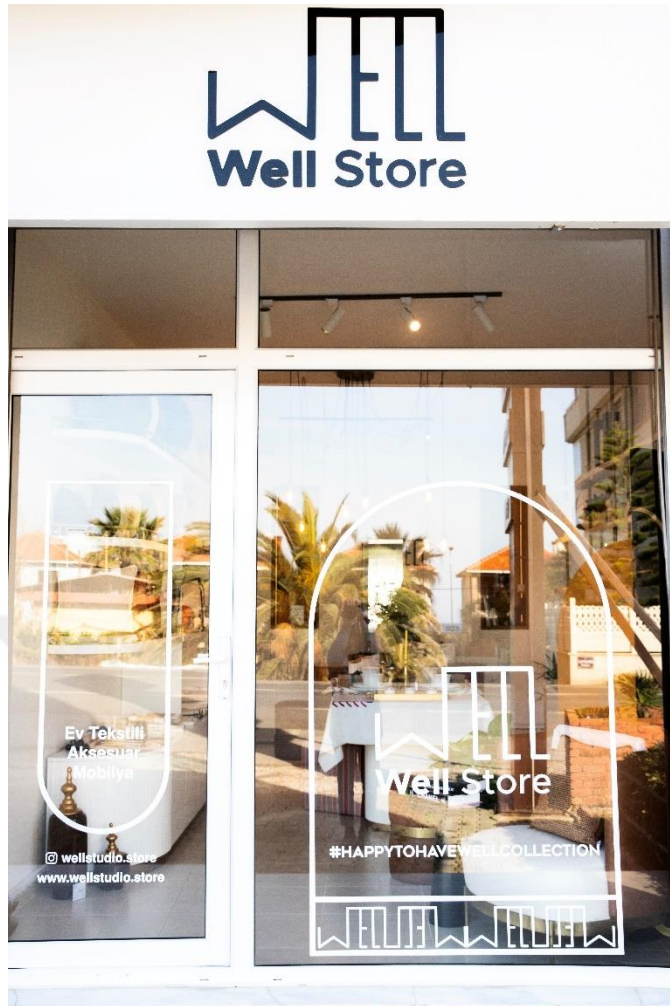


Figure 10. Interior of Well Store, Taken by author, 2023

### ***3.4.2. The Smell of the Brand***

Brand positioning, product promotion, and mood-creation are all goals of the fragrance branding strategy. Consumers are anticipated to evaluate the store, items, or brand and ultimately realize their purchasing behavior as a result of the ambient fragrance created by stores, hotels, restaurants, and many other retail venues (Morrin, 2009).

Fragrance is an effective method that has been used for years to make shoppers linger, reveal their emotions and realize their purchase intention. Examples include the fact that customers spend 14 times more money with the citrus aroma of the Montreal shopping center, the success of coffee sales in bookstores, and the fact that an electronics store located in Manhattan uses a strong fruit smell to convince consumers (Soars, 2009). Or, when fragrant fruits such as melons and pineapples are to be bought

from grocery stores, trying to determine the ripeness of the product by smelling shows the importance of smell (Peck, 2009).

It is still challenging to determine which scents are appropriate in retail settings in relation to age, culture, and other personal attributes, even though retailers have acknowledged the significance of scents and their effects on consumer behavior (Chebat et al., 2009; Morrin and Chebat, 2005; Möller and Herm, 2013). This suggests that a perfume must match the store's design, its product categories, and its target audience in order to be pleasant (Leenders et al., 2016). Retailers should therefore carefully assess the implementation. Pleasant scents have been proven to improve brand recall, risk-taking, variety seeking in retailing, curiosity, and consumer attention (Morrin and Ratneshwar, 2000; Orth and Bourrain, 2005). Scents influence emotions and buying behavior. Congruency is significant and moderates the impacts of product and gender congruency in the setting of retail atmosphere, which is clear when it comes to congruent smell (Spangenberg et al., 2006). Additionally, there is proof that congruent smells affect consumer cognition and have a stronger effect on reflective shoppers. Congruent scents are associated with higher approach behavior, impulsive purchases, and better overall experiences among consumers, according to research on how congruent scents affect retailers' overall consumer ratings (Mattila and Wirtz, 2001; Morrin and Chebat, 2005).

When looking at Well Store in terms of the brand's smell, a refreshing and clean smell that is wanted to be identified with the store has been preferred. A fragrance containing orange, musk and patchouli essences was preferred. It evokes a spacious, floating, clean, linen and cotton feeling. The aim here is to create the feeling that the customer is walking around in a special and unique store while walking around in the store.

### ***3.4.3. The Texture of the Brand***

Tactile input is necessary to enable the evaluation of a number of properties of an object, such as roughness, temperature, coldness, or weight. That's why tactile inputs are diagnostic. Form a sense of trust towards a brand and the products or motivated to avoid the disappointment of consumers is an important factor for consumers who love touching at the same time, the tactile input is very important (Grohmann, Spangenberg, and Sprott, 2007; Peck and Childers 2003). Activate the



sense of touch and the material of the product provide information about the mechanism of perceptual, rather than the lack of tactile information online shopping preference by consumers increases (Argo, Dahl, and Morales, 2006; McCabe and Nowlis, 2003). The fact that the touch-related inputs provide information about the content of the product makes a perceptual transfer to the judgment to be reached about the product. For example, the hardness of a glass in which water is presented may affect the consumer's decision about water (Krishna and Morrin, 2008; Spence and Gallace, 2011). While being able to touch products is advantageous, not being able to touch them negatively impacts the decision-making process when making a purchase, particularly in situations where the material property of the products plays a significant role in the decision-making process (for example, fashion, furniture, carpet, etc.). Considering that cognitive knowledge fuels emotions during the process of making logical decisions (Citrin et al., 2003; Soars, 2009).

The sense of touch is used not only to evaluate the products that interest him, but also to evaluate features such as packages or presentations. Consumer preference for glass bottles over plastic or aluminum cans is greater than 50%. For instance, a multi-sensory Coca-Cola bottle, a triangular-shaped Toblerone chocolate bar, or Pringles potato chips packaged in a cardboard tube. All of these products are shaped in accordance with the product or brand-specific identity. Consumers want to be happy by touching the package rather than just consuming the product, that is, they feel hedonic desire (Vietoris, 2017). The sense of touch, which is very effective in directing behavior, also directs the perception of quality of consumers. Consumers have a desire to touch and explore a product before buying it.

Research has generally found that a tactile object is convincing when it conveys a qualitative or structural information. However, if the products are not likely to provide useful information about touch, that is, in cases where the product lacks information, it has been found that consumers are motivated to touch for different needs, such as having fun. Persuasive powers arise, especially if tactile information that offers unexpected information matches the message. From this point of view, it can be said that touch is a powerful tool for strong persuasion (Peck and Wiggins, 2006). The results of a study using visuals and static visuals that appeal to the sense of touch with an experimental approach are interesting. Accordingly, it has been shown that the images used in touch simulation suppress negative reactions by creating

positive emotional reactions and create reactions similar to the real product experience. Because there is evidence that touching really causes liking. When consumers are exposed to a tangible depiction of the product through their sense of touch, behavior will inevitably change (Overmars and Poels, 2015; Grohmann, Spangenberg, and Sprott, 2007; Liu and Batra and Wang, 2017).

When looking at Well Store in terms of the texture of brand, the brand texturally tries to establish its image on the customer through its products. Especially hard surface fabrics such as linen and outdoor fabric are the main parts of the collections. The natural and stylish texture of the linen fabric positively affects the designs and appearance of the products. The ease of use and clear appearance of the outdoor fabric support the characteristics of the products determined during the design process. No texturally specific design element was used in the store design of the maraca. There are more studies aimed at visual image.

#### ***3.4.4. The Voice of the Brand***

Hearing and hearing in retail environments are primarily influenced by acoustics, noise, and musical context (Jain and Bagdare, 2011). Retailers are well aware that aural sensory signals have an impact on consumers' mental processes, mood, valence, and arousal, as well as their decision to make a purchase (Andersson et al., 2012; Garlin and Owen, 2006; Jain and Bagdare, 2011; Yalch and Spangenberg, 2000). Everyday consumer purchasing experiences are impacted by ambient background sound, which also facilitates navigation by speeding up the identification of things (Chen and Spence, 2010). This means that for retailers, ambient background sound may include service or product noises produced by uncontrollable cues, such as talking customer noise levels (Hodgson et al., 2007) or naturally existing retail sounds (Fraedrich and King, 1998) in the environment. Music has an effect on customer cognitions, emotions, and purchasing behavior in a retail setting (Demoulin, 2011; Jain and Bagdare, 2011). According to cognitive characteristics, music has a significant impact on consumer expectations, perceptions, and evaluations (Areni, 2003; Baker et al., 1994). Furthermore, studies on how music affects listener emotions demonstrate that tempo, pitch volume, and genre are all important factors (Bruner and Gordon, 1990; Garlin and Owen, 2006; Michel et al., 2017; Michon and Chebat, 2004).

A structure in the auditory system accounts for 12% of human perception, and it primarily registers 50% of sound inputs as subconscious. Since sound is a physical phenomena, it affects the human body physically in many different ways. Because they activate the emotional part of the human brain, they are also a unique power that reveals unconscious desires. Research has shown that auditory information is almost five times more effective than content at the point where visual information is ignored. Dec. Therefore, the main reason for creating sounds associated with ambient music or brand is this unique power (Vietoris, 2017).

Music increases the recall for the product or brand through an image evoked in the consumer's mind. In addition, according to consumer research, music can affect mood and cause the appearance of feelings and emotions and behavior that it creates (Alpert, Alpert and Maltz, 2005). Background music touches consumer lives at every stage of everyday life in stores, offices, elevators, movies, advertisements and many other areas. Music, defined as sound art organized to elicit an aesthetic response from listeners, has become a sector demanded by millions of people (Kellaris and Kent, 1993). Due to the fact that music is an environmental persuader in brand communication studies, companies have started to include music quite often in branding studies in order to influence consumer attitudes. The strong connection between mood and mood and music has become the main reason for many studies (Büdün, 2020).

On the other hand, MacInnis and Park's contributions to the understanding of the cognitive effects of music are quite large (Büdün, 2020). It has been stated that consumer attention increases and functions such as remembering and recognition increase when music matches the advertising content, and vice versa, cognitive effects caused by decreased attention to music decrease when compliance is low (MacInnis and Park, 1991). The fact that music is so impressive and guiding in consumer behavior is seen as a result of the emotional and behavioral reactions that it elicits in consumers. Although how audio inputs are received and processed differs from person to person, it is possible to anticipate how customers would react to the music chosen to align with the brand (Petty, Cacioppo, and Schumann, 1983; Mattila and Wirtz, 2001). Despite the fact that music is typically thought of as a kind of entertainment, it promotes expected attitudes and behaviors from both consumers and employees. According to this viewpoint, music sales boost brand-product interaction to ensure a favorable

perception of the brand, purchase intentions direct and lengthen the duration of exposure in the store because cognitive, emotional, and behavioral factors play a crucial role and are used for (Milliman, 1982; Chebat, Chebat, Vaillant, 2001; Lancu, et al., 2009; Jain and Bagdare, 2011; Soars, 2009; Hermann et al., 2013).

#### ***3.4.5. The Taste of the Brand***

Taste stimuli are perceived last during a meal and are influenced by all other senses. In this sense, the perception of taste related to food components is formed by being influenced by other factors such as the environment in which the food is presented, the container in which it is presented and the smell. Physiologically, taste requires inputs from other senses to a large extent, not only from the sensations coming from the taste buds. Scientific research has shown, for instance, that a dish's flavor is significantly altered by whether it is served on a plastic or porcelain plate. Taste and smell are also two closely related sensations. Both sensations can evoke past experiences and memories, allowing certain emotions to be revealed. Color, as a type of visual component, complements each other by matching with the perception of taste. In other words, there may be matches such as sweet-red, sour-green in consumer minds. The first filter in food purchase or tasting is visual inputs. If the consumer does not like the appearance of a food, the chance to taste it is automatically lost (Vietoris, 2017; Elder and Krishna, 2010).

When multi-dimensional sensory inputs are employed in an advertisement promoting food products as opposed to just taste-related content, it has been found that consumer impressions alter. It has been found that advertisements that engage more than just the taste buds influence impressions and are more frequently requested by consumers. According to Elder and Krishna (2010), the cognitive component of the advertising effect overpowered and influenced customer responses.

Additionally, visual cues are significant, particularly when it comes to flavor perception. For instance, color has a big impact on how people perceive flavor. Because color can provide information about the freshness of a product (Hoegg and Alba, 2007).

Additionally, visual cues are significant, particularly when it comes to flavor perception. For instance, color has a big impact on how people perceive flavor.

Because color can provide information about the freshness of a product (Hoegg and Alba, 2007). According to scientific studies (Haase, Wiedmann, and Labenz, 2018; Hoegg and Alba, 2007; Allison and Uhl, 1964), product labels now include information on the country of origin, the method of production, the price, the brand name, how brand experience influences brand performance, and visual cues that are external supports, such as input. Packaging design also has a very guiding effect on taste impressions. The products with "soy content" written on the packaging have created an unhealthy impression on consumers. Orange juices affected by the national brand name were perceived by consumers as both healthier and tastier. In a study conducted on children, one group of food was wrapped in packaging of brands such as Starbucks, while the other group was presented without packaging. The majority of children used their preferences in favor of familiar branded packaging, which they found aesthetic and reliable (Becker et al., 2011; Elliott, Carruthers and Conlon, 2013; Wansink et al., 2000).

Consumers mostly need external cues for taste perception. Touch is one of these needs. In a series of experiments conducted, it has been shown that the containers in which water and other beverages are consumed will affect taste perceptions. Interestingly, even if consumers do not serve any functional purpose, they only need to be able to touch the product. In this respect, it is stated that consumers who feel the need for high touch determine their taste perceptions more in this way. Consumers who establish connections in memory with the information obtained during touch can get information about the product content or taste by touch. Therefore, they express that they are instinctively familiar with the taste of a product about a food without even tasting it (Krishna and Elder, 2009). It can be said that this familiarity feeds the touch-taste interaction by supporting cognitive structures until expectations are not met in a product-related experience or the difference between the expected and the actual stimulus appears (Robinson, Blissett, & Higgs, 2013).

## CHAPTER 4: CASE STUDY: WELL STORE BRANDING PROCESS

Well Store was established in 2022 as one of the home textile brands in Izmir. Well Store is a sub-brand of Well Studio, a multidisciplinary design office. Its first store serving as a concept store was opened on September 5, 2022. Home textiles, accessories, glass products and designer furniture are sold in the first store located in Izmir-Güzelbahçe district.

Well is an English name that means good and beautiful. As a researcher and the founder of the Well Store brand, the reason I chose this name as a brand name is that there is no one good and beautiful that is accepted by everyone, so I wanted everyone to focus on the good that they accept according to themselves. On the one hand, it was aimed to make an affirmation in the minds of users and customers by using a positive expression. Since well is an adjective, many nouns can be easily brought with it. For this reason, also for the sub-brands that may be created in the future ( workshop, studio, works, etc.) is an appropriate name choice.



Figure 11. Brand's Logos (2021)

The Well logo was designed by Defne Demirbaş, who is a UI-UX designer. The areas that the Well brand particularly wants to focus on are home decoration and architecture. For this reason, images that emphasize this are preferred in the logo. In the logo, the roof image of the house and the house plan are placed in the well name. The colors of the brand were chosen in earth tones. The coffee shades that go from dark to light make up the color scale. The color brown is associated with security, nationalism, and money. When the color brown and its connotation are discussed, images of a somber, earthy tone that denotes resolve, framework, and stability are conjured up. It is also a lovely, soft, and warm color that envelops what is in a sense

of warmth and peace. Since the brand's user base was decided as a medium and luxury consumer, brown, which creates a clear and luxurious appearance, was preferred as the brand color.

Well Store brand was established as a brand that approaches every project and product as a storyteller and aims to bring each product together with the user in its own character and context. The store promises to provide an experience to the user with its design and the products it designs. With the way the table is presented, which varies weekly at the store, it hopes to pique the customer's interest and encourage them to look. It provides a concept story for each created product in its own category. With the embroidery and symbols used in the product details, it aims to arouse curiosity in the user and arouse a desire to listen to its story. With the in-store workshops, it aims to both offer an experience to the user and create a social environment within the store. It supports this situation with the in-store atmosphere designed for color, texture and quality to come to the fore.

One of the decisive decisions of the Well Store space design is that the space consists of linear but not rigid forms. A design was made in which the stationary furniture belonging to the place was not dominant, but the products offered more stood out. The main reason why white color is preferred in stationary furniture is that the products offered appear more. Since it is a brand where luxury and mid-price segment products are sold, we see a lot of brass color aging details in the store design.



Figure 12. Interior of Well Store, Taken by author, 2023

Since the Well Store store is a shop with a size of 65 m<sup>2</sup>, white color was chosen to make the store look bigger and more spacious than it is. Another reason is that it was wanted to make a settlement where the products in the store are more in the foreground. Orange has been chosen as the color that will reveal the brand inside the store. After completing the customer purchase, the orange positioned as an iconic image comes to the pay point. The orange color leaves a positive feeling on the customer. At the same time, brand positioning is performed in the mind as the last thing left on the customer's mind when leaving the store.



Figure 13. Interior of Well Store, Taken by author, 2023

Well Store was founded under the idea of highlighting the story and concept of products and spaces in the products and spaces it has designed. Reflections of this idea are seen in the store design. A clear and opulent appearance is the mental impression that the company aims to create for its target audience. The goal is to make the purchasing environment for customers open and inquisitive. It is shown to be large and spacious because the space is with white furniture and white walls. By using the white color in the entire area, a sense of integrity has been created in the environment. Thanks to the chosen color, it is aimed that the products stand out, not the place. A luxurious image has been created by emphasizing the gold color with the brass details used in the shelf details. The earth tone, which is the color of the brand, has been preferred on the table positioned in front of the brand wall to highlight and stand out in the space. This color, which has an earth tone, has been preferred in order to revive the area and accentuate the space. Round line finishes have been made on all fixed and movable



furniture in the space. These choices have been preferred to prevent a harsh appearance in the space, to facilitate movement and to achieve a dynamic appearance. The table that centers the space is both an exhibition tool and a unifying tool for the workshops held in the space that unite the users who come to the space.



Figure 14. Interior of Well Store, Taken by author, 2023

#### ***4.1. The Design of The Study***

The survey conducted for Well Store brand analysis consists of three parts. The first part is the general questions asked to get general information about the participant. The participant was asked about his/her age and gender. The second section is the section where questions related to the store are asked. It consists of a total of 10 questions. In this section, there are questions asked to explore the interior features that users like or dislike in store design, to make sense of the relationship that brand colors establish with space, and to understand what kind of place physical stimuli end up in the customer's mind. The third section contains questions related to the brand. It consists of a total of 10 questions. In this section, it consists of questions asked to measure how the brand's communication channels, logo, colors and identity are perceived by the customer. A total of 43 people participated in the survey. 30 Of the participants are women and 13 are men. The participants were selected from among the customers who came to visit the Well Store store, those who were considering joining. Survey was conducted between May 29th and June 11th. It was implemented by explaining the content of the project and the purpose of the project to the customers

who came to the Well Store store located in Izmi-Guzelbahce during the day. 21 of the survey questions are in the mandatory category to be answered and 1 of them is left to the initiative of the participant.

#### 4.2. Findings & Discussion

In this part of the survey and visual analysis-based study, the survey questions were examined under the headings of general, brand-related and space-related questions. In the survey in which 43 people participated, all of them except the last question in the questions related to the brand section were shown as mandatory questions to answer. The answer to the last question is left to the initiative of the person.

##### General Questions:

How old are you?

43 responses

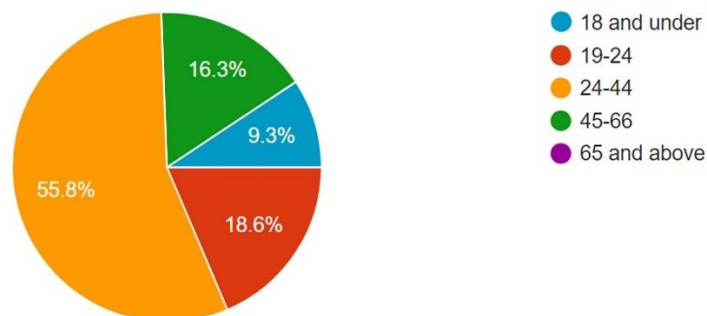


Figure 15. Question 1 Chart

According to the survey, 55% of the store's customers are between the ages of 24-44, 18% are between the ages of 19-24, 16% are between the ages of 45-66 and 9% are between the ages of 18 and under. According to the table, the majority of the customer base is made up of people in the young and middle between the ages of 24-44%.

What is your gender?

43 responses

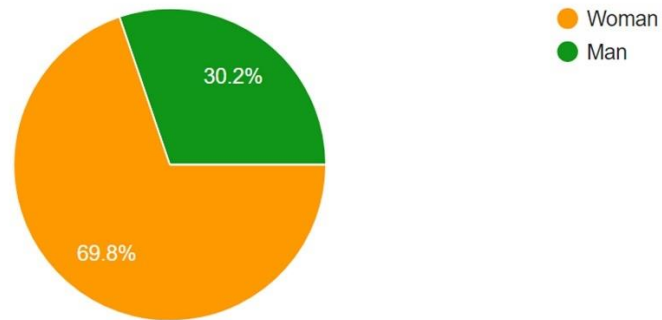


Figure 16. Question 2 Chart

According to the survey, 69% of the customers who come to the store are women and 30% are men. According to the table, it seems that the majority of the Well Store customer base is made up of women.



Figure 17. Interior of Well Store, Taken by author, 2023

### Store-related Questions:

How often do you go to the Well Store?

43 responses

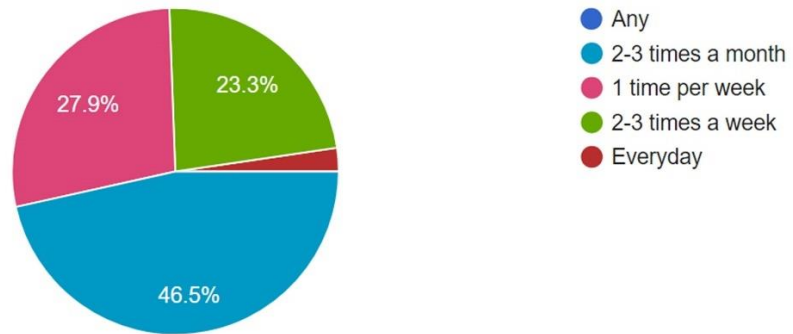


Figure 18. Question 3 Chart

According to the survey conducted on 43 people, 46% of customers visit the store every two or three months, 27% once a month, 23% two or three times a week and 2% every day. According to the table, 46% of the customer base that visits the store once every two or three months shows that people tend to visit the store at regular intervals. As a designer, it is the new product collections that come out quarterly that attract people to the store in regular periods. I am putting the products designed within the Well Store brand on sale under the title of collections. The reason for this is to collect each product in a category with other products that have the same concept and the same story. I write a scenario for each collection where it can connect with the customer. written scenarios increase the value of the designed products and at the same time make the interest in the product stronger. Products related to the same collection also support the sale of other products related to the collection as a sales strategy. There is a tendency on the customer to complete other products of the collection as well. The fact that I present design products under the heading of collections increases both the customers' desire to visit the store and the likelihood that the visit will turn into a sale.

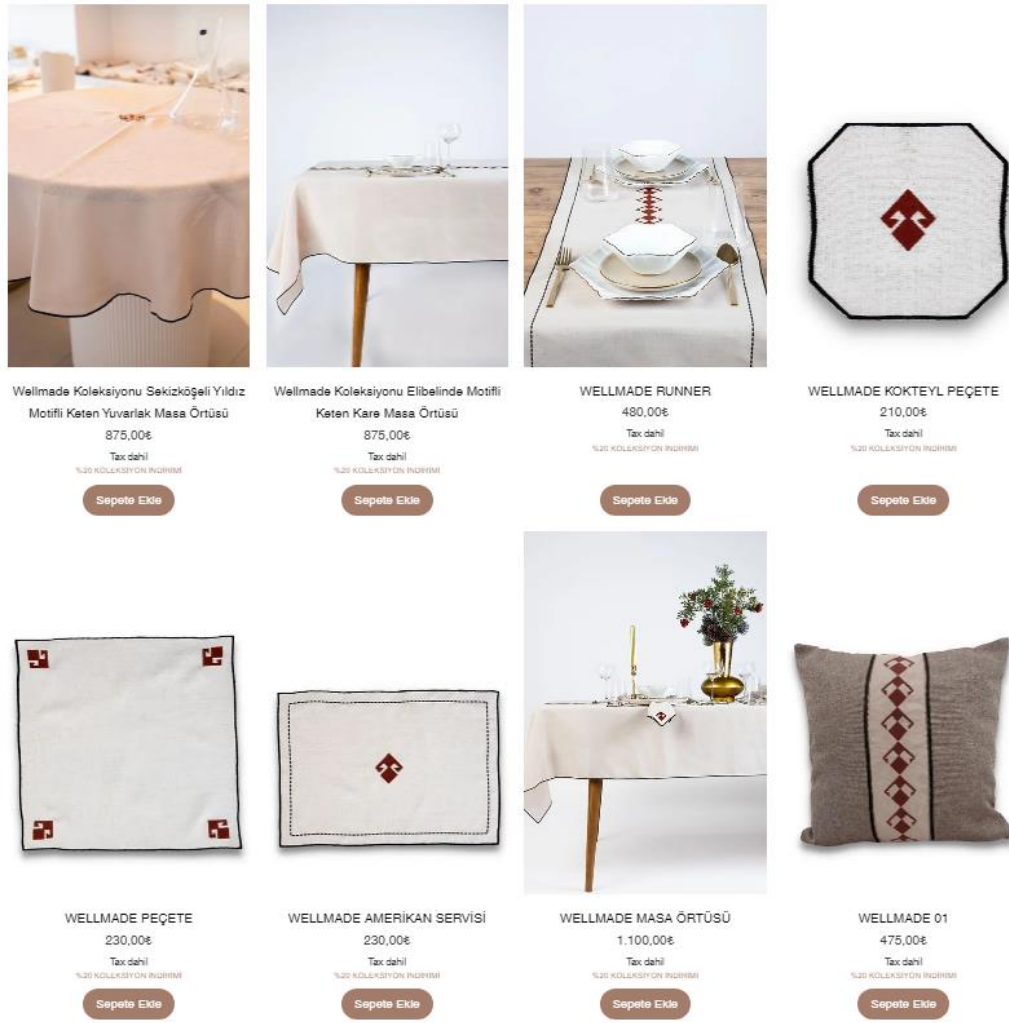


Figure 19. Products Belonging to the Same Collection (wellstudio.store, 2023)

For what purpose do you mostly visit the Well Store?

43 responses

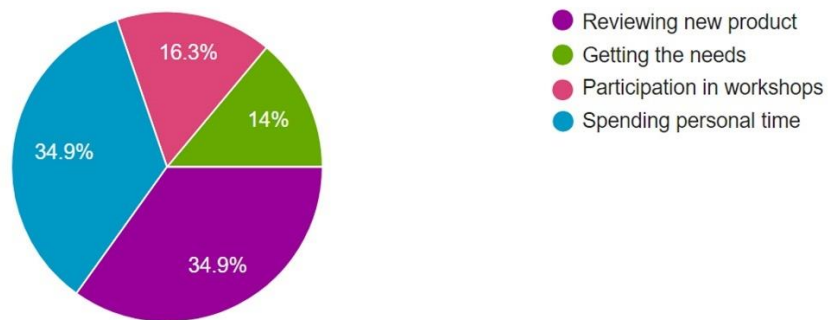


Figure 20. Question 4 Chart

According to the survey, when asked about the purpose of visiting the Well Store, 34% of people answered that they came to spend personal time, 34% to review

new products, 16% to participate in workshops, and 14% to get their needs. A total of 68% of incoming customers stated that they came to spend personal time and review new products. It is a question asked to measure which functions the space supports. As the person who has designed the interior of the store, the effect of space design and in-store event design, which supports the in-store experience, is seen in the results. One of the decisive decisions of the Well Store space design is that the space consists of linear but not rigid forms. A design was made in which the stationary furniture belonging to the place was not dominant, but the products offered more stood out. The main reason why white color is preferred in stationary furniture is that the products offered appear more. Since it is a brand where luxury and mid-price segment products are sold, we see a lot of brass color aging details in the store design. Secondly, the reason that affects the store space design and in-store usage function is the table placed in a middle position. This table is located in a fairly dominant color and in the exact middle position. the table takes on both the duty of in-store showcase and the duty of workshop table during certain time periods. I regularly create a social store environment and a time zone where customers can spend personal time with 2-hour workshops on different branches of art every weekend. with these workshops, I get the chance to support the in-store experience and make product promotions. This table, which is a part of the store design, has both a functional and aesthetic task.



Figure 21. Painting Workshop with Plants, Taken by author, 2023



Figure 22. Comb Buckle Workshop, Taken by author, 2023

What is your favorite interior architecture feature of the Well Store?

43 responses

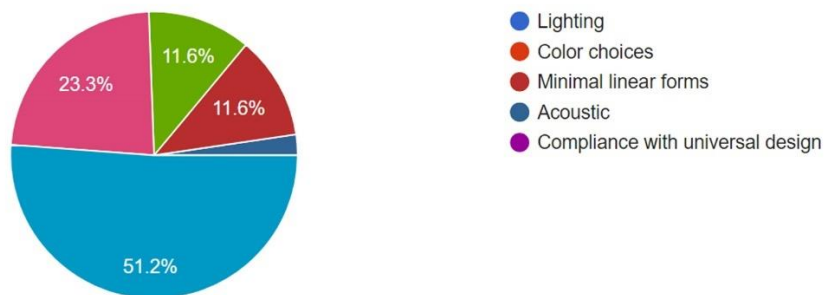


Figure 23. Question 5 Chart

According to the survey, 51% of customers answered the question of what is your favorite interior feature of the Well Store, 23% answered the color choice, 11% answered the minimal linear forms and 11% answered the universal design suitability. The fact that 51% of the participants chose the color choices as the most favorite interior feature of the color choices formed the conclusion that the concept of color has a decisive and memorable effect on the brand. White, orange and brown, which are the brand colors of Wel Store, have started to become identified with the brand and become memorable for customers. The brown and orange colors were chosen to

emphasize the creative and energetic side of the brand, and the white color was chosen to achieve a neutral and reliable image. The fact that 23% gave the lighting response again shows that appearance has a decisive factor in terms of sensory branding strategy. De Heer asserts that "colour modifies space" (2009, p. 224). The environment of the store and consumer behavior are strongly correlated, according to research on retail spaces (Donovan et al., 1994; Kotler, 1973; Michon, Chebat, and Turley, 2005; Summers & Hebert, 2001; Turley & Milliman, 2000). In the retail environment, the client decides on the initial interaction within 90 seconds, and 62–90% of this judgment is based on the colors used in the space, according to Singh (Singh, 2006). According to Singh, the use of color not only distinguishes a brand from competitors in the market but also has a favorable or negative impact on the customer's disposition (Singh, 2006). According to display and retail image, it has been demonstrated that the use of color in retail environments can draw customers in (Bellizzi et al., 1983; Cottet, Lichtle, & Plichon, 2010). The way a user interacts with an environment is defined by their experience of it and their comprehension of its conceptual underpinnings. A sense of attachment to the location is created by the interaction between the customer and the retail space. According to Low (1992, p. 165), "place attachment is the symbolic relationship formed by people giving culturally shared emotional/affective meanings to a particular space or piece of land that provides the basis for the individual's and group's understanding of and relation to the environment".



Figure 24. Interior of Well Store, Taken by author, 2023



What is your favorite interior architecture feature of the Well Store that you do not like the most?

43 responses

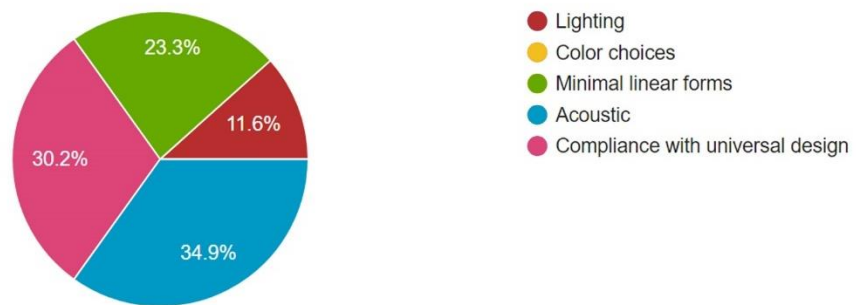


Figure 25. Question 6 Chart

According to the survey, 34% of the customers answered the question of what is the most disliked interior feature of the Well Store, acoustics, 30% compliance with universal design, 23% minimal linear forms and 11% lighting. The fact that the acoustic answer of the Well Store to the question of what is your favorite indoor feature in Table 3 does not come supports the fact that it is the most frequently given answer in the disliked indoor feature. As a designer, I think that the reason why 33% of the answer to universal design conformity is an unappealing interior feature is due to the limited in-store movement and the fact that the minimum transition area according to universal design is not suitable for every customer. In order to strengthen the brand's communication with the customer and improve the in-store experience, music lists can be prepared in accordance with the store image. Thus, the store atmosphere will be perceptible by the customer and designed to appeal to the five senses.



Figure 26. The Exterior View of the Well Store, Taken by author, 2023

Do you think that the color choices used in Well Store coincide with the brand identity?

43 responses

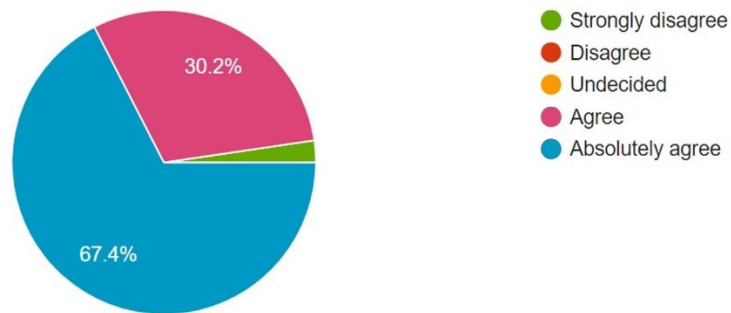


Figure 27. Question 7 Chart

In the survey conducted among 43 people, 67% of customers definitely agree. Decently, 2% strongly disagree gave the answer. As the most appreciated interior feature, the fact that 51% of customers gave the answer to the color choices was provided with this question. The answer that the brand colors (orange, white, brown) coincide with the brand identity has been confirmed. Since the majority of colors are associated with an emotion and physical characteristic, brands and consumers who want to portray themselves in a particular way tend to select colors that pair with particular connotations. The validity of color research dates back to 1971 and shows there is an association between color, emotion, and perception (Grimes and Doole, 1998). Colors primarily appeal to customers' sense of sight since, according to Ndom, Elegbeleye, and Ademoriti (2011), "vision is the dominant sensory for man" (p. 171). Color has the power to elicit an emotional response, convey a meaning linked with it, and be utilized as a means of identification, unlike the adaptability of the body's other four senses. Color is seen as more than just a visually appealing design by customers; it is a science. According to Ndom, Elegbeleye, and Ademoriti (2011), the cognitive process of perceiving color increases brain activity, creates patterns in memory, and arouses emotions.



Figure 28. Interior of Well Store, Taken by author, 2023

If you had to describe the Well Store, which three keywords would you choose?

43 responses

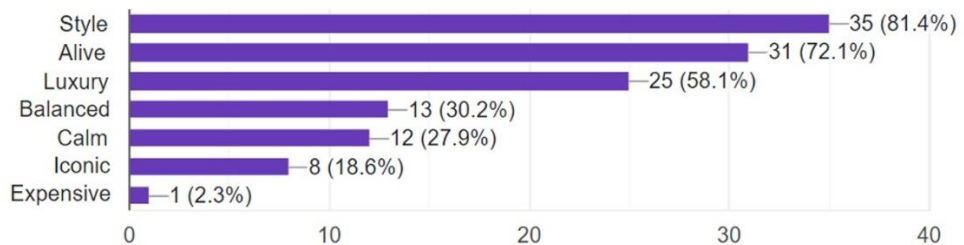


Figure 29. Question 8 Chart

According to the survey, 35 people gave stylish, 31 people lively, 25 people luxurious, 13 people balanced, 12 people calm, 8 people iconic and 1 person expensive answers to the question of what are the three keywords that describe the Well Store. Customers find the brand stylish, but not expensive. According to the Turkish economy, since it has style and serious money is spent, the value of my brand shows that I have made an achievable design. The brand tries to establish itself in a position that has a design product group within its structure, as well as offering high-quality products and accessible to everyone. From the point of view of brand image and identity, Well Store is a maraca that supports design products and companies with the goal of reaching medium and premium people in the target audience. The store

environment is established in a social and experience-oriented system. The concepts of stylish, alive and luxurious, which are among the most chosen words, support this situation. It is a result that allows you to see the closeness of the brand concept formed in the mind of the brand target and the customer to each other.

If you had to describe the feelings created by the colors used in the Well Store, which three keywords would you choose?

43 responses

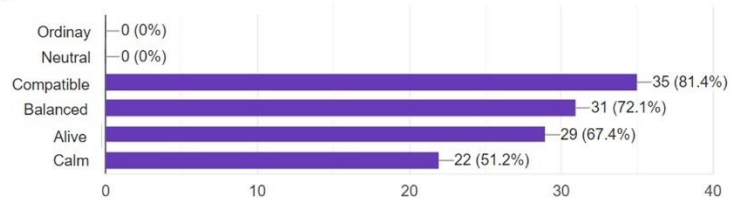


Figure 30. Question 9 Chart

According to the survey, when asked about the feeling created by the colors used in the Well Store, 22 people gave calm, 35 people gave harmonious, 29 people gave lively and 31 people gave balanced answers. As a designer, I think that the harmonious and balanced concepts among the most common results are due to the white color of the brand, which affects the store design and atmosphere, and the fact that the store layout is symmetrical and ordered. I think that the reason why 29 people chose the concept of lively in the survey results is due to orange, which is also the color of the brand. The brown and orange colors were chosen to emphasize the creative and energetic side of the brand, and the white color was chosen to achieve a neutral image.

Do you think that the Well Store space design and the colors used in its design create a conceptual space atmosphere?

43 responses

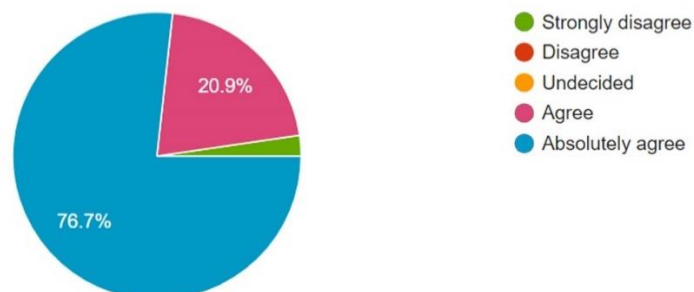


Figure 31. Question 10 Chart

In the survey conducted among 43 people, 76% of customers gave the answer that they strongly agree. Well Store brand was established as a brand that approaches

Every project and product as a storyteller and aims to bring each product together with the user in its own character and context. The store promises to provide an experience to the user with its design and the products it designs. It aims to arouse a sense of curiosity and seeing in the customer's mind with the presentation of the table, which changes regularly every week in the store. It presents each designed product with a concept story in its own category. With the embroidery and symbols used in the product details, it aims to arouse curiosity in the user and arouse a desire to listen to its story. With the in-store workshops, it aims to both offer an experience to the user and create a social environment within the store. It supports this situation with the in-store atmosphere designed for color, texture and quality to come to the fore. This is evidenced by the fact that the color and store design create a conceptual space.



Figure 32. The Wellmade Collection's Pillow- Elibelinde motif is embroidered, Taken by author, 2022



Figure 33. The Wellmade Collection's, Taken by author, 2022

What is the sensory branding strategy that is felt to be dominant in the Well Store?

43 responses

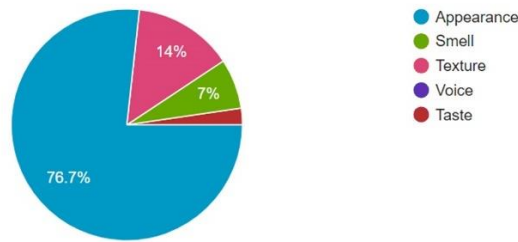


Figure 34. Question 11 Chart

According to the survey, when asked what is the sensory branding strategy that you think is dominant in the Well Store, 76% answered the appearance. Vision is the most commonly used sense in marketing studies due to the fact that it activates multiple sensations. The qualities of the product that are experienced through the sense of sight, such as color, light, and shape, have a significant impact on consumer behavior. Human nature is greatly influenced by colors, especially. Again, with light or lighting, in-store detection is made simpler. The consumer will be able to learn more about the store's and the items' quality in this way (Vietoris, 2017). Natural daylight is very effective in Well Store in-store lighting. A very bright atmosphere prevails, where every detail is visible at any time of the day. Due to the predominance of white color in the in-store design, the space looks wider and brighter than it is. Spotlights and a spider chandelier were used as extra lighting in the store. The choice of spider chandelier is primarily used for decorative purposes rather than lighting in the space. The fact that there is a detail that first attracts attention when entering the store creates a curiosity for users to examine other products. Therefore, it is possible to say that brightness is the most important stimulus that encourages tactile contact (Decre and Cloonan, 2019). Another visual stimulus is color, which is encountered quite a lot in everyday life and explains the reasons for consumer reactions. Physiological and psychological studies have revealed that the colors used in products, in-store, advertisements and other elements are a very effective factor in consumer behavior as a result of research conducted over the years (Crowley, 1993). Since the Well Store store is a shop with a size of 65 m<sup>2</sup>, white color was chosen to make the store look bigger and more spacious than it is. Another reason is that it was wanted to make a settlement where the products in the store are more in the foreground. Orange has been chosen as the color that will reveal the brand inside the store. After completing the

customer purchase, the orange positioned as an iconic image comes to the pay point. The orange color leaves a positive feeling on the customer. At the same time, brand positioning is performed in the mind as the last thing left on the customer's mind when leaving the store.



Figure 35. Interior of Well Store, Taken by author, 2023

If you were coloring the Well Store, which color would you choose?

43 responses

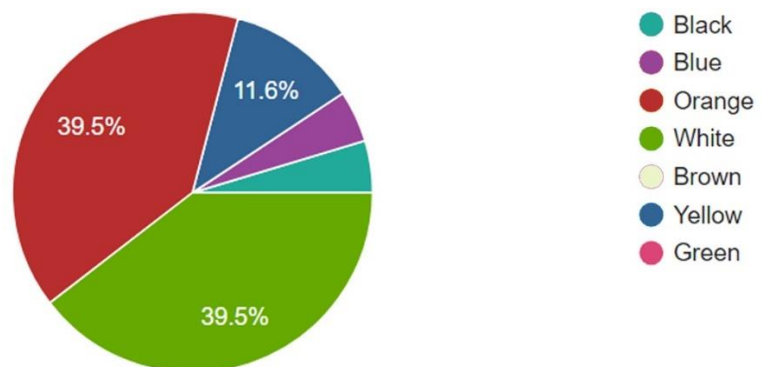


Figure 36. Question 12 Chart

According to the survey, when asked about the colors that integrate the Well Store with the space, 39% answered orange and 39% answered white. 67% of

customers answered the question, Do you think that the colors used in the Well Store concept store coincide with the brand identity, I agree. According to this result, the participants chose white and orange, which are the brand's own colors, as the colors that integrate with the space, with a total ratio of 78%. White and orange are established in the customer's mind as the color identified with the brand.

#### Brand-related Questions:

Through which channel did you recognize Well Store brand?

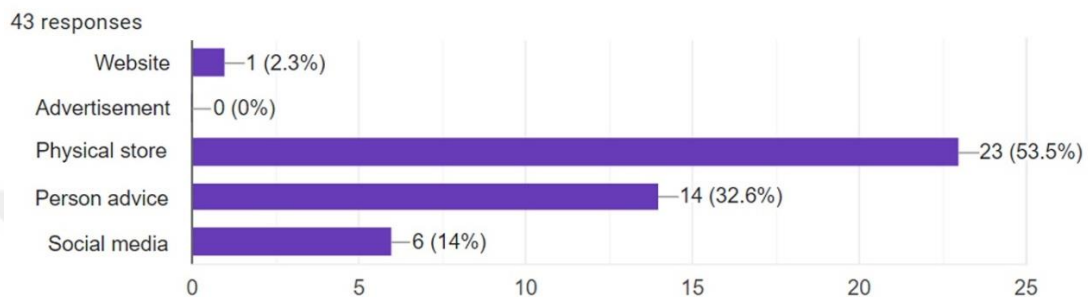


Figure 37. Question 13 Chart

When asked through which channel did you recognize the Well Store brand, 53% of customers answered physical store. More than half of the customers noticed the presence of your store physically when they passed by. The physical visit to a newly opened store depends on how the store affects the customer from the exterior first. The customer will be impressed by the exterior design so that he or she should feel the desire to enter. As the designer of the brand, I used a language related to interior design in exterior design. The brand name is highlighted with a simple sign design that is not exaggerated. In order to make the sparkle and colors in the interior stand out, the glass dressing has a very simple design. The totem board describing what the store sells is painted in brand colors ( orange, white an brown). A large umbrella with orange color details has been placed in the store's garden to attract the attention of people passing by. Again, the external environment has been transformed into a warm gathering area with a large wooden table. This table also serves as an extra table for workshops. An outdoor design has been made designed to direct the interest of people who may be potential customers outside to the interior.





Figure 38. The Garden of the Well Store, Taken by author, 2023

What are the meanings that Well Store evokes in you?

43 responses

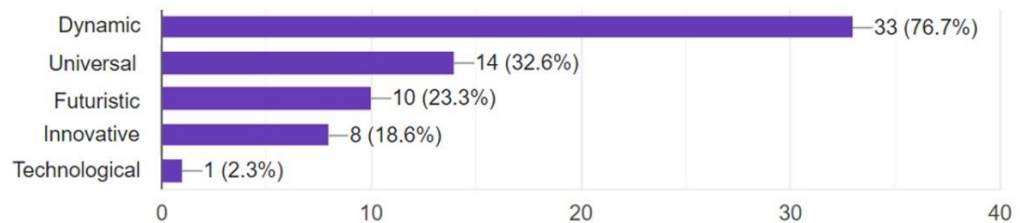


Figure 39. Question 14 Chart

76% of customers gave a dynamic answer to the question of what meanings the Well Store evokes in you. As a Well Store designer and brand designer, I think that the factors that enable the dynamic perception of the store and the brand are the brand colors, logo and the variety of product groups it offers. Orange, one of the brand colors, creates an emotion that creates excitement on people. Color is a very important visual stimulus, especially in terms of affecting mood or emotions, rather than a physical reaction such as buying behavior. One of the first things a consumer sees about a product is the color. When the effects of colors on human psychology are considered, it becomes clear how important they are for brands. The toning of the color varies according to the wavelengths. Short wavelengths are associated with purple colors,

long wavelengths are associated with warm colors. Blue is more impressive than colors with low wavelengths, such as green and white, according to research in the field of psychophysiology; warm colors with long wavelengths, such as red, orange, and yellow are (Noel, 2009; Solomon, 2017; Babin, Hardesty and Suter, 2003; Chebat and Morrin, 2007). Secondly, the product variety and the presentation of products to the customer with certain story concepts under the name of collection strengthen the customer-brand relationship. Emotional inputs, also called affective component, are also important in terms of identifying with people who prefer a certain store or buy any product. The use of representations in creating emotional branding, creating stories that can attract the attention of consumers and ensuring a strong emotional connection with consumers aims to make the emotion system, which is a reactive reaction, permanent and proactive. Depending on this representation of environmental stimuli, it can be said that emotional factors are an important component in terms of influencing and changing consumer decisions (Boone and Kurtz, 2011; Thompson, Rindfleisch and Arsel, 2006; Zajonc and Markus, 1982).

Can you pronounce the brand easily?

43 responses

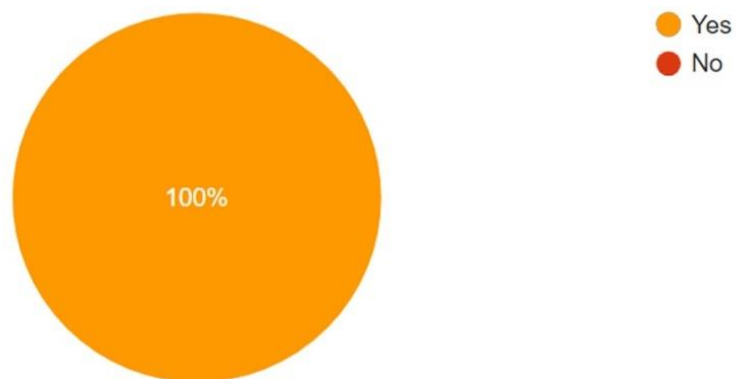


Figure 40. Question 15 Chart

To the question of can you pronounce the brand name easily, 100% of the customers answered yes. Well is an English name and means good, beautiful. It is also quite easy to give a call for a person who does not speak English. Even if the person reads it as it is written, he will have spoken correctly. It does not have a compelling call for a person who wants to describe the brand or store. It will be an easy and memorable name to describe due to the fact that it has a short font character for writing

and reading. Since the Well Store brand wants to serve on a national and international platform, it was necessary to choose a name that people of all nationalities can easily understand and communicate. This is the main reason for choosing a word in an English.



Figure 41. Comb Buckle Workshop, Taken by author, 2023

If you were to comment on the personality of the brand, which three words would you prefer?

43 responses

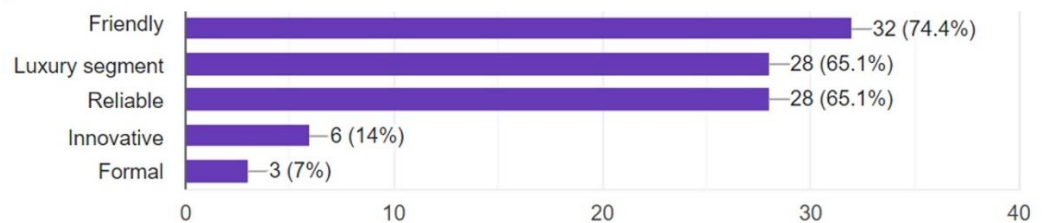


Figure 42. Question 16 Chart

If you were to comment on the personality of the brand, which three words would you prefer, 74% of customers answered friendly, 65% luxury segment, and 65% reliable. Kotler and Keller (2006) defined sensory branding as a strategy that affects consumers' perception, judgment and behavior by engaging their senses. This strategy is implemented in two different ways. The first is aimed at abstract (personality, identity) perceptions related to products or services, and the second is the activities performed for sensory stimuli such as color, smell, taste of products or services. According to Hoyer, MacInnis, and Pieters (2012) and Keller (2013), sensory branding is the systematic management of consumers' perceptions and experiences related to the brand through the physical characteristics of sensory stimuli (sight, sound, smell, touch, and taste). This management system's primary goals are to differentiate products and services, inspire consumers, and provide things several meanings (Schmitt, 1999). The power of sensory stimuli to affect the environment outside of consciousness and to direct shopping experiences has been proven more than once in psychological research. In these studies, the researchers focused on the physical, cognitive, social and emotional effects of sensory stimuli. When vision, sound, smell, touch and taste stimuli are used correctly, they have a significant impact on decision-making purchasing behaviors thanks to their power to calm down, eliminate stress, energize and improve mood on consumers (Soars, 2009). Kotler, who states that these stimulants are deliberately designed to create an atmospheric effect, defines this strategy as an effort to increase the likelihood of consumers buying (1974). Obtaining a luxurious look among the sensory branding strategies of the Well Store brand with the help of information in the literature is the first strategy. The main reason why the product groups it offers are evaluated as design products and presented to the customer in this way is due to the idea of creating a luxury segment. In the designed projects and products, information is shared with the customer up to the name of the designer. The brand wants to make the customer accept that the product offered is single and special. As a designer, I think that the Well Store brand has gained its friendly impression thanks to the colors within the brand(orange) and social media shares. Thanks to regular sharing via social media (instagram) and communication with daily spoken language, he or she was able to bring the customer-brand relationship to a friendly and connected position.

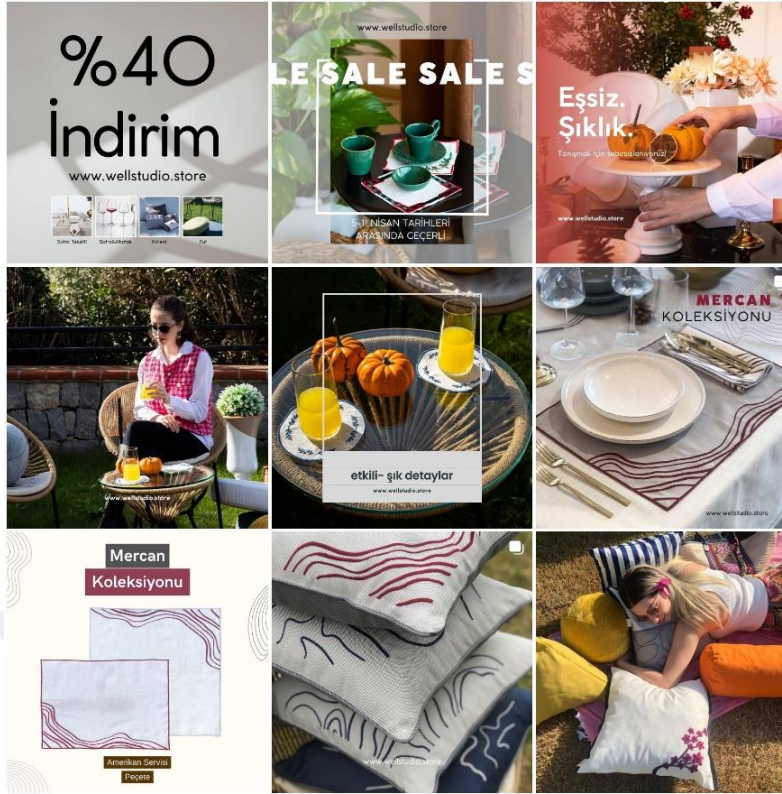


Figure 43. Social Media Posts of Well Store (Instagram, 2023)

Do you think the brand colors reflect the brand concept?

43 responses

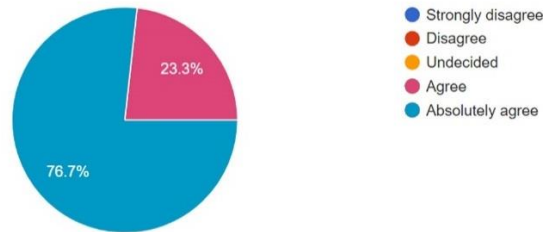


Figure 44. Question 17Chart

To the question of do you think the brand colors reflect the brand concept, 76% of the participants answered that they absolutely agree. In the questions asked about space, in the space-color relationship, customers said that brand colors are related to space. In the concept of presenting products to the customer by writing stories with design products, brand colors accurately express the concept according to the customer. The customer can associate the space and brand concept with the brand colors orange and white. This question has also been a confirmatory question to the questions related to the space-color relationship.

Do you think that the brand logo is related to the field of home textiles?

43 responses

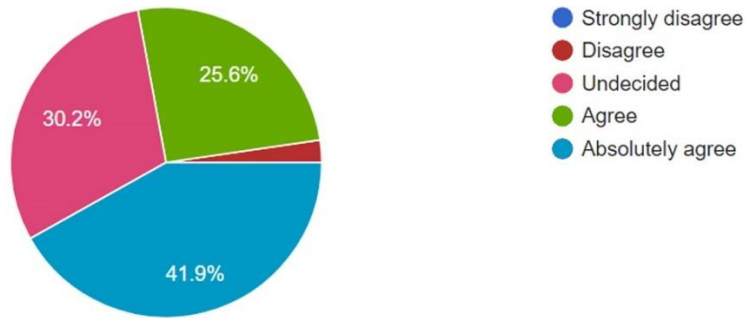


Figure 45. Question 18 Chart

To the question of do you think the brand logo is related to the field of home textiles, 41% of the participants definitely agree, 30% are undecided gave the answer. The Well Store logo was formed by the logos of the Well name. The combination of the letters with each other is designed to remind of the plan drawing of a house. The letter 'W' in the name Well symbolizes the roof and chimney of a house. The logo, designed with reference to interior images, tried to establish a connection with home textile products.

Do you think that the communication channels you can reach the brand are sufficient?

43 responses

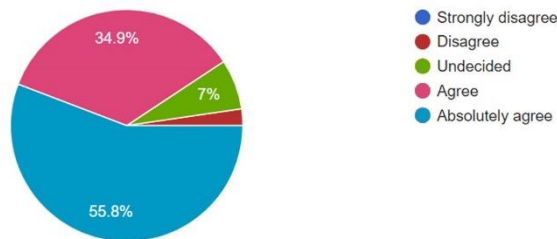


Figure 46. Question 19 Chart

To the question of do you think that the communication channels that you can reach the brand are sufficient, 55% of the participants answered that they absolutely agree. This question was asked to measure how strong brand communication is in customer relations. It aims to measure whether the channels through which the customer can reach the brand are sufficient, as well as whether the channels are functioning. Communication channels belonging to the Well Store brand can be sorted into instagram, phone, e-mail address and messages via the website. It shows that the participation of more than 50% of the participants is a sufficient proportion. But as a

designer, I think that these channels should be increased more in order to further strengthen communication with the customer.

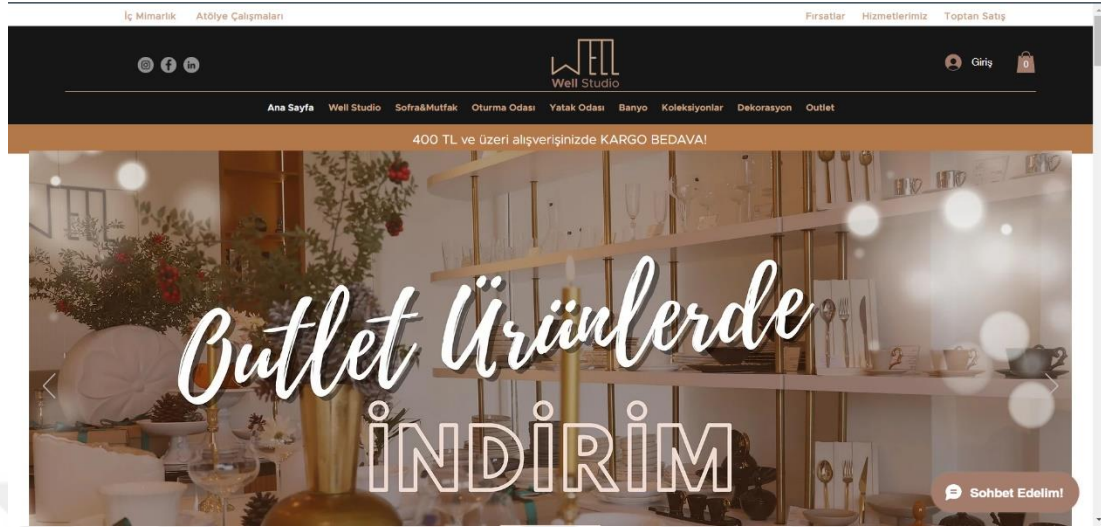


Figure 47: Website of Well Store (wellstudio.store, 2023)

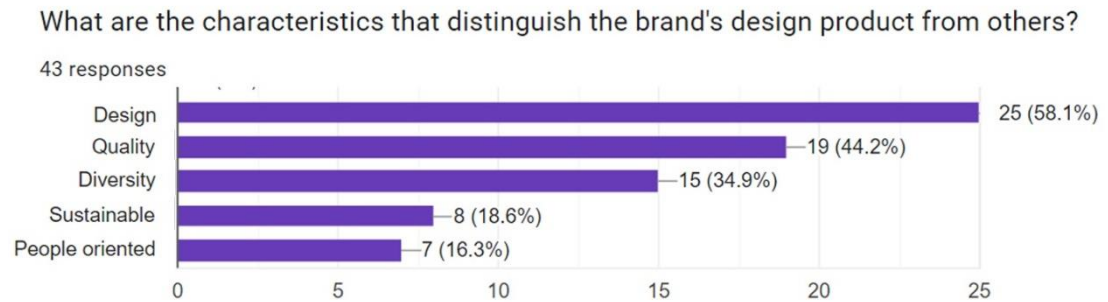


Figure 48. Question 20 Chart

To the question of what is the feature that distinguishes the brand's products from others, 58% of the participants gave the answer to the designs of the products. When designing a product group, it is very important to identify the existing problem of the concept created for that group, to conduct research on the people who will use that product group, to determine the requirements, to form ideas and to determine the sale area of the design. When creating designs within the Well Store brand, either an existing issue is looked at from a different perspective or an unprecedented idea is focused on. As the designer of the brand, I think that the main reason why product designs come to the fore is connected with the idea of creating this concept.

What is the feature that distinguishes Well Store from other stores?

43 responses

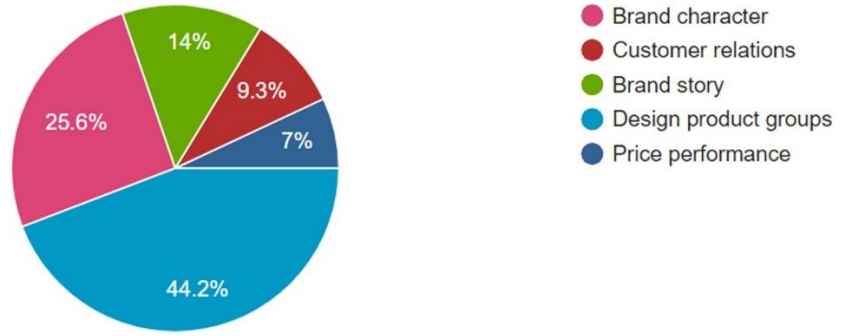


Figure 49. Question 21 Chart

To the question of what distinguishes Well Store from other stores, 44% of the participants answered design product groups. Design products are emerging as the most important feature that makes the brand distinguishable. The answer given to this question proves the previous question.

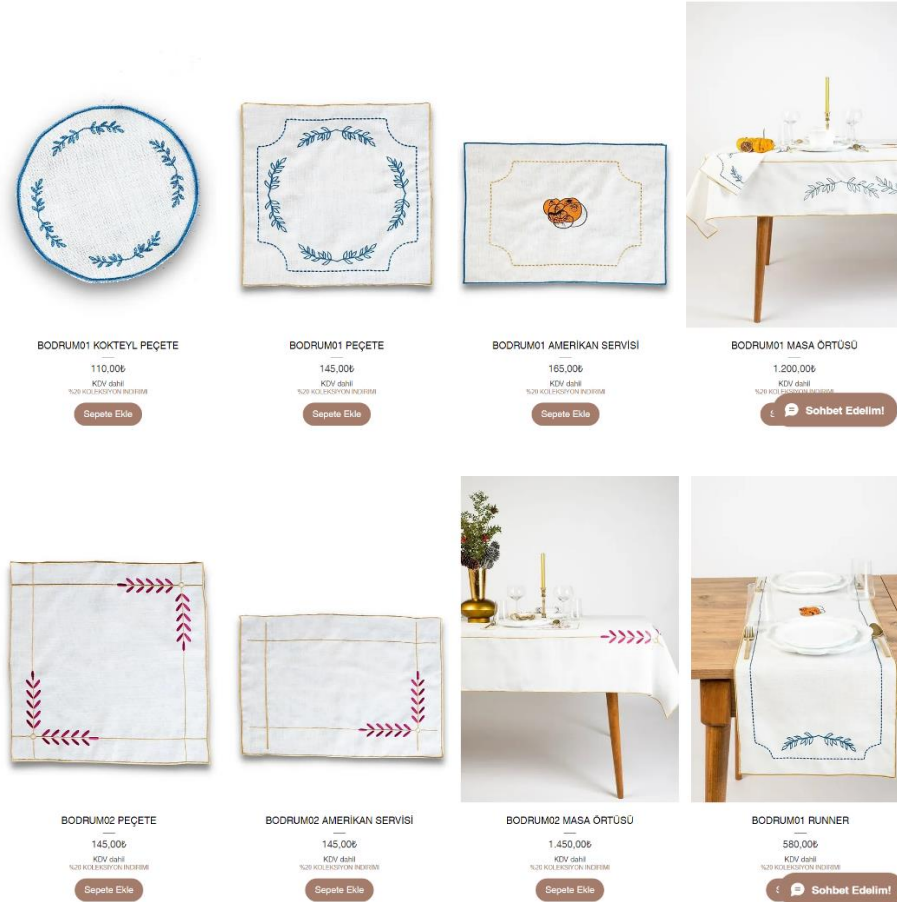


Figure 50. Tableware Textile Group Products (wellstudio.store, 2023)



What are the titles that you do not like in the brand or that you say need to be worked on?

22 responses

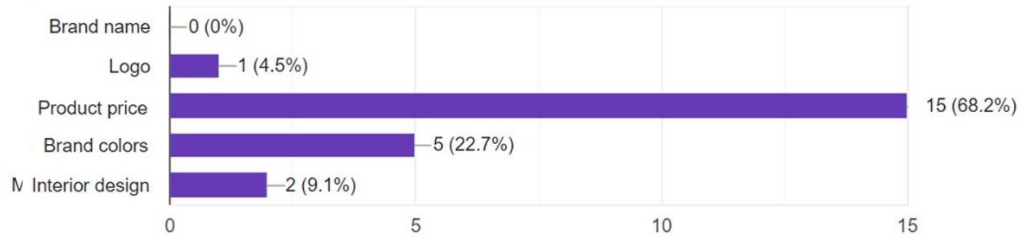


Figure 51. Question 22 Chart

To the question of what are the titles that you don't like about the brand or think should be worked on, 68% of the participants gave the answer to product prices. This question was not presented to the participants in the category of questions that had to be answered. It aims to measure the expectations of the participants about the brand's own services, corporate identity and product groups. It is a question that has been asked so that various improvements can be made. As a result, product prices are seen as an issue that should be studied categorially. Due to the fact that the products are in the design category and quality materials are used, they are expensive compared to other products in their category. As the designer of the brand, I think that the steps in the brand product-price relationship with the product groups that want to reach the consumer in the middle and luxury segment are progressing with the right strategy. Due to the fact that it is a new brand, prices will be accepted in an acceptable environment over time with an increase in trust in the brand.

According to the results, 70% of the customers who come to the Well Store store are women and 55% are people between the ages of 24-44.

45% of the incoming audience tends to come to the store 2-3 times a month to see new products or to spend time. The main factor in their spending time is due to the fact that there are workshops designed to extend the in-store time.

Color choices are given as the most favorite interior feature in the in-store design, acoustic response is given as the most disliked interior feature. With this question, which allows measuring whether sensory branding strategies are perceived in space, it is necessary to study this issue more in order to better understand the visual sense predominately, but the sound sense is better understood by the customer.

65% of our customers think that the colors used to visually convey the brand image are compatible with the Well Store. The colors used and my approach, which aims to achieve a luxurious, vibrant and stylish look, are among the most preferred among the words used to describe Well Store. This also shows that there is a similarity between the targeted image and the applied image.

When asked about the characteristics of the brand, the most common results were luxury segment and friendly. Well Store brand has gained its friendly impression thanks to the colors within the brand (orange) and social media shares. Thanks to regular sharing via social media (instagram) and communication with daily spoken language, he or she was able to bring the customer-brand relationship to a friendly and connected position.

As can be understood from the results you have seen above, brand formation, identity formation, corporate identity creation are made possible by teamwork and creativity-based work. The place is among the most important indicators of the brand to be physically felt. Space can be perceived as multidimensional in the process of making it multi-sensory using the five senses. This perception process can be examined under the headings of the brand's appearance, smell, texture, sound and taste. It can be seen from the study that Well Store is trying to present a multi-sensory store design to its consumers with a brand strategy that can be perceived with five senses. The brand example presented to make sense of the relationship between multisensory store design and consumer behavior is a guiding feature for those who will work in this field.

## CHAPTER 5: CONCLUSION

This thesis focuses on the use of the five senses in the targeted store atmosphere. The Well Store store was selected as the sample study of this research. The reason why this brand was chosen is that it is a brand that I created myself as the designer and researcher of this thesis during the thesis writing process. The thesis emerged at a time when the process of brand formation and thesis writing were going parallel. Well Store is the thesis of a brand established in professional life. Literature readings have been effective in shaping the brand. It is a practice-base study conducted within the scope of the 'Design Studies Master's Program'. It is an action research. It will be a model for those people who wants to open a band. As a result of the research conducted on the branding process, brand identity, brand value and its relationship with space, the Well Store brand has emerged. In order to investigate and understand the points where the branding process is reflected in the space design, it was investigated how multi-sensory approach is used in the space design and branding process. In addition, the purpose of this study is to test the senses used to perceive the area of the five senses. The suggestion of the study is that space is not three-dimensional. It is multidimensional. Since it is multidimensional, it was investigated how effective the space is in the process of being multi-sensory by using five senses. Based on surveys and visual brand analysis, the study focused on customer habits and preferences. The effects of elements such as brand identity, visual identity, brand stimuli and space design on the branding process and their applicability in professional life are among the first research questions asked at the thesis stage. Within this research, these research questions were developed: What are the components that make up the brand identity of Well Store? What are the brand stimuli that the consumer interacts with during the brand experience? What are the strength and weakness of my brand Well Store? What are the contributions of space design and visual identity to the space experience from the design elements representing the brand? How is the multi-sensory approach used in the targeted store atmosphere in the designed space during the branding process?

The targeted store atmosphere and the perceived store atmosphere are similar in a possible targeted study, as it can be seen that the Well Store brand offers a luxurious but friendly appearance aimed at people in the middle and upper segment group. This explains that the target is achieved during the design process. From sensory branding

strategies, sight, touch and smell can be perceived by the customer, but improvement is required for the senses of sound and taste. It has been proved with the findings that the visual identity elements that make up the brand image (text, packaging, store design, logo) are perceived by the customer in the targeted direction. I think that integrating sound stimuli into the store atmosphere in a way that reflects the brand image or integrating brand-related taste options into the product variety will strengthen the customer-brand relationship.

Since Well Store is my own brand, I did a study based on surveys and visual analysis, but this could have been a comparative study. A brand born in Turkey can be compared with a foreign brand. A long-term study can be done to better understand the Turkish sales area for a very famous Turkish brand. Camera recordings can be taken to detail the store atmosphere in the selected brand. According to seasonal transitions, this work could also be done in the Well Store special. Cognitive measurement methods could be used to measure how much the senses are used in the store-brand relationship.

It is very important to increase the brand experience between the consumer and the brand in order to create a brand phenomenon in the consumer's mind and put the brand in a decipherable position. As a designer, the practice known as sensory branding is used in the literature by combining the consumer experience with multi-sensory design. In product and brand evaluation of the consumer, it is tried to influence consumer evaluations and behaviors in a positive way in terms of branding by taking advantage of the interaction of their senses with each other. It is aimed to enrich the spaces and the in-space experience with the sensory perception that occurs.

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## APPENDICES

### APPENDIX A: QUESTIONNAIRE

#### 1. How old are you?

1                      2                      3                      4                      5

*1= 18 and under, 2= 19-24, 3= 24-44, 4= 45-66, 5= 65 and above*

#### 2. What is your gender?

Woman              Man

### STORE-RELATED QUESTIONS

#### 3. How often do you go to the Well Store?

1                      2                      3                      4                      5

*1= Any, 2= 2-3 Times a month, 3= 1 Time per a week, 4= 2-3 Times a week, 5= Everyday*

#### 4. For what purpose do you mostly visit the Well Store?

1                      2                      3                      4                      5

*1= Reviewing new products, 2= Getting the needs, 3= Participation in workshops, 4= Spending personal time, 5= Other*

#### 5. What is your favorite interior architecture feature of the Well Store?

1                       2                       3                       4                       5



1= Lighting, 2= Color choices, 3=Minimal linear forms, 4= Acoustic, 5= Compliance with universal design

6. What is the interior architecture feature of the Well Store that you do not like the most?

1

2

3

4

5



1= Lighting, 2= Color choices, 3=Minimal linear forms, 4= Acoustic, 5= Compliance with universal design

7. Do you think that the color choices used in Well Store concept store coincide with the brand identity?

1

2

3

4

5

1= Strongly disagree, 2= Disagree, 3= Undecided, 4= Agree, 5= Absolutely agree

8. If you had to describe the Well Store, which three keywords would you choose?

Calm

Luxury

Alive

Style

Iconic

Balanced

Expensive

9. If you had to describe the feelings created by the colors used in the Well Store, which three keywords would you choose?

Calm

Compatible

Ordinary

Neutral

Alive

Balanced

10. Do you think that the Well Store space design and the colors used in its design create a conceptual space atmosphere?

1

2

3

4

5

1= Strongly disagree, 2= Disagree, 3= Undecided, 4= Agree, 5= Absolutely agree

11. What is the sensory branding strategy that is felt to be dominant in the Well store?

Appearance    Smell    Texture    Voice    Taste  
                                               

12. Which color do you prefer when you integrate Well Store with the space? Why?

Black    Blue    Orange    White    Brown    Yellow    Green  
                                                                       

#### BRAND-RELATED QUESTIONS

1. Through which channel did you recognize Well Store brand?

1            2            3            4            5  
                                               

1= Physical store, 2= Social media, 3= Person advice, 4= Website, 5= Advertisement

2. What are the meanings that Well Store evokes in you?

1            2            3            4            5  
                                               

1= Dynamic, 2= Futuristic, 3= Innovative, 4= Technological, 5=Universal

3. Can you pronounce the brand name easily?

Yes            No  
           

4. If you were to comment on the personality of the brand, which three words would you prefer?

1                      2                      3                      4                      5  
                                                                                       

1= *Luxury segment*, 2= *Friendly*, 3= *Formal*, 4=*Innovative*, 5=*Reliable*

**5. Do you think the brand colors reflect the brand concept?**

1                      2                      3                      4                      5  
                                                                                       

1= *Strongly disagree*, 2= *Disagree*, 3= *Undecided*, 4= *Agree*, 5= *Absolutely agree*

**6. Do you think that the brand logo is related to the field of home textiles?**

1                      2                      3                      4                      5  
                                                                                       

1= *Strongly disagree*, 2= *Disagree*, 3= *Undecided*, 4= *Agree*, 5= *Absolutely agree*

**7. Do you think that the communication channels you can reach the brand are sufficient?**

1                      2                      3                      4                      5  
                                                                                       

1= *Strongly disagree*, 2= *Disagree*, 3= *Undecided*, 4= *Agree*, 5= *Absolutely agree*

**8. What are the characteristics that distinguish the brand's design products from others?**

1                      2                      3                      4                      5  
                                                                                       

1= *Design*, 2= *Quality*, 3= *Diversity*, 4=*Sustainable*, 5= *People-oriented*

**9. What is the feature that distinguishes Well Store from other stores?**

1                      2                      3                      4                      5

*1= Brand character, 2= Customer relations, 3= Brand story, 4=Design product groups, 5= Price performance*

**10. What are the titles that you don't like in the brand or that you say need to be worked on?**

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*1= Brand name, 2= Logo, 3= Brand colors, 4=Interior design, 5= Product prices*

