

DESIGNING BRAND EXPERIENCE IN INTERIOR SPACE



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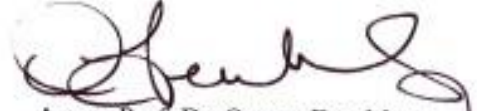
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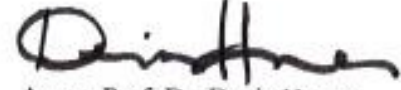
I clarify that this thesis satisfies all the requirements as a thesis for the degree of Master of Design Studies.



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ABSTRACT

DESIGNING BRAND EXPERIENCE IN INTERIOR SPACE

Önem, Meltem

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With fast globalization, comes competitive marketing. Brands are developing new marketing ideas to be successful in this competition. They have begun to use experiential design as a marketing strategy. Experiencing spaces creates a signification in people's lives, and spaces can have a particular role in originating specialized experiences. Therefore, there is a key role for interior designers, because their job is not only decorating a space, but more about designing experience through a space. Understanding how to design a perceived space for the purpose of brand strategy becomes significant at this point.

The aim of this thesis is to bridge the gap between professional life and academic life for interior designers. The research aspires to combine literature with the professional approaches for designing a space, as well as analyzing the role of interior space in experiencing corporate identity. Moreover, it explores how interior space is being shaped by firms who are designing the corporate identity with all design elements together, from graphic design for the logo, to the software design for the website, to interior design for the design of the corporate space.

Integrating interior space within the development of corporate identity is a new and effective approach in understanding the experience of the corporate identity. Experiential marketing and spatial literature are used in the research study to understand the importance of interior design for the brand. Schmitt's (1999) Experiential Marketing model is used to analyze the works of

the design company, I-am Associates, that uses this approach. The model is adapted to the field of interior design to provide a link with marketing and to eliminate deficiencies between professional life and the existing literature.

Keywords: Interior design, spatial design, experiential design, corporate identity, design.



ÖZET

İÇMEKANDA MARKA DENEYİMİ TASARIMI

Önem, Meltem

Tasarım Çalışmaları Yüksek Lisans Programı

Danışman: Doç. Dr. Deniz Hasırcı

Ocak, 2019

Hızlı küreselleşme rekabetçi pazarlamayı yaratmaktadır. Markalar bu yarışta başarılı olabilmek için kendilerine yeni pazarlama fikirleri geliştirmektedir. Bu markalar, deneyimsel tasarımı pazarlama stratejisi olarak kullanmaya başladılar. Mekanı tasarlamak insanların hayatlarında bir anlam yaratır ve özel deneyimlerin ortaya çıkmasında mekanların önemli bir yeri vardır. Burada, içmimarlığın rolü artık sadece bir mekanı dekore etmekten çıkıp, deneyimi mekan sayesinde tasarlamaya ulaşmıştır. Marka stratejisi için algılanan bir alanine nasıl tasarlanacağıının anlaşılması önem kazanmaktadır.

Bu tezin amacı, mesleki yaşam ile akademik literatür arasındaki bilgileri içmimarlığa aktarmaktır. Araştırma, literatürü mekan tasarımı için profesyonel yaşamla birleştirmeyi ve iç mekanın kurumsal kimliğin deneyimlenmesindeki rolünü analiz etmeyi amaçlanmıştır. Diğer taraftan, tüm tasarım unsurlarıyla tasarım kimliğini bir araya getiren; logo için grafik tasarımı, web sitesinin yazılım tasarımına, kurumsal alan tasarımı için iç mekan tasarımına kadar iç mekanın nasıl şekillendiğini araştırmaktadır.

İç mekan tasarımını kurumsal kimliğin gelişimine entegre etmek, kurumsal kimliğin deneyimini anlamada yeni ve etkili bir yaklaşımdır. Araştırmada deneyimsel pazarlama ve mekansal literatür, iç tasarımın marka için önemini anlamak için kullanılmıştır. Schmitt (1999) deneyimsel pazarlama modeli, bu yaklaşımı kullanan tasarım şirketi I-am'in çalışmalarını analiz etmek için kullanılmıştır. Model, pazarlama ile bağlantı kurmak ve mesleki yaşam ile mevcut literatür arasındaki eksiklikleri gidermek için içmimarlık alanına uyarlanmıştır.

Anahtar Kelimeler: İmimarlık, mekansal tasarım, deneyimsel tasarım, kurumsal kimlik, tasarım.



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CHAPTER 1.

INTRODUCTION

1.1. Aim and Scope of the Thesis

In the twenty-first century, improving a brand is more complex than ever before because of improvement in technology, new innovations, growing competitions and more demanding consumers (Abratt and Kleyn, 2012; Balmer, 2012; Kaufmann et al., 2012). With the help of globalization, marketers and customers are faced with new challenges that increased competitions of brands in the changing the market landscape (Srinivasan and Srivastava, 2010). In this competition, brands need to find new solutions to stay alive. For this reason, stimulating corporate brand experience will create brand differentiation to gain competitive advantage in the long-term brand differentiation (Abratt and Kleyn, 2012; Morrison and Crane, 2007; Shultz, Majken, and De Chernatony, 2002). Memorable experiences are being created by experiential marketing. The consumers remember what they experience, and share the memories with peers and family. The wants and needs are not the only criteria for experiential marketing. In addition, self-image, dormant emotions, social goals, and values play an important role (Srinivasan and Srivastava, 2010). Schmitt (1999), claims that in the means of corporate identity conceptualizing, customers buy experiences instead of buying products or services. The concept of brand experience helps the brand identity to create differentiation with respect to the product, service brand or company gain and sustain competitive advantage (Abratt and Kleyn, 2012; Balmer, 2012; Keller and Lehmann, 2006; Morrison and Crane, 2007).

In the competitive market, spatial design helps to create differentiation between companies to influence and/ or attract customers. The retail environments that include spatial design are unlike traditional a more superficial and two-dimensional use of marketing, such as printed media or advertising (Sachdeva and Goel, 2015). The retail environment aims to stimulate all senses. Other than marketing tools such as advertising, store atmosphere directly affects customers (Danzinger, 2004).

The ability of giving more three-dimensional experience with sights, colors, sounds and textures that are the part of interior design, are now being used to grab the attention of consumers by retailers and retailer developers (Sachdeva and Goel, 2015). The role of interior design is significant for creating connections with consumer and their experience. Retailer experts state that attention, interest, desire and conviction are the developing steps for any sale (Sachdeva and Goel, 2015).

Most research studies deal with utilitarian product attributes and category experiences instead of experiences supplied by brands (Bellizzi and Hite, 1992). Utilitarian product attributes are presented when consumers search for, shop for and consume brands. However, they also present various specific brand-related stimuli like identified brand colors, shapes, typefaces, background design elements, mascots, slogans and brand characters. These brand related-stimuli arise as part of brand's identity and design, packaging, marketing communications and in environments in which the brand is shown, sold or marketed. The brand's design, corporate identity, environment, communication, and service are part of brand-related stimuli. Those stimuli lead to invoke customer responses, such as impressions, senses and behavioral reactions (Brakus, Schmitt, and Zarantonello, 2009).

Regarding the means of communication of the brand with the customer, graphics form a key design resource (Fitch and Knobel, 1990). Graphics uses in logo design that is primary representation of identity, as it creates the first impression (Olins, 1990). In addition, interior design becomes an integral part of prosperous retail brand strategy for the design of a space. In order to communicate with the defined target market, retailers have begun to use lifestyle-marketing concepts (Moore, 1995). The consumer, psychological and aesthetic elements are the outcome of the design process to communication of consistent retailer identity (Din, 2009). Spatial design can act to stimulate ideas through environmental influences (Frampton, 2005).

Today, customers expect specialties from products, communications and marketing campaigns that influence their senses, touch their hearts and stimulate their minds. They want products, communications and campaigns merge into their lifestyles. Customers expects products communications and marketing campaigns to present an experience (Schmitt, 1999). Philosopher John Dewey views experiences as the present participle of the intertwined relationship between human beings and their environments (1922, 1925). In addition, experiences contain perceiving through the senses, feeling and doing, and Schmitt (1999)

offers five experiences that are: sense, feel, think, act, and relate. Aesthetics and sensory qualities fall within the scope of the senses' experience (Brakus, Schmitt, and Zarantonello, 2009) (See Table 1.1).

Table 1.1. Sensors, sensations, and Sensory Expressions (Source: Hulten, 2011, p. 265).

Sensors	Sensations	Sensory expressions
Smell sensors	Atmospheric	Product congruence, intensity and sex Atmosphere, advertency and theme Scent brand and signature scent
Sound sensors	Auditory	Jingle, voice and music Atmosphere, attentiveness and theme Signature sound and sound brand
Sight sensors	Visual	Design, packaging and style Color, light and theme Graphic, exterior and interior
Taste sensors	Gastronomic	Interplay, symbiosis and synergies Name, presentation and environment Knowledge, lifestyle and delight
Touch sensors	Tactile	Material and surface Temperature and weight Form and steadiness

To understand the importance of experience effects on brands or companies, definition of brand, corporate identity, and visual identity are important. The brand is a name, term, sign, design, or combination of all to classify one seller or group of sellers to differentiate their goods or services (Wood, 2000). The definition of corporate identity is an organization's strategic characters and ideologies representations thereof (Abratt and Kleyn, 2012 p.1051). The visual identity is representation of company with various visual reminders as part of corporate communication with customers. Visual identity represented with organization's name, logo, slogan, color, and designs related with their identity (Abratt and Kleyn, 2012, p.1051).

Kent and Stone (2007) have investigated the how a company's retail store design associates with the brand that is The Body Shop. They found out that design as a whole, had a big role in The Body Shop's brand. The Body Shop became a clearly recognized brand with the design elements like the pod logo, the simple packaging and the green store (Kent and Stone, 2007). Kirby and Kent (2010), examined the role of interior design in visual identity, investigating the four new food superstores in the UK between 1998 and 2005. They claimed that utilizing

brand architecture shape corporate identity and differentiates one brand from another (Kirby and Kent, 2010). In addition, Sachdeva and Goel (2015), have investigated store atmospherics on customer experience to enable customers to stay longer in the store. The study shows that all the interior design elements of store should work as whole to create store ambience, which has effects on sales (Sachdeva and Goel, 2015).

As mentioned above, seeing or feeling the brand with the senses, and the physical environment of corporate spaces are becoming more important for experiential marketing. The corporate spaces of brands are where people can see or feel the brands. Moreover, this physical environment affects lifestyles as well. The current trend is for design firms to switch to working in the field of experiential design. According to Schmitt (1999, p. 10), "experiential marketing is everywhere". Experiential design is about connection to tangible and physical objects. Pine and Gilmore (1998, p. 98), first explained experiential design from the marketing view as, "An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable". These firms are combining design, interior architecture, industrial design, graphic design, event production, and digital technology. Recently, there are several examples for firms working with this ideology. However, in Turkey, there are few examples such as I-am (based in London) and Yalın Tan and Partners (based in İstanbul). These firms are looking to expand the brands they design for, into the physical world. This working approach offers designers new opportunities and new ideologies alongside designers and marketers. These firms are designing interiors, exteriors, logos, and digital background for corporate brands.

The existing research study concentrates on experiential branding in interior design, and the focus is how designers reflect the customer experiences of brands through the design of the physical corporate spaces. Thus, the present study extends the three dimensions of brand which is the space of brand where they sell or shown. This research will look at the spatial way of view to brand identity and experience, how interior design reflects the brand to the space itself or how space helps to experience the brand identity.

Specifically, the present study aims to contribute to the existing literature with a multi-disciplinary perspective that brings the fields of interior design and marketing. The research questions are:

- I. What is the significance of interior design in experiential marketing and experience the brand?
- II. How could experiential marketing be used in interior design to reflect brand identity?

The significance of this thesis is, showing the importance of spatial design in experiential marketing. Thus, to reach to the answers of research questions, understanding experiential marketing, creating brand identity and interior design disciplines are important to originate relation between each other. To create coherent relation between experiential marketing and spatial design the thesis based on the simple steps; understanding the characteristics of experiential marketing, the impacts of the experiential marketing on brand identity based interior design, and results in the new perspective between experiential marketing in interior design to reflect brand identity (See Figure 1.1).



Figure 1.1. Structure of the thesis.

1.2. Method

Due to gap in the experiential marketing literature about the importance of interior design, the present study aims to explore the significance of brand identity based interior design in experiential marketing. The existing research is limited in terms of understanding how interior design being used in the brands or how it is help to experience.

Veloutsou and Moutinho (2009) state that, marketing literature still has not realized the significance of relationship between customers and brands. They claim that awareness about

creating a harmonious relationship between customers and brands has just started being used in business strategies.

Other such as, Prophet (2001) argues the profound relation between the brand and customer will be the ground for successful competitive business strategies. Leading electronic brands such as Apple, Samsung, Sony Ericsson, and Nokia have begun to originate the experience store formats. Jones et al., (2010), has investigated the major electronics companies experience stores, concept stores to understand the relation between consumer and the brand in the point of view marketing perspective.

Atwal and Williams (2009) discussed the sustained achievement for luxury marketers with connecting luxury consumer using and brand related experience for marketing strategies. Previous research about consumer and marketing represents that when consumers search for products, shop for them, take the service, when they consume them experiences occur (Arnould, Price and Zinkhan, 2002; Holbrook 2000). Thus, space is becoming important because where consumers shop, take service and consume them is in a space that gives the brand experience.

This study aims to understand the importance of brand identity that is based on interior design. In order to comprehend and operationalize the role of the field, comprehending what are the influential points of brand design and experiencing brand as marketing strategy is important. Due to creating strong connections between experiential marketing and interior design, different disciplines ideas being used in the study such as psychology for experiential design and perceiving space, marketing strategy to develop brand identity and design fields creating the atmosphere for the brand identity.

Due to the close relationship between theory and practice in the design field, understanding both existing literature as well as the professional applications were key. Combining them creates a ground to fill their lacking points and to develop more efficient spaces from the many fields of view. In order to combine experiential marketing and interior design, after literature review, a close experiential marketing model is chosen as the case study. In the study, the methods of interview with company owner and client services director, in addition to investigating previous works of the company were utilized.

1.3. Structure of the Thesis

This study is based on understanding the importance of interior design in the means of corporate identity. Previous research studies analyze the relation between customer and the brand identity from the marketing strategy. However, experiences that customer perceived from the space is created by spatial design.

In order to understand the significance of interior design in corporate identity clearly, combining literature with the professional life is at the core of this study. The first chapters examine the literature review. The literature review gives an overview of how the studies look at the relation interior design with the brand.

After the literature review, research was done to find companies working on spatial design based on brand identity. There was considerable difficulty in locating a company based in Turkey that worked on brand identity with strong consideration of spatial design. There are very few companies working with an ideology as such. Well-known companies in Turkey in this respect, are Yalın Tan & Partners Design Solution and I-am. I-am company was chosen due to its focus on the close connection between brand identity and interior design, as well as their systematic approach to the design process. Their ideology is that they are creating spaces with inspired experiences from people and those spaces are designed for experiencing corporate identity.

The professional life of interior design is discussed as case study. Schmitt's (1999) SEEMS experiential marketing model is chosen as the model to apply to case study. The aim of SEEMS experiential marketing model to case study of interior designs is to fill the gap regarding the significance of spatial design in the experiential marketing literature. In addition, this study focuses on professional life in interior design to help future projects and give new perspectives.

The conclusion of the thesis focuses on situating the findings of the study within existing literature, providing links to the professional life of interior design. This study aims to fill the gaps between those areas in the point of their views, and to help further interior design projects in the perspective of experiential marketing.



CHAPTER 2.

EXPERIENTIAL DESIGN AND MARKETING

Pine and Gilmore (1998, p. 98) define experiences as memorable events that engages with individual customers. Schmitt (1999) claims that the expectation of customers is representing an experiences from marketing companies, people buy experiences instead of buying tangible/ physical objects or services. This chapter focuses on to comprehend how experiences being used in the designs and marketing strategy.

2.1. Experiential Design

Use of language, human experience, and meaning, examined by Semiotics, phenomenological and narrative theories, discuss human beings' perception and interpretation of environments (Ganoë, 1999, p. 3). Symbolic meanings and/or Semiotics may help to communicate with individuals and cultures. Moreover, phenomenology highlights individual experiences, thoughts and feelings. Each approach may lead to different dimensions to examine human interpretation of environment (Ganoë, 1999). Semiotics and phenomenology help the narrative that provide a comprehensive and complete understanding. Phenomenology serves designers to examine human's interpretations of environment with perceptions, thoughts, and feelings (Stroll and Popkin, 2012).

Sensory experiences, cognitive experiences, affective experiences and social experiences are four types of customer experiences in the store. Sensory experiences are created through sight, sound, touch, taste, and smell which appeal to the five senses (See Figure 2.1). Cognitive experiences attract people creatively. Affective experiences affect inner feelings and emotions. Lastly, interaction with people and culture leads to social experiences (Sachdeva and Goel, 2015).

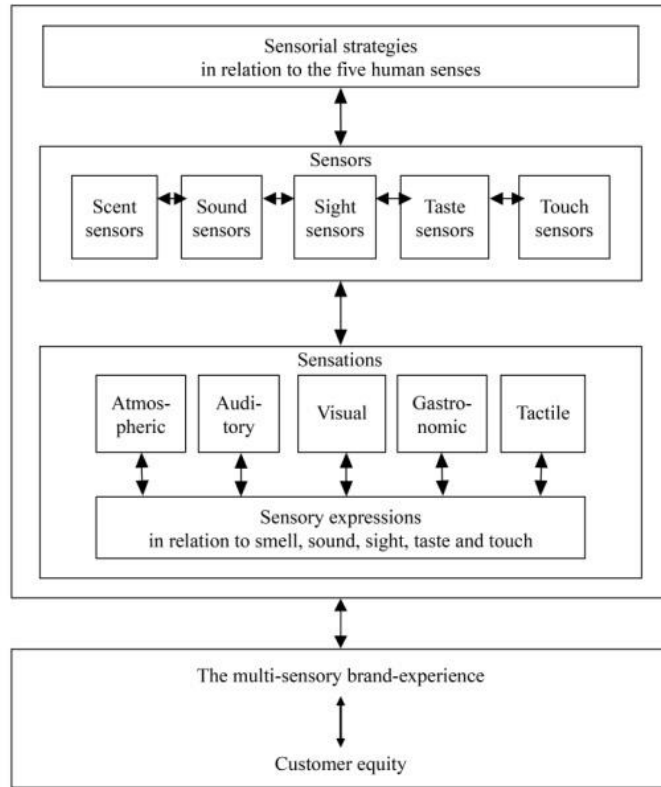


Figure 2.1. Sensorial strategies related with human senses (Source: Hulten, 2011, p.294).

Human beings are influenced by the spatial design through emotional impacts (Franz, Heyde and Bühlhoff, 2004). Experiencing visual surroundings influence people's moods and thoughts about that space (Tsunetsugu, Miyazaki and Sato, 2005). This idea is accepted extensively in psychology that every environment affects emotions (Ittelson, 1976), and that emotions obtain behaviors and outcomes (Robert and John, 1982). When one looks at the customer and interior design relation, one may state that there is a direct connection. For instance, the feelings, store and market figure, time that people spend in that space, attraction from the brand is being created by even one feature of the interior such as spatial color (Bellezzi and Hite, 1992).

Designers have the ability to create connected and powerful interactions with tangible items, spaces, and services. Today, with the fast globalization many outputs have begun to lose differentiation between each other thanks to the same technologies, functions and quality (Suri, 2003). Pine and Gilmor (1998), claims designing experience is economic contribution apart from designing products or services. Suri (2003, p. 40), explained this as a scheme (See Figure 2.2) to show the connections of experiences, expressions and the tools which are environment, product, service, and media. People are located in the center of attention with their subjective experiences of people, designing expressions such as products, services, environments, and media to affect experience through emotions.

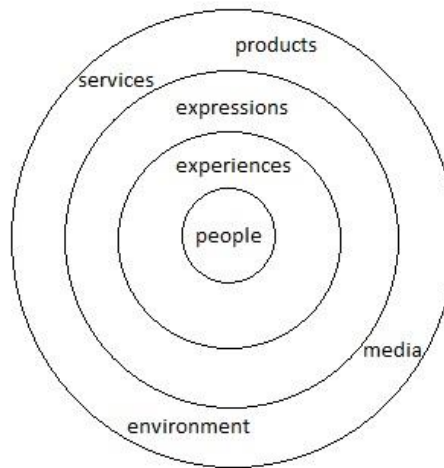


Figure 2.2. Connection of experiences (Source: Suri, 2003, p. 40).

2.2. Experiential Marketing

Experiential marketing is a developing worldwide area. The essential point of success of businesses (Yuan and Wu, 2008), thus the concepts of customer experience and customer experience management started to take a place increasingly in marketing literature (Hulten, 2011). Experiential marketing exists with the customer experiences. Experiential marketing can be explained as marketing strategy that physical environment and operational progression designed to deliver certain experience to customers (Yuan and Wu, 2008). Pine and Gilmore

(1998), explained the experiential marketing as when people buy an experience it means that they can spend time with memorable actions that personal way of company stages to participate. The field of experiential marketing is using the nature of the product and applying into tangible, physical, and interactive experiences (Atwal and Williams, 2009).

Traditional marketing supplied strategies, tools, and concepts that aided the success of business, however, with the today's complicated society and customers it is not enough to follow as a strategy (Yuan and Wu, 2008). The difference between traditional marketing and experiential marketing are mainly four major arguments; marketing focus, product categories and competition, customer characteristics and research methods (Schmitt, 1999). The significant point of experiential marketing is intangible, physical and interactive experiences that are applied to products to increase their value and assist customers' decisions for choosing products (Williams, 2006).

Experiences are the formation of encountering or living certain situations. Experiences replace the functional values with providing sensory, emotional, cognitive, behavioral and relational values (Schmitt, 1999, p. 12). According to Schmitt (1999, p. 66), experiential marketing is not only set of significant strategy points, this marketing type need and organizational changes such as new spirit that provide interpenetrate the entire culture of organization.

Experiential marketing became an essential value in several areas such as retailing, tourism, and events marketing (Atwal and Williams, 2008), in order to produce memorable experiences. This marketing type provides an emotional tie and relationship with the consumer (Srinivasan and Srivastava, 2010). According to Schmitt (1999, p. 10); "consumers buy experiences rather than products or services".

In order to produce memorable experiences, human interface and touch points involves significant points. Experiential marketing is being used to create memorable experiences. This marketing type provides emotional ties and relationships with the consumer (Srinivasan and Srivastava, 2010). Ann (2006), realized that experiential marketing creates connections between consumers and the brand.

In today's new trend, marketing strategy presents customized products. This marketing strategy is underlying relationship between brand and customer that is significant to personal engagement and trust (Srinivasan and Srivastava, 2010). This proposes the possibility to execute consumption experience and experiential view of consumer behavior (Addis and Holbrook, 2001). Holbrook (2000), proposes that in the era of experiential marketing, the importance of product performance has shifted to the experience of entertainment.



CHAPTER 3.

DESIGN PROCESS

3.1. The Design Process in Interior Design

Designing a space, either exterior or interior, plays a key role in creating a meaning contextual environment in people's lives (Perolini, 2011). The key role could be attributed to people's emotions, sense of belonging, wellbeing and physical comfort. In this definition, interior design is located in being part of defining spaces that people live in and creating spaces that serves to those needs (Perolini, 2011). Butterworth (2000) claims that spaces, places and buildings are settle with intensely personal, cultural or traditional meaning, personal histories, and personal worth. The reason of this is designing a spatial space is more than designing environment, it is giving a life to a space that people will interact with it. Nasar (2008) states that the perceived quality of spaces prevents worker productivity, consumer behavior, and people's wellbeing. Lefebvre (1991), explained the philosophical connotations of space. According to Lefebvre, space cannot be explained only with empty volume that will be filled. However, that volume cannot be apart from human liveliness because it is affecting that activity.

Lefebvre (1991) defines space on three levels that gives form to social structures with determined behaviors and interactions.

A. Representational Space: It is the type of space which being experienced passively and intemperately affected by ideological thoughts and theories. The representational space is being created by codes of everyday contemporary codes. Space as immediately happens images and symbols. For example, a graveyard.

B. Representations of Space: Those type of spaces can be explained as plans, maps or models. Lefebvre (1991) simplify representations of space as spaces are without life. For example, the cosmos.

C. Spatial Practice: The second meaning of spatial is perceived space. Spatial practices are about how is the spaces conceived. It is producing a new internal space rather than seeing the objective space.

Since spatial design became a means by which consumers experienced or communicated internally or externally, retailers started to give importance to design (Din, 2009). Spatial design illustrates the brand through visual appearance.

Since the 1980's, big fashion companies like Armani or Gucci began to hire architects to extend their prestige through spatial designs (Manuelli, 2006). These spatial designs could be seen as three-dimensional advertisements for the brand name. In general, the store became as brand's appearance and visual identity (Magrath, 2005), which shows signs of new experiences, powerful signals and communication way (Riewoldt, 2002). Brands began to communicate with customers in three-dimensional ways through interior design or spatial design.

Kirby and Kent (2010) studied that retail stores that made use of designed interiors as showcases of their brands. The spatial design becomes part of the marketing strategy that creates visual identity in competitive marketing. Corporate branding and corporate identity literature lacks an elaborate discussion about how spatial design contributes to communication and visual identity (Kirby and Kent, 2010).

Kirby and Kent (2010) also found that, for the brand identity, the most significant occasion is through the signature of designed spaces. In this sense, spatial design is perceived as communication way of brand as a three dimensional advertisement.

Spatial design or interior design are still not accepted as a significant means of communication with customers such as the brand identity (Kirby and Kent, 2010). However, many industrial sectors have started to use spatial designs to create distinctive visual styles. Space creates

emotional influence on humans. Spatial configurations or forms are the primary dimensions in the discipline of spatial design (Franz, Heyde and Bühlhoff, 2004).

Hewlett explains interior design as a theory of effects human beings' sensitive as psychological phenomena other than objects. He explained that approaches of interior design should originate understanding of transforming consciousness of designer by experience of inhabitation. The result is challenging imagination by increasing emotional direction (Hewlett, 1985).

Increasingly retailers are using remarkable decors and ambience for store interiors to take attention of customers (Sachdeva and Goel, 2015). The "look" of a store attracts the attention of customer starting in front of the door and encouraging people to stop by. The influence starts with the door or display which is the facade of the store. Thereafter, this influence is carried through the interior of the store (Collins, 2001).

Aesthetics, semiotics, and ergonomics have significant impressions on the achievement of store design. Designing unique and memorable spaces where applied aesthetics activate visual perception of customers (Kirkpatrick, 1994), helps reflect the identity by spatial design in harmony of design and visual appearance. In many commercial spatial projects, there is a clear influence of corporate identity (Kelly, 2003).

3.2. Experiential Marketing Design Process Models

Nowadays, the role of visual symbolism has a significant role with the increasing idea of communication corporate strategy (Riel and Balmer, 1997). Olins (1978), extended the understanding of corporate identity to what is now accepted as a corporate identity display through behavior, communication, and symbolisms. Over the few years, several methods have been formulated or exposed as corporate identity. Most of approaches depend on traditional consumer behavior research that leans on several survey techniques to determine organization's visible image such as Gray and Smeltzer (1985) and Poiesz (1989). Bernstein

(1986) added the semi-interview method, and Balmer (1996) documented historic information (Riel and Balmer, 1997, p. 342).

Balmer (1996) developed a principle from the theory of Glaser and Strauss (1967) for the corporate identity process. The basis of the process is a simple social psychological, one that is grounded in affinity. Balmer's Affinity Audit (BAA) is composed of four phases (See Figure 3.1);

1. Creating the corporate strategy and target.
2. Establishing systems that created by values and beliefs of organization.
3. Quantifying systems that against the created values and beliefs of organization.
4. Sustaining created values and beliefs of organization to support corporate strategy and target.

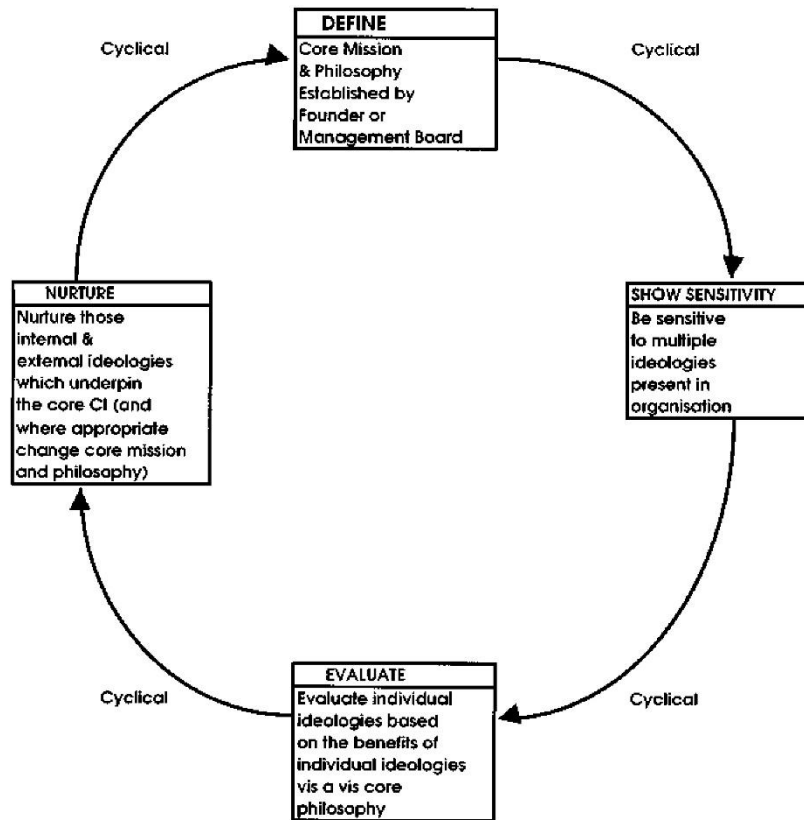


Figure 3.1. BAA (Source: Balmer, 1996, p. 153).

Shee and Abratt (1989), Balmer (1995), Cutlip, Center and Broom (1994), Grunig and Hunt (1984), Dowling (1994), Olins (1978), and many other researchers developed an effective corporate identity process that has several scroll and action plans to be beneficial in decision-making. The common four stages of these plans are (Riel and Balmer, 1997, p. 349);

1. Problem recognition,
2. Evolution of strategies
3. Imposition of action plan
4. Implementation.

The CAM (Corporate Aesthetic Management) framework model is for managing corporate aesthetic image and identity (Schmitt, Simonson, and Marcus, 1995, p.83). This model is

systematic, comprehensive, and strategic. The stages of the model are situation analysis, designing the aesthetic strategy, assortment of design essentials, and aesthetics quality control (Schmitt, Simonson, and Marcus, 1995, p. 84-89). However, the absence of this corporate model is that, it is not an experiential marketing driven model. This model only provides to develop marketing communications.

Another experiential model is the “superficial out-of-profundity”, or “SOOP” branding model (Schmitt, 2009, p.417). SOOP branding emphasizes on sensory, affective and inventive experiences. It is an analytical and cognitive driven model. The SOOP model distinguishes three categories of the experiential brand, which are sense, feel, and think. The ideology of SOOP branding model is seeing customers as human beings with experiential necessities (Schmitt,1997). Sense brands invoke through sensory experiences through sight, sound, touch, and smell. Due to design a sense brand, marketers should work with aesthetics approach for to reach customers. Feel brand is creating affective experiences by the emotions. Emotions could be positive or negative but in feel branding emotions that is being used are aiming to positive emotions (Schmitt, 1997, p. 96). Moreover, cognitive experience creates think brand. Cognitive experiences motivating customers with thoughts to engage them with the brand.

However, with traditional marketing supply methodologies, executions and tools for industrial age that are not for the new era we have entered that facing with globalization, branding and communication revolution (Schmitt, 1999). Schmitt (1999), claims it is necessary to shift the attention from the approaches of traditional marketing to customer experiences that marks new concepts and propositions of experiential marketing.

According to Schmitt (1999), consumers are logical decision-makers in traditional marketing. His goal is to integrate individual experiences with experiential marketing that has significances with sensory, affective and cognitive connection. Today, customers want products, marketing campaigns and brands impress their senses, to touch their heart, and stimulate their inner feelings (Schmitt, 1999, p. 57).

Another experiential marketing model by Schmitt (1999) can be applied to the corporate identity process model appropriate to the new global period. The strategic framework Schmitt (1999) exhibits control experiences in corporate identity. The two concepts of the experiential

marketing model proposed are: strategic experiential modules (SEEMS) and experience providers (ExPros). The SEEMS and ExPros experiential marketing models are the extended version of SOOP branding model. The experiential modules comprise “sensory experiences (SENSE), affective experiences (FEEL), creative cognitive experiences (THINK), physical experiences, behaviors and lifestyles (ACT), and social identity experiences that result from relating to a reference group or culture (RELATE)” (Schmitt, 1999, p. 60). In addition, the experience providers (ExPros) are the application of the experiential modules (SENSE, FEEL, THINK, ACT, and RELATE) that comprehends communication, visual identity, co-branding, spatial environments and people (Schmitt, 1999, p. 63). Schmitt (1999) consists of five modules;

SENSE: The SENSE module invokes to the senses to induce sensory experiences through sight, sound, touch, taste, and smell. The SENSE appears through sensory experience with five senses. Schmitt (1999) claims that SENSE module could be used comprehending how to accomplish sensory impacts. Those sensory impacts experiences with visual sense, auditory sense, sense of touch and taste and sense of smell (Nagasawa, 2008, p.315). In order to utilize the sense module may help to distinguish companies or products from each other with adding a value through aesthetics. The significant key point of sense module is “cognitive consistency” or “sensory variety” and lend to highlight a concept perceptible and up to date. The SENSE module may make a contribution to companies, products or spaces to differentiate between each other. This contribution could be adding value or motivating customers (Nagasawa, 2008).

FEEL: The FEEL module’s aim is to awake inner feelings and emotions with generating affective experiences from positive moods connected to brand (Schmitt, 1999). Emotional experience is invoked by feelings and moods. The necessity of feel module is to perceive what stimuli activate determined emotions along with enthusiasm of the customer to get interested in empathy and obtain a perspective. The deficiency point in this module is it does not direct feelings during consumption. For international scale brands, it is hard to create leading feel module because empathy and the emotion leading stimuli may differ from culture to culture. The need of the FEEL module is to trigger certain emotions to the customers engage in a perspective with an empathy (Nagasawa, 2008). This module improve the positive feelings linked to the brand.

THINK: The THINK module, engages customers creatively by creating cognitive and solution-oriented experiences. This module attracts to creativity and cognitive functions. This module arises from the target customer convergent and divergent thinking through surprise and incitement. The THINK module is being used for new technologies, product design, and/ or retailing (Schmitt, 1999). This module takes attentions of customers thinking through intrigue, surprise and provocation (Nagasawa, 20008, p. 315).

ACT: The ACT module, targets the customer's physical experiences, present different ways of doing this, different lifestyles and connections (Schmitt, 1999). This module's definition is behavioral experience that refers to lifestyle, interactions, and physical conducts (Nagasawa, 2008). Offering a different lifestyle or alternative ways of connections are motivational, encouraging, attractive and sensitive. The ACT module is inspirational, motivational and spontaneous experiences about role models who represent a life style for example athletes, famous people. This module aid to show customers new alternative ways of doing things in their lives (Nagasawa, 2008, p.315).

RELATE: The RELATE module includes the viewpoints of SENSE, FEEL, THINK, and ACT. Nevertheless, it includes imposing individuals' personal and private feelings (Schmitt, 1999). The value of this module is aiming to roborant groups and cultural groups. The RELATE module enlarges to individual experiences related with ideal self to other people or cultures (Nagasawa, 2008). This module orients self-improvement through private states. The RELATE module orients from the individual's broader social system to be observed confidently by other individuals.

To sum up, the SENSE affects senses that are attention-getting and self-motivated, the FEEL module creates emotion to make a connection with the brand, the THINK module is composed to create cognitive experiences (this module might be even a writing on a wall, voiceover or etc.), the ACT module is based on lifestyle or interactive effects, and the RELATE module represents individual's or target groups that customers interact with.

As Schmitt (1999)'s definition of experience providers, "ExPros", execution of SENSE, FEEL, THINK, ACT, and RELATE. ExPros involve spatial environments, signage of visual identity, co-branding, communications, media and people. The experience providers should be prepared coherently, continually and to give attention to details in order to use the entire potential experience.

Schmitt (1999, p. 63-65) discussed the experiential marketing model based on Hallmark Cards brand to reinforce the meaning of the model on brand identity. Schmitt (1999), separated strategic issues of experiential marketing as four groups, intensity; intensifying vs. diffusing, breadth; enriching vs. simplifying, depth; broadening vs. focusing, linkage; connecting vs. separating. The four groups that are based on the experiential marketing model questions were directed to Hallmark Cards. However, this study investigated the meaning of experiential marketing on a brand without including interior design. The only phrase related with interior design in the answer is that "Hallmark shops have a warm and welcoming atmosphere" (Schmitt, 1999, p. 64). Nevertheless, it is not sufficient to understand the meaning of brand identity based interior design related with experiential marketing.

The example of Schmitt's SEEMS model use is studied by Yuan and Wu (2008). They investigated customer satisfaction through experiential marketing to investigate hospitality and tourism operations through a case study based on Starbucks in Taiwan. In this research, Schmitt's (1999) models is used. However, they only choose three of SEEMS's five concepts that are sense, feel, and think, because those concepts are more matching with the characteristics of the study (Yuan and Wu, 2008, p. 394). They combined Schmitt's (1999) model with the service quality. The results show that think perception and service quality are more significant than sense perception and feel perception. In addition, the results confirmed think perception and service quality are important for company's application on experiential marketing (Yuan and Wu, 2008, p. 403). However, the implementations are from the perspective of customer view and not based on the interior design of the corporate.

Another study based on Schmitt's (1999) model is made by Yang (2009). This study discussed sense marketing, customer satisfaction, and repurchase intention, using Mos Burger in Kaohsiung City as a case study. The sense marketing is based on the Schmitt's (1999) SEEMS model's sense marketing. The research results showed that sense experience has effects on

customer satisfaction. Moreover, the product has stronger influences than service location for customer satisfaction. However, this study is not based on interior design and did not use the whole Schmitt's (1999) SEEMS model.

As a result, the most suitable experiential marketing model to apply an interior design case study is Schmitt's (1999) SEEMS model that has not been applied within the interior design field. Since, SEEMS experiential marketing model is already discussed on brand identity by Schmitt (1999) that applied to Hallmark Cards and other researches. Thus, study results show that the significance of experiential marketing on brand identity, however the missing point is applying this experiential marketing model to interior design that designed for brand identity. The atmosphere is being discussed for the importance in experiential marketing and design, and this atmosphere is given by interior design. Thus, understanding how to use experiential marketing in interior design to give brand identity is important. Schmitt's (1999) SEEMS experiential marketing is chosen to apply to case study to understand how professional life is using experiential brand identity in their designs.

Through the application of the SEEMS experiential marketing model to the current case study, the projects that I-am company designed were analyzed. In order to comprehend the answers with the model, the questions that Schmitt (1999) used to investigate the Hallmark Cards were adapted to the interior design context. The aim of the questions was to understand the significance of interior design in experiential marketing and using it as an experiential design tool to reflect the brand identity. Schmitt's (1999) SEEMS experiential marketing model has not been applied to interior design. The value of this research is in demonstrating the significance of space on representing a brand identity.

CHAPTER 4.

BRAND IDENTITY AND INTERIOR DESIGN

4.1. Brand Identity

In order to enable consumers to make preferences that meet their needs, a brand's visual appearance and promotion distinguish the attributes and gain of products or services (Low and Fullerton, 1994). During the second half of the twentieth century marked a more sophisticated approach to the brand with growing proliferation. Due to competitive threats, internalization leads to more strategic approach to brand. This spread from the goods industries to the retail industry (De Chernatony, 2010).

In studies about corporate identity, corporate identity management is perceived as the brand's historical roots. They are personality, corporate strategy, behavior of organizational members, communication, and symbolism (Riel and Balmer, 1997).

The brand's design, identity, packaging, communications and environments are creating brand related stimuli. Brand related stimuli evokes sensations, feelings, cognitions and behavioral responses, which creates the brand experience (Brakus, Schmitt, and Zarantonello, 2009).

In marketing practice, brand experience has a significant role. In the marketing literature, is has just begun to be understood how significant the consumer experience is for the brand that has originated from the marketing strategy for goods or services (Brakus, Schmitt, and Zarantonello, 2009). The marketing and consumer relationship research shows that, when consumers are looking for products or shopping for them, they receive a specific service and when they consume, then experiences occur (Arnold et al., 2005).

Brand-related stimuli can be defined by brand-identifying colors, shapes, typefaces, and slogans (Mandell and Johnson, 2002). These brand-related stimuli seem as part of identity of brand, brand's design, marketing communications and environment of brand where the brand

is sold or shown. These stimuli create the *brand experience* (Brakus, Schmitt, and Zarantonello, 2009)

4.2. Service

Every day, the importance of the concepts of customer experience and customer management is increasing in the marketing literature (Hulten, 2011). Pine and Gilmore (1999), remark the importance of the experience in the customer's point of view. In addition, Homburg, Koschate, and Hoyer (2005) find out that all communication types and consumption experiences create an experience in customer's mind. The explanation of Holbrook (1999, p. 8-9) is as follows:

Finally, by experience, I mean that consumer value resides not in the product purchased, not in the brand chosen, not in the object possessed, but rather in the consumption experience(s) derived therefrom [. . .] In essence, the argument in this direction boils down to the proposition that all products provide services in their capacity to create need- or want-satisfying experiences [. . .] In this sense, all marketing is "services marketing." This places the role of experience at a central position in the creation of consumer value.

In the present marketing literature, customers become co-producers of service systems by the service logic emphasizes (Hulten, 2011). Service creates an image in customer's mind, thoughts, and feelings which are synonymous with the brand (Grönroos, 2008).

The view of service perspective, brands should consider to provide customer's every day activities by providing services, goods, out of sight services, data, communication way that originate appreciate to customers (Holbrook, 1999). Brands may use sensorial strategies related with the five human senses to impress customers with goods or services (Hulten, 2011).

4.3. Logo Design

Balmer (2001) explains visual identity as "the creation of favorable public images via visual means" with logos. Brand identity is the key interpretation of communication skills that leads

to competitive specialization function (Leitch and Richardson, 2003). In order to create recognition and consciousness, the corporate name, logo or symbol, typography and color have significant influences in corporate branding (Balmer and Greyser, 2006).

In the beginning, corporate identity should identify with organizational communication, logos, company style and visual identification. Several corporate identities were assigned to graphic design (Riel and Balmer, 1997). In the visual identity, the company logo has significant importance on external signage (Kirby and Kent, 2010).

Balmer (2001) defined visual identity as "the creation of favorable public images via visual means" with logos and symbolism. The key aspect of communication is identity in the corporate brand that is a function of competitive differentiation (Knox and Bickerton, 2003). In corporate branding, visual identity is the critical name and logo that play a significant role in creating awareness and recognition (Balmer and Greyser, 2006). The visual identity is identified by corporate name, logotype or symbol and typography (Melewar and Saunders, 1999).

In order to create the image in the customer's mind, the store name has an effective role in providing a store's identification. Combination of words, color, shape, typeface, texture which are created by graphic design with the identifiable brand becomes the visual image in the memory of the customer's mind (Sachdeva and Goel, 2015).

Graphic design creates visual communication, which includes signage, store name and logos. Surveys show that majority of stores as if 80% have effective signage (Sachdeva and Goel, 2015). Graphic design can be accepted to be a symbolism of the corporate identity. Today, symbolism has a role in communication of corporate strategy to achieve global visibility (Riel and Balmer, 1997).

Olins (1978) separates visual identity to three main bases, which are "monolithic", "endorsed" and "branded". These bases reflect a corporate strategy, branding, and the communication policies, showing the importance of graphic designers' influence on visual and marketing communications (Bernstein, 1986). In other words, to distinguish brands from each other, utilization of logo or company name is a necessity.

4.4. Analyses of Literature

In this study, to understand the various approaches to this subject, several studies that used in the literature review were categorized in groups in a table. That categorized the scope of the studies (Shown in Tables 4.1, 4.2, and 4.3). The scope of the study is showing the focus points of the research in the field.



Table 4.1. List of literature review to summarize the focus topics.

AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY	AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY
Abratt and Kleyn, 2012	Corporate identity, corporate branding and corporate reputations: Reconciliation and integration.	Investigate the corporate identity and corporate brand.	Balmer and Greyser, 2006	Corporate marketing: Integrating corporate identity, corporate branding, corporate communications, corporate image and corporate reputation.	Preliminaries of corporate marketing
Arnould and Price, 1993	River magic: Extraordinary experience and the extended service encounter.	Exploring customer expectation and satisfactions discussed on services.	Balmer, 2012	Corporate brand management imperatives: Custodianship, credibility, and calibration.	Corporate brand that identity based.
Atwal and Williams, 2009	Luxury brand marketing—the experience is everything!.	Connection between luxury consumer using brand-related experiences and luxury marketers.	Bellizzi and Hite, 1992	Environmental color, consumer feelings, and purchase likelihood.	Red and blue color effects on shopping related context.
Ann, 2006	Are you experiential	Experiential retail stores.	Bernstein, 1986	Company Image and Reality—A Critique of Corporate Communications	Community relations viewpoints of corporate communication.
Addis and Holbrook, 2001	On the conceptual link between mass customization and experiential consumption: an explosion of subjectivity.	Consumption experience with customer behavior in marketing view.	Brakus, Schmitt, and Zarantonello, 2009	Brand experience: what is it? How is it measured? Does it affect loyalty?.	Brand experience and design related with identity, packaging, communications and environments.
Arnold et al., 2005	Customer delight in a retail context: investigating delightful and terrible shopping experiences.	Shopping experiences of customer delights in retail shopping context.	Butterworth, 2000	The Relationship Between The Built Environment and Wellbeing.	Senses, emotions and well-being in the built environments, spaces.
Balmer, 1995	Corporate identity: the power and the paradox.	Corporate image and corporate identity.	Collins, 2001	Outfitting Retail: Design an Experience.	Retail store design motivations on experience.
Balmer, 1996	The nature of corporate identity: an explanatory study undertaken within BBC Scotland	Defining organization's corporate identity.	Cutlip, Center, and Broom, 1994	Effective Public Relations.	Public relations integrated with marketing communication.
Balmer, 2001	Corporate identity, corporate branding and corporate Marketing-Seeing through the fog.	Differentiation of product brand and corporate brand or identity.	Danziger, 2004	Why people buy things they don't need.	Retail marketing strategies.
De Chernatony, 2010	Creating powerful brands.	Brand management.	Holbrook, 1999	Consumer value: a framework for analysis and research.	Consumer behavior.

Table 4.2. List of literature review to summarize the focus topics.

AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY	AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY
Dowling, 1994	Corporate reputations: strategies for developing the corporate brand.	Marketing management view to corporate reputations.	Homburg, Koschate, and Hoyer, 2005	The interplay of cognition and affect in the formation of customer satisfaction: A dynamic perspective.	Service quality related to cultural differences.
Fitch and Knobel, 1990	Fitch on retail design.	Design process of retail design.	Itelson, 1976	Environment perception and contemporary perceptual theory.	Environmental experience, environment perception.
Frampton, 2005	The work of architecture in the age of commodification.	Visual communication, architecture.	Jones et al., 2010	Retail experience stores: experiencing the brand at first hand.	Phenomenon of experience stores consider to consumer relation effect on retail landscape.
Franz, Heyde, and Bühlhoff, 2004	Predicting experiential qualities of architecture by its spatial properties.	Environmental preferences in architecture.	Keller and Lehmann, 2006	Brands and branding: Research findings and future priorities.	Branding management.
Ganoe, 1999	Design as narrative: A theory of inhabiting interior space.	Human experience in interior space.	Kelly, 2003	Architecture for sale(s)	Designing retail store ideology.
Gester, 2007	Today's Retail Experience.	Retail brand experience.	Kent and Stone, 2007	The Body Shop and the role of design in retail branding.	The Body Shop's store design narration with brand contributes
Gray, and Smeltzer, 1985	Corporate image--An integral part of strategy.	Product-corporate relationship.	Kirkpatrick, 1994	Shops & boutiques.	Shopping store design.
Grönroos, 2008	Service logic revisited: who creates value? And who co-creates?	Service logic in the marketing point of view.	Kirby and Kent, 2010	Architecture as brand: store design and brand identity	Focusing on stores in UK opened between 1998-2005, relation between design and retail stores and brand identity.
Grunig and Hunt, 1984	Managing Public Relations	Public relation concepts.	Knox and Bickerton, 2003	The six conventions of corporate branding.	Corporate brand management.
Hewlett, 1985	The future in interior design.	Interior design ideology.	Kaufmann et al., 2012	Corporate branding and transformational leadership in turbulent times.	Employee identity relation with brand identity.
Hultén, 2011	Sensory marketing: the multi-sensory brand-experience concept.	Human mind and sense's relation between brand experience concept within an SM model.	Lefebvre, 1991	The Production of Space	Description of the space.
Low and Fullerton, 1994	Brands, brand management, and the brand manager system: A critical-historical evaluation.	History of brand management.	Robert and John, 1982	Store atmosphere: an environmental psychology approach.	Atmosphere effects on emotions in retail stores, shopping behavior.
Mandel and Johnson, 2002	When web pages influence choice: Effects of visual primes on experts and novices.	Electronic environments effects on consumer choice.	Riel and Balmer, 1997	Corporate identity: the concept, its measurement and management.	Corporate identity with graphic design as communication tool.

Table 4.3. List of literature review to summarize the focus topics.

AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY	AUTHOR	TITLE OF PAPER	SCOPE OF THE STUDY
Manuelli, 2006	Design for shopping: New retail interiors.	Retail store's interior designs.	Riewoldt, 2002	Brandscape: Worlds of Experience in Retail Design	Architecture and interior architecture representing the brand, brand-scaping.
Melewar and Saunders, 1999	International corporate visual identity: standardization or localization?	UK corporate visual identity.	Sachdeva and Goel, 2015	Role of Store Atmospherics on Customer Experience.	Ambience of the store designs to create fill with sights, sound, texture and movement.
Moore, 1995	From rags to riches—creating and benefiting from the fashion own-brand.	Marketing strategies of the retail fashion sector in UK.	Schmitt, 1999	Experiential Marketing: A new Framework for Design and Communications	Experiential Marketing relation with senses.
Morrison and Crane, 2007	Building the service brand by creating and managing an emotional brand experience	Brand experiences with emotions.	Shee and Abratt, 1989	A new approach to the corporate image management process.	Corporate image and corporate identity.
Nasar and Augustin, 2007	Visual Quality by Design.	Visual design.	Schultz, Majken and De Chernatony, 2002	Introduction: The challenges of corporate branding	Corporate branding.
Olins, 1978	The corporate personality: An inquiry into the nature of corporate identity.	Corporate identity.	Srinivasan and Srivastava, 2010	Creating the futuristic retail experience through experiential marketing: Is it possible? An exploratory study.	To execute experiences in retail store on model that new perspective of experiential marketing.
Olins, 1990	Corporate identity: Making business strategy visible through design	Developing corporate identity.	Stroll and Popkin, 2012	Philosophy made simple.	Psychology and sociology.
Perolini, 2011	Interior spaces and the layers of meaning: Design Principles & Practices	Conceived space.	Suri, 2003	The experience of evolution: developments in design practice.	Experiential design.
Pine and Gilmore, 1998	Welcome to the experience economy.	Experience development of economic value.	Tsunetsugu, Miyazaki, and Sato, 2005	Visual effects of interior design in actual-size living rooms on physiological responses.	Human psychology responses to the daily living environment.
Poiesz, 1989	The image concept: Its place in consumer psychology.	Consumer behavior.	Prophet, 2011	"Brand-customer relationships"	Brand identity and consumer relation.
Veloutsou and Moutinho, 2009	Brand relationships through brand reputation and brand tribalism	Consumer brand relation through feelings.			

The literature review helped to clarify experiential design, experiential marketing, models of experiential marketing, design process of interior design, process of experiential marketing models, and the key points for designing interior design based on brand identity. After the literature review, the missing points in the literature appeared clearly. The literature review showed that the topic of interior design to create brand identity in the experiential marketing needs attention. The interior design is discussed in the literature, however not the design elements or how to design a space for a brand to create a brand identity centered atmosphere to give the customers.

The aim of table is to show the focus topics within the literature. A study of table shows that, experience is significant part of relation between design and the brand. Research studies mostly investigated experience in spatial design, the sub-topics like service design and customer satisfaction. However, there is a huge gap between how brand relates with spatial design, how effects it or most significant part is, and how brand is becoming in three-dimensional ways to experience from people.

Most of the research in the literature review showed that, interior design has only been discussed as atmosphere. However, it has not been discussed regarding its relations to experiential design to create brand atmosphere has not been investigated. In order to apprehend how the design a space or how to create an atmosphere for a brand to serve as experience discussed as the case study to fill the gap in the literature with the professional life. Bringing together knowledge from the literature and the professional life, a model in the experiential marketing model, SEEM experiential marketing model of Schmitt (1999), was applied to the case study. This application aimed to contribute to literature and professional life in the field of interior design.

CHAPTER 5.

THE CASE STUDY: I-AM DESIGN COMPANY

5.1. I-am Company Profile

I-Am is a London based firm that opened in 1997. In 2007, I-Am opened in İstanbul with the project Garanti Bank. Today, this firm exists in London, İstanbul, Mumbai and Dubai. They are a team of 120 people. All founders of I-am company are in different disciplines such as brand manager, industrial designer and interior designer. In their team, there are the design, interior design, graphic design, marketing, and digital departments. Simply, they are bringing interiors, digital marketing, and brand management together. They are designing projects as a team to design brand identity included logo, interior design, story, behind the brand, and web-sites.

Ertuğrul Yurdakul, the co-founder of I-am states that working in multidisciplinary design areas is a trend that people using all over the world for a while. However, Turkey has just started to keep pace with the world. There are just few companies that working like I-am.

The reason of I-am company is chosen to the study is they are international company that designs worldwide project. Their ideology is creating experiences through spaces to create brand identity. I-am was chosen because it is a firm that works with all design disciplines, however, it should be noted that the firm is mainly a reference to comprehend and assess the model. I-am company bringing interior design, experiential design and corporate identity disciplines together. They are valuable example the company who works on that field for the study to apply the experiential marketing strategy to understand how they are reflecting the brand identity with their designs. Their interior design projects are discussed and criticized in the case study to create relation with the literature and the professional life.

5.2. Method

The study investigated the experience of brands in spatial design. For this research, both spatial design and marketing literatures were used. This study aims to contribute to existing literature from the perspective of marketing and interior design.

With the strategy of data collection and, the gap in literature, the study could contribute to the marketing and spatial design literature, as well as act and guidelines for professional interior architects. The method for the case study consists of two parts that are; *interview* with a company designing interior spaces for brand identity with using of experiential marketing, and *project analysis* based on Schmitt's (1999) experiential marketing model, SEEM.

For this research study, the I-am design company has been chosen, as they focus on integrating brand identity with their designs. They design interior spaces for the brand identity that they are creating or already exist. They are trying to make designs in emotional level to "People Inspired" approach. Their inspirational key word is "experience" to reach to reflect to the clients, the integrated design and brand. I-am company was contacted to understand how they expose the brand by using spatial design to be able to people experience the brand in interior space. Moreover, investigating the ideology in the firm was helpful in understanding their approach to the design process.

5.3. Interview

Interviews were made with the group partner of I-am company, Ertuğrul Yurdakul and Client Services Director, Zeynep Durukan. The interview method was used to explore their ideology, how they approach design and the design process. The interview was based on the given topics below that helped to understand the processes and their perspective:

- Starting point of designing a space for a corporate identity.

- The facility of interior design in design process.
- The significant design phases of interior design for corporate identity.
- Design phases.
- Integration of design phases.
- Experiencing corporate identity in a space.
- Conceptualizing corporate identity to space.
- Senses that they are using to create experience for customers.

The responses to the interview questions were used to understand the ideologies of the I-am company while they are designing an environment for the brands. The aim of the questions was to investigate and simplify the process of the designs that they are creating with clients.

5.4. Archetypes and Customer Journeys as a Method of I-am Company

After the literature review, the result of interview with I-am company showed that they are using experiential design, experiential marketing, and psychology while they are designing a brand identity based interior space. The missing point of in the investigated literature different from I-am using is archetypes and customer journey. They are using archetypes and customer journey to identify their client or brand. They are using archetypes and customer journey as a workshop at the beginning of the project. The results are leading the design of the interiors that give the atmosphere of the brand. In the experiential design and experiential marketing literature, two topics are not pointed out. However, I-am company is using them as the ground of the brand in interior design.

5.4.1. Archetypes

The archetypes refer to substantiate the essential attributes of something (Mirzaee and George, 2016). Archetypes are ground of people behave to approach to objects that universally represent and together with individual spirit (Brown, 2013). People take in different archetypes

such as lover, hero, warrior etc. through their life. In other words, the archetype can be explained with intuitive force that is exhibited into behavior, feeling, and/ or thoughts (Mirzaee and George, 2016).

Understanding the archetypes enables an understanding of consumers demands (Brown et al., 2009). As the archetypes are being used in the advertisement marketing to focus on target group and to take their attentions, brand personas brighten via social media or other advertisement tools (Mirzaee and George, 2016). The ways of giving a message to consumers;

1. Focusing to the demands of the target user's subconscious.
2. Using the brand persona that demonstrate the archetype of the brand.

Brand personas can take part a role in the consumer selection that related to self-conscious in the feeling that "this is me" (Bechter et al., 2016). Aaker (1997) presented the five dimensions of human characters to brand personas, as the Table 5.1.

Table 5.1. Human Dimension and Brand traits adapted from Aaker, 1997 (Source: Bechter et al, 2016, p.2).

Human Dimension	Brand Personality Traits
Sincerity	Down to Earth Honest Genuine Cheerful
Exciment	Daring / Adventure Spirited Imaginative Up-to-date
Competence	Reliable Responsible Dependable Efficient
Sophistication	Glamorous 7 Upper Class Presentious Charming
Ruggedness	Romantic Tough Strong Outdoorsy Rugged

Archetypes can be thought of, described as factors of the collective unconscious that give a direction to people's actions and thoughts about personas (Bechter et al., 2016). There are psychological influences that effects archetypes, as the Figure 5.1.

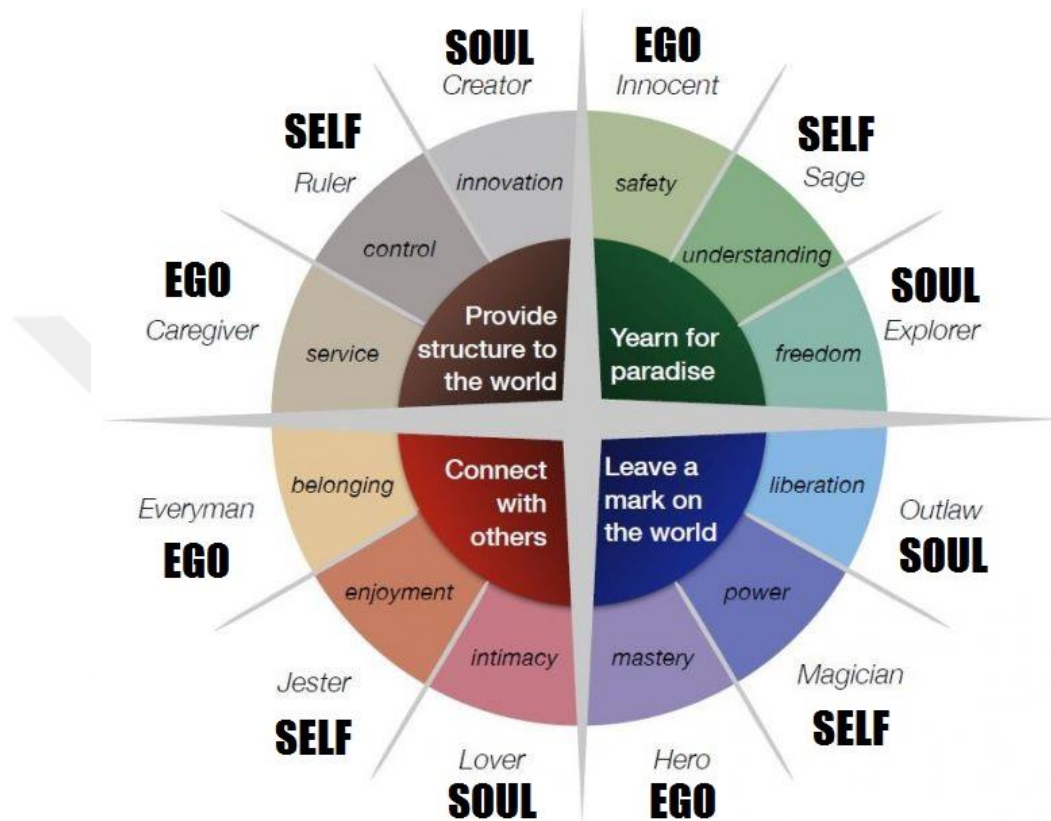


Figure 5.1. Archetypes (Source: <https://www.lifecoachcode.com/2017/08/25/the-12-jungian-archetypes>).

As a result of all the information Bechter et al. (2016), created a table that brans personalities that related to archetypes with the base of Aaker's (1997) personality traits with the Table 5.2.

Table 5.2. Archetypes and Brand Personality (Source: Bechter et al, 2016, p.7).

Archetype	Archetype Manifestation	Personality Trait	Brand Personality Dimension
Ruler	Stability	Reliable Tough Upper Class	Competence Ruggedness Sophistication
Creator	Stability Independence	Imaginative Unique Upper Class	Excitement Excitement Sophistication
Caregiver	Stability Belonging	Embraced Welcoming Genuine	Sincerity Sincerity Sincerity
Jester	Belonging Mastery	Genuine Charming Imaginative	Sincerity Sophistication Excitement
Lover	Belonging Stability	Welcoming Charming Embraced	Sincerity Sophistication Sincerity
Regular Guy	Belonging	Welcoming Reliable Genuine	Sincerity Competence Sincerity
Outlaw	Mastery Independence	Adventure Tough Charming	Excitement Ruggedness Sophistication
Magician	Mastery Belonging	Embraced Reliable Imaginative	Sincerity Competence Excitement
Hero	Mastery	Adventure Genuine Tough	Excitement Sincerity Ruggedness
Sage	Independence Stability	Unique Reliable Imaginative	Excitement Competence Excitement
Explorer	Independence	Adventure Unique Tough	Excitement Excitement Ruggedness
Innocent	Independence Mastery	Genuine Unique Reliable	Sincerity Excitement Competence

5.4.2. Customer Journey

A customer journey map is basic scheme that exemplifies the steps of customers experience the brand, this could be product, social media experience, service of the company or the space. All of those creates the touch points of the customers on the brand (Richardson, 2010).

Lemon and Verhoef (2016), categories the touch points of customer experience: brand-owned, customer owned, partner-owned and social/external/independent. Each phase of experience, customers might be influenced with each of those touch points. Defining the critical touch points help to company how to improve themselves with the customers' experience on their brand.

- Brand-owned touch points: Brand owned touch points are designed by the firm or under control by the firm that are experienced by the customers. Those touch points are comprised of advertising, websites, products, packaging service, prices convince.
- Partner-owned touch points: Those touch points are designed or controlled by firms and one or more of their associate. Occasionally, the difference of the brand-owned and partner-owned touch points might be obscure.
- Customer-owned touch points: The customer activity become the part of customer experience in these touch points. Lemon and Verhoef (2016) gives IKEA as example to customer-owned touch points.
- Social/external touch points: In these touch points, customers are enveloped by the external aspects such as other customers, environments, influences. Customers also affects one another through their actions while services or products that they acquire in spaces such as theaters, concerts or restaurants where people creates crowdedness.

5.5. Project Analyses

After comprehending their professional life ideology and their connection to clients and customers, investigating previous works helped to comprehend how they applied for a project in real life with a critical perspective. Investigating of the previous works have been made with the ideology of the literature model of Schmitt (1999)'s five strategic experiential modules for the experiential design. In order to approach this study both with a critical thinking approach, as well as a professional one, Schmitt's model was used. Schmitt's (1999) model is useful in the terms of establishing this connection.

Previous projects of I-am were chosen from the spaces that served various purposes. The four interior spaces were chosen according to their specific different function; Garanti Bank for banking services, Turkcell for communication services, Pali Kitchen for hospitality, and Strutt and Parker for estate agency services. In order to combine the literature and the professional life to fill the gaps between each other, each project was investigated through the ideology of Schmitt (1999)'s experiential model.

In the research of Schmitt (1999), he defined an experiential grid that related to experiences to analyze a brand, in which he distinguished between depth, intensity, breadth and link of experiences were used for to investigate Hallmark Cards brand. Schmitt (1999, p.63-65) analyzed, Hallmark Cards, with experiential grid with the question bases on the separation of depth, intensity, breadth and linkage. Those questions background is SEEM model that is being used in experiential marketing model. In order to investigate the interior designs of I-am company, Schmitt's (1999) experiential questions that were based on the model were adapted to understand the professional life in the point of literature view. The analyses were based on were four sub-topics;

1. Intensity: Intensifying vs. Diffusing

Is there specific experience provided in a given SEEMS model to be experientially enhanced or diffused between spaces?

2. Breadth: Enriching vs. Simplifying

Could the interior designs enriched a given experience by adding additional SEEMS experiences to provide same experience, or simplify the experiences focused into one single certain SEEMS experience?

3. Depth: Broadening vs. Focusing

Do the spaces focus on one single experience from the SEEMS model?

4. Linkage: Connecting vs. Separating

Do the experiences separate from the each other bases on the SEEMS model function of the spaces? Or are there any connections between SEEMS model bases on the function of the spaces?

Schmitt (1999) used questions that were based on SEEMS model and comprehend the usage of SEEMS model on a brand. He used related questions to examine the Hallmark Cards brand (Schmitt, 1999, p. 63-65). Using focused questions aimed to look at the professional life with critical thinking based on experiential model of Schmitt (1999). Finally, the intended study aims to gap the bridge between the SEEMS model and designed spaces.



CHAPTER 6.

RESULTS

The results have been discussed as two topics; interview results and project analyses. The interview results show the findings of the interview with I-am company. The aim of the interview is; understanding of how I-am company is designing spaces for the brands and which methods that they are using for the design processes. Afterwards, the project analyses are analyzed according to Schmitt's (1999) experiential model. First, four interior design PROJECTS that I-am company designed have been discussed to analyze the design elements that they used for to create brand identity with using experiential design logic. Afterwards, the project criticized with the ideology of SEEMS model. The results helped to comprehend the design disciplines of I-am company and applying an experiential marketing model to interior design.

6.1. Interview Results

An interview that was made with Yurdakul, helped explain their steps for the stages of the design process. I-am has a layout to understand their clients' needs and requests. Their layouts are based on experiential design and psychology.

The company they utilize grand key and customer journey workshops. I-am uses these workshops for all projects. Workshops are used to create a "soul" for a brand and to communicate with client. Space is the most significant perception in the projects. If a design wants to give a message to their customer about brand itself, space should be utilizing carefully.

Who is the target user? What is their purpose? Business goals and requests of clients are significant for the design. At that point, designers define a character for the project to guide the client. They are investigating the user target as where they live, their income level, what are the other brands they like or what is the reason they will choose new brand. The target user is the value of the brand mark.

All of the design phases develop together. All design stages of the brand are stated below (See Figure 6.1):

1. Workshops
2. Finding name to the brand (if the brand is just being created; otherwise this stage is being skipped)
3. Logo design: While creating the logo the visual language is being created.
4. Spatial design: Space is being designed while all the design processes continue.

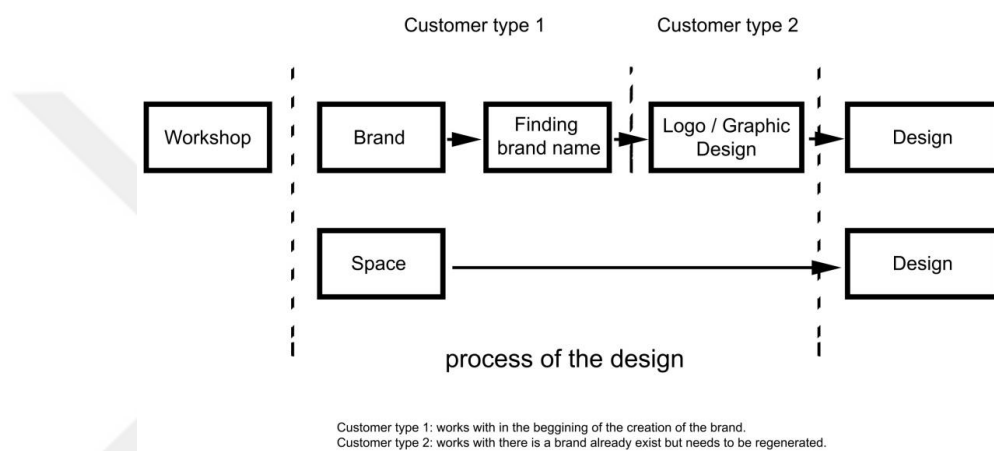


Figure 6.1. I-am company design process.

They conduct a workshop process with the client. They work together all design departments to position the brand. In the I-am company, they are not separating the design groups. All of the processes work together. The brand department and the architecture department are working together. They use mood boards in the presentations, in a particular certain order. Two departments sustain the process together.

Their approach to design is to combine every design disciplines together as they are working together. They believe that each design discipline has same importance. If a discipline is missing from the equation, it means that the design will fail. The reason of that is that, the experience can only exist when all come together.

There are always things that motivate people and this motivation is consequential when customers choose a brand. Defining the motivation of the brand to make attractive for customer is one of the substantial stage. The workshops that I-am company is doing is based on psychology. For example, this motivation workshop is defining a character to the space. There are 16 types of characters called archetypes. The significant part of conjunction of brand and space occurs in that stage.

All workshops compose to a single definition of the design team. After starting the design team, they are using customer journey. Simply, the customer journey are the touch points that start with the facade the customer will see first, and goes wherever the customer will make the payment. The point of defining the touch points are they are designing these spaces with the idea of experiences they want to give in that spaces. The company's ideology is all of the attention between brand and the customer are an experience for them. Therefore, if any of them fail in the mind of customer, all experiences they had will be remembered as in a negative way. The reason for this is that, people tend to remember negative experiences rather than positive experiences.

Experimental editing is being done to suit the desire of the target group. The designs are being made at the highest level of experience that the designers want to give to the customers.

After the workshop, there are visualizations of the outcomes of the meetings. They are using interior and graphic design for that. In the past, well-known brands used to do this technique in brand and advertising departments. They just used to design visualization, logo design and digital advertisement, and were keeping the interior design behind from the all of them. They used to hang posters in the interiors to reflect the brand. However, the brand should create as one perception in the customer's minds. According to I-am's perspective, if the client is shown a perfect world in the advertisement, but this has not been reflected in the space of brand, it creates a negative perception in the customer's mind. All of the components of the brand should speak the same language.

The meaning of reflecting the brand to the architecture is not placing all the posters in the space. The successful way of this, is understanding that a space is belong to a brand without

any logo or posters. There are the ways of designing spaces using color, form, graphic type or materials that being used in the space. Brand discourse and brand language must match.

There is an insight team in the I-am company. If a brand already exists, they are going their space to investigate the area to understand where the customers are facing first, after where they are going and which the problems the customers are going through, etc. This map is being used in customer journey to create editing map.

The space is the scenario of the brand. Designing a space is not designing the physical environment, but it is more a map of the experience scenario that the brands want to give to the customers.

6.2. Project Analyses According to Schmitt's (1999) Model

I-am is a prominent company that create spaces integrated with the brand identity. They are working with well-known companies in Turkey. They have several familiar companies in different industry types, which will be explained below.

6.2.1. Garanti Bank

One of the well-known companies I-am is working with is Garanti Bank. Garanti Bank is an old bank company that they have several institutions in almost every city, all over Turkey. It is a long-established bank established in 1946.

Their logo has a green four-leaf clover. Their logo reminds one of luck that creates positive effect on people. Their font is modern and remarkable (Bayçu and Ustaoglu, 2015). Bayçu and Ustaoglu made a study about corporate colors, 86% of people remember Garanti Bank with green color. Thanks to people's recognition of Garanti Bank with green color, they used green color in their designs such as facades and interior designs.

Garanti Bank started to working with I-am company to change their designs. Yurdakul says that it is a good example for combination of corporate identity and design. It is a well-known company and they already have a corporate color that people know. When Garanti Bank came to I-am company they said "We are the leader in technology in banking, but we do want to create more close relation with our clients to create more dynamic perception".



Figure 6.2. Facade of Garanti Bank.



Figure 6.3. Counters of Garanti Bank.



Figure 6.4. Counters and waiting area of Garanti Bank.



Figure 6.5. Account manager office in Garanti Bank.



Figure 6.6. Private banking areas of Garanti Bank.

As shown in the figure above (Figures 6.2, 6.3, 6.4, 6.5, and 6.6) they used same tone of the green to use corporate identity color in the design. However, interior designs have an atmosphere as if it is a regular bank. In addition, using same tone of the green gives a cold atmosphere to customers.

Because Garanti Bank wished to give a dynamic atmosphere to customers, I-am company redesigned their company with considering their needs and customer's expectation from the brand. I-am designed a new branch-office concept in the point of changing dynamics of banking and their needs view with expectations of users. They aimed to make more effective the consumer flow and direct them to digital platforms when it is necessary. They created customer road flows to allow fast and efficient solutions to their needs. They located the G-Matic's in the entrance of the interior and they emphasis this with the color and the material of the ground and the ceiling (Figure 6.7 and Figure 6.8). G-Matic's designed to introduce the services to direct people suitable for customer. They put some ATM in the interior (Figure 6.9), next of the counters to provide using ATM because some of customers to use them who is waiting simple transaction and avoiding to use ATMs located in the exterior of the bank. Instead of regular bank service models, they integrated the counters with the individual customer delegate in one module (Figure 6.10 and Figure 6.11). In that module they put tablets that knows the customer profiles and offers them suitable contents for them. They designed the interface of the digital services screens that are used in the bank too. Thus, they aimed to direct people to use digital services to reduce their time they wait in the bank. In the same time, they reduce the time spend for the simple transactions that delegators spend with the customer. They used monochromatic style of designing style to use green color. They designed more dynamic visuals (Figure 6.7) with the different type of green color to create dynamic atmosphere to customers instead of cold atmosphere with the same tone of the green.



Figure 6.7. Entrance and G-Matic in Garanti Bank



Figure 6.8. G-Matic and waiting area of Garanti Bank.



Figure 6.9. ATM and waiting area of Garanti Bank.



Figure 6.10. Private banking areas in Garanti Bank.



Figure 6.11. Private banking areas in Garanti Bank.

Due to Schmitt (1999)'s five modules of SEEMs, in the Garanti Bank project there are, SENSE, and THINK. SENSE appears from the sensory experiences through sight. Thanks to using known brand's color creates familiar environment and customer perceive that environment through sense of sight. Afterwards, THINK appears from the G-Matic and the ATM that designed next to the counters. THINK is cognitive and solution oriented. Thus, I-am company leads to customer to use the G-Matic to direct them to the service that is suitable for them and ATMs that designed next to the counters to encourage customer to use them for the reduce the amount of time they spend to simple transactions.

6.2.2. Turkcell

Another project is the well-known telecommunication company, Turkcell. Turkcell is the one of the famous company in that industry. They wanted to redesign their stores to change their perceptions of the customers to the brand. They had a creator archetype because they lead to work with upper-class customers. Because of this ideology, people used to think that it is expensive and beware to use. This perception prevented a tight bond between the brand and the customer. Their serve is serving upper-class however their designs were not reflecting their brand (See Figure 6.12 and Figure 6.13). Their designs were like a simple communication company; however, they are one of the first important communication company in Turkey. Thus, they wanted to change their designs with their character of the brand. Turkcell came to work with I-am company to create more dynamic perception to create closer bond with the customers. Then, I-am company created the concept for the Turkcell as "Turkcell of our neighborhood".



Figure 6.12. Old facade and interior design of Turkcell.



Figure 6.13. Old interior design of Turkcell.

Turkcell wanted an inspiring and attractive store design concept where they could exhibit more products. Therefore, I-am company designed a visual language with interior design to create an experience based store to customers easily interact with products. In addition, this store design provides friendly environment. The I-am design strategy was to design experience zones to create unique store for Turkcell. The zones are dance experience zone, move experience area and discover zone. Dance experience zone is to try music products in soundproofed boxes. These boxes provide connecting customer's devices speakers to play the volumes. The move experience area is adaptable stand where customer experience sport related productions (Figure 6.14). The reason that it is, adaptable, is that the stand may change the concept inside of the box with the season. The aim of this area is customer can play with the stand around in the store and interact with them. The discovery zone originates from the Turkcell's brand colors (Figure 6.15 and Figure 6.16). It is a space that customers can perceive

and familiarize the products. They located the service area (Figure 6.17), at the center of the store instead of the regular way, which is locating in the back of the stores. This strategy allowed customers to interact with the store while they are waiting their services. For the entrance, an amphitheater designed in the center of the store to make customers feel comfort and to interact them with the store. The amphitheater designed with the plants to give the brand identity (Figure 6.18). The interior design of the store presents positively enlarges the brand identity and product interaction with customer through attractive, entertaining and innovative way of experience.



Figure 6.14. Seasonal adaptable stand design in Turkcell.



Figure 6.15. Turkcell Logo.



Figure 6.16. Discovery stand in Turkcell.



Figure 6.17. Location of service stand in Turkcell.



Figure 6.18. Amphitheatre and Turkcell Brand logo.

From the five module of Schmitt (1999), in Turkcell project there are SENSE, FEEL, and ACT. In the SENSE the senses being used are sight, touch and sound. Observing the space exist through sense of sight, the customer touches the products to experience them freely, and the Dance box to experience the volumes of the products through sound. As the mentioned,

Turkcell started to work with I-am company to develop a concept and change their archetype which is “Turkcell of our neighborhood”. This concept that I-am improved, originated from creating a friendly environment that goes into FEEL. Because, FEEL awakens inner feelings, and changing archetype of the brand should be done through feeling of people for the brand. I-am company is changing the perception of people to Turkcell with creating friendly environment that gives a message that it is your neighborhood. Moreover, ACT is shown with the adaptable stand where sport related products exhibit. ACT occurs if there are physical experiences that refers to different lifestyles. Changing the adaptable stand is to change the concept that may relate to different lifestyles and this stand provide customer to interact with the products physically.

6.2.3. Pali Kitchen

Pali Kitchen is Indian brand, in the UK. Pali Kitchen’s owner was inspired by his sister, who is the world’s best cook for him. He wanted to share these home-cooked Indian flavors with the modern city community. They present customizable dishes expeditiously, who wants to taste Indian flavors. The owner of the restaurant reached to I-am company to create an Indian fast-casual brand. The restaurant located in the center of London. Their concept is attracting people with Indian flavors with inspiring and creative lunchtime menu. I-am company’s inspiration is utilizing the authentic amicability of India to the restaurant. They represented the community of India, using their heritage and showcasing them within the restaurant through food. Pali Kitchen aspires to serve the Indian dining experience to change their perception to this cultural food. Rather than designing traditional restaurant, Pali Kitchen is dining experience that multi-course fast casual food. I-am company specified the restaurant as “serving real Indian flavors fast” that leads to design a visual identity and customer experience through Pali Kitchen brand spirit.

I-am designed a flexible concept that may adapt to future areas. They worked on an exhaustive approach that thinking the several customer touchpoints. The focus of the design was to interpret the brand’s conception of world through visual identity such as design of the space. The visual identity is combination of westerners and Indians alike. They are providing customers to involve the stimulating process with the menus that provide customers to

personalizing. The ordering service was improved as to be clear and simple. Indian foods being prepared in front of the customers, like a food theatre. I-am designed the brand name, brand identity, interior design, environmental design, website design and art direction for Pali Kitchen. Regarding the use of materials illustrating Indian heritage, the colored tiles, wood usage on the walls, ground, green usage dropping from the ceiling, and colorful lights came together to represent Indian culture.



Figure 6.19. Service counter and seating areas in Pali Kitchen



Figure 6.20. Facade of Pali Kitchen.



Figure 6.21. Seating area in Pali Kitchen.



Figure 6.22. Seating area in Pali Kitchen.



Figure 6.23. Service counter in Pali Kitchen.

In order to Schmitt (1999)'s model, the Pali Kitchen project involves SENSE and RELATE. SENSE occurs through sight, taste, and smell. The Indian ambience that created by I-am company presented to the modern community through sight, serving Indian flavors creates an experience through taste, and open kitchen where they are preparing the foods in front of the customer creates smell to attract people through sense of smell. RELATE represents personal feelings and social system or target group. The personal feelings of the owner to his sister led to create an Indian flavor restaurant. And this restaurant accommodates to Indian heritage combined with Western design.

6.2.4. Strutt and Parker Estate Agency

Strutt and Parker is a traditional brand that has 50 branches across England and Scotland. They particularize in land and property. They worked with I-am company for their flagship agency in London's Fulham road. I-am designed a new guest experience for their flagship agency that designed with interior design and visual elements in a harmony. While they are designing, I-am considered the future renovations and new sites for the brand. The design of interior is attractive, contemporary, and unusual. The interior design inspirations were coming from the rural and urban to design a humorous British design that brings the old and the new. Brand identity was used in interior design to reflect intense sense of national heritage with a smile. The result of interior design is combination of British visual themes and contemporary design. The feedbacks of the interior design effects are quite favorable from customers and the workers. Thanks to positive results, the design of the office is still being developed by I-am to apply to other offices of Strutt and Parker. Simon Rose, the manager of the Strutt and Parker says "The brand statement I-am have given us in the form of our memorable, sophisticated and quirky offices grabs attention and helps us secure important target audiences." for I-am company. I-am company worked with Strutt and Parker for the brand application, interior design, retail strategy, pilot sites, and roll-out.



Figure 6.24. Facade of Strutt and Parker.



Figure 6.25. Working area in Strutt and Parker.



Figure 6.26. Rest area in Strutt and Parker.



Figure 6.27. Hallway in Strutt and Parker.



Figure 6.28. Rest area in Strutt and Parker.

Figure 6.29. Design elements in Strutt and Parker.

In the real estate agency project of Strutt and Parker, from the Schmitt (1999)'s five modules, there are SENSE and RELATE. Through the sense of sight, the interior design creates attractive and attention getting environment. The use of humorous British design creates a dynamic project. Moreover, RELATE demonstrates the target group which the customer is expected to associated with. In the design of Strutt and Parker, I-am used British heritage elements in the interior referring to RELATE.

6.3. Discussion

The literature review shows that interiors have been neglected from research and the case study shows that they have the potential to contribute greatly to a brand. The literature review showed that the interior design has not been discussed in the experiential marketing and experiential design logic of brand identity. The value of the I-am company is that the company aimed to combine different disciplines with interior design. They are using experiential design, psychology and interior design. The difference appeared in the workshops that I-am company is doing with their clients to understand the character of the space related with the brand. Those are archetypes and customer journey, as discussed in additional methods chapter. There are several researches about archetypes and customer journey, however in the literature review they were not mentioning those topics. To create a brand identity based interior design, those methods leading the design decisions related with the character of the brand. After I-am company creates a space that serve the brand in the space as experience to the customers.

The application of Schmitt's (1999) SEEMS model to interior design showed that how those disciplines integrated to each other for to create a brand identity. The results exhibit that the professional life, as I-am company, they are using experiential marketing and experiential design ideology. However, literature has not engaged interior design with those disciplines as much as professional life like I-am company. The results represent that the significance of the interior design with using experiential design to create brand identity. The design of the space representing the brand identity and creating experiences for to customers.

6.4. Outcomes

In this section, the outcomes of the case study analyzed according to the experiential model discussed. Schmitt's (1999) model and SEEMS questionnaire have been analyzed to reach a more comprehensive understanding of the company's approach to the relationship between customer experience and interior space. First, the projects in the case study were analyzed according to Schmitt's (1999) model to apply an experiential model to interior design. Afterwards, SEEMS questionnaire used to compare project between each other and to see the design decisions that help designing brand identity based interior space. At the end of the project, the experiential marketing, brand identity, and interior design became interrelated to contribute to literature and professional life.

6.4.1. Outcomes of Project Analyses According to Schmitt's (1999) Model

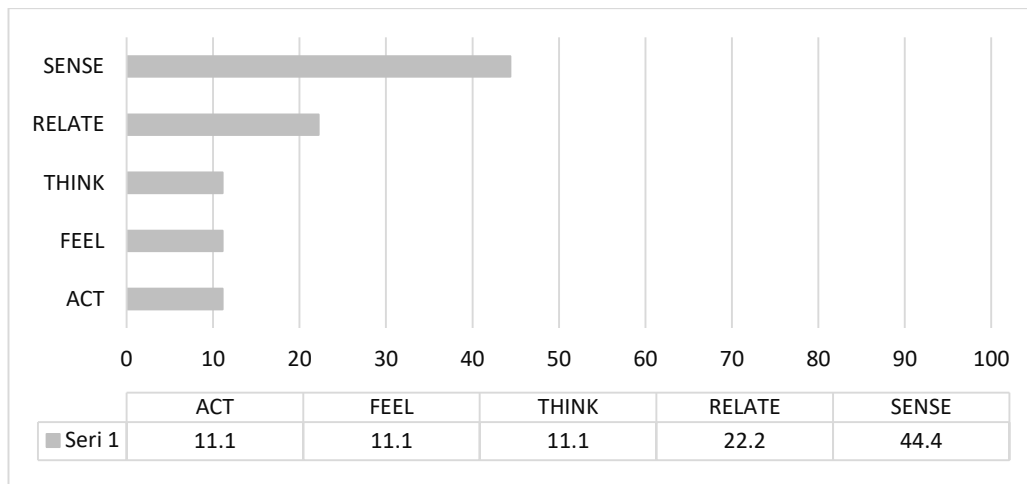
The aim of the project analyses is to combine professional life with literature, based on Schmitt (1999)'s model. In the project analyses, four types of space that I-am company designed were explained and examined according to the model that were used in the projects. Due to investigating the interior designs based on Schmitt's model, four questions that made from his research for a brand were used. Those questions were adapted to spatial design. The questions will help to understand the experiential marketing in the point of interior design view. The interior designs are chosen from different typologies and functions. These outcomes will lead to research to compare the usage of the spaces types in the means of experiential designs.

The outcomes of the case study based on Schmitt's (1999) SEEMS experiential marketing are simply showed in the scheme (See Table 6.1);

Table 6.1. The outcomes of the case study combined with SEEMS model.

Garanti Bank	Turkcell	Pali Kitchen	Strutt & Parker
SENSE	SENSE	SENSE	SENSE
THINK	FEEL	RELATE	RELATE
	ACT		

Table 6.2. The outcomes of the case study combined with SEEMS model percentage of usage.



To sum up, in the four projects that I-am designed, the percentage of experiential marketing model SEEMS usage shown in the graphic above (See Table 6.2). The distribution of SEEMS model usage is; 44,4% SENSE experience, 22,2% RELATE experience, 11,1% THINK experience, 11,1% FEEL experience, and 11,1% ACT experience. All type of interior design in case study, SENSE experience is being used. Only the content of the SENSE experience changes through senses depends on the project type. All of the spaces in the case study are serving the sense of sight. However, in the restaurant project, also taste and smell senses are being used to attract people to flavors. An open kitchen leads to experiencing the smell of the Indian flavors. People are attracting and experiencing with the smell sense. One more sensory change seems in the Turkcell project. Due to being a communication company that sells technological products, customers are experiencing products through touch and sound. In order to increase the quality of experience, the soundproof Dance box is being used to listen the volume of the products more clearly. Thanks to open stands, all customers can experience the products through touch sense. Thus, the SENSE experience is common point of four interior design projects, only changing point is senses depends on purposes of the project.

Other experience types grounded on SEEM experiential marketing model, RELATE, appears in two projects that are Pali Kitchen, and Strutt & Parker. In both projects the RELATE experience is being used to give the cultural heritage. In the designs, the local elements of their culture appears. The interior design of Pali Kitchen project, the colors are directly attracting people. The colorful of Indian culture turned to colors in the interior design. In addition, the materials are reminding the Indian heritage. The ceramic tiles on the floor, wood usage on the

walls and preparing desk, and green usage coming from the ceiling evokes the RELATE experience. The project of Strutt & Parker, the cultural product of British culture, hat, were used in a humorous way. Hats are designed as lights, and rustic use in British designs, illustrated on walls, but not as plasterboards, is applied with different color usage. Using of cultural elements reminds one of the British culture. Moreover, the humorous use way gives a modern atmosphere to interior design.

The differentiated SEEM model uses can be seen in Turkcell and Garanti Bank projects. In Turkcell project, in conjunction with SENSE experience, also there are FEEL and ACT experiences. FEEL experience in the project is coming from the changes of brand identity. After years, Turkcell brand wanted to change the perception in their customers as “Turkcell of our neighborhood”. Thanks to this statement, the inner feelings awake and customers begin to think as if the brand was one of them. The design of the Turkcell project supports this statement. The open stands that customer interact and experience the products, the location of service area provides customer to feel comfortable ask their questions about products. The amphitheater at the entrance, welcome the customers. Customers may sit there as if they were sitting in a bench in at their neighborhood and interact with the brand. ACT experience occur with adaptable stand. The concept of the stand changes with the season. It refers to different lifestyles with the seasons. In addition, different experience occurred in Garanti Bank project is THINK experience. The G-Matic machines direct people to the service that is appropriate for them and next to the counters ATMs located to encourage customer to use them for the decrease the amount of time they spend to simple transections. Due to THINK experience is cognitive and solution oriented, I-am designed the G-Matic at the between processing section area and waiting area to encourage people to use it. Same idea designed for the ATMs that located next to counters. The usage of color in ceiling and the ground emphasized the G-Matic located at the entrance. The dark color of G-Matic, and light color of ceiling and ground helps to be seen by customer directly.

6.4.2. Outcomes of Project Analyses According to the SEEMS Experience Questionnaire

After applying the SEEMS experiential marketing model to the case study, and investigation of how the experiences of SEEMS model occur in brand identity based interior designs, to integrate interior designs based on Schmitt's (1999) model, the following were investigated;

1. Intensity: Intensifying vs. Diffusing

Is there specific experience provided in a given SEEMS model to be experientially enhanced or diffused between spaces?

2. Breadth: Enriching vs. Simplifying

Could the interior designs enriched a given experience by adding additional SEEMS experiences to provide same experience, or simplify the experiences focused into one single certain SEEMS experience?

3. Depth: Broadening vs. Focusing

Do the spaces focus on one single experience from the SEEMS model?

4. Linkage: Connecting vs. Separating

Do the experiences separate from the each other bases on the SEEMS model purpose of the spaces? Is there any connection between SEEMS model bases on the purpose of the spaces?

Question 1. Intensifying vs. Diffusing: Yes, there is. The RELATE experience is enhanced with the projects that based on the usage of cultural design elements. The usage of cultural design elements represents RELATE experience. In the interior design hat designed as light, color differences designed as like plasterboards, using colorful ceramic tiles, native material usage in design are targeting cultural groups and attracting people with cultural heritage. The RELATE experience is totally giving for the brands with the design elements in interior designs. The diffusing experiences are THINK, FEEL and ACT in the SEEMS experiential marketing model. FEEL experience is given with the design of amphitheater to represent the neighborhood. Moreover, colors of this amphitheater that has relation with the FEEL experience, evokes brand identity of the space. THINK and ACT experiences presenting in the case study with the interior spaces that related with the technological products. The communication products, ports or music products, G-Matic and ATM are technological products. Interior design is being used as directing people to experience those technological

products. Design of, locations and the color of their environments are leading people to use them.

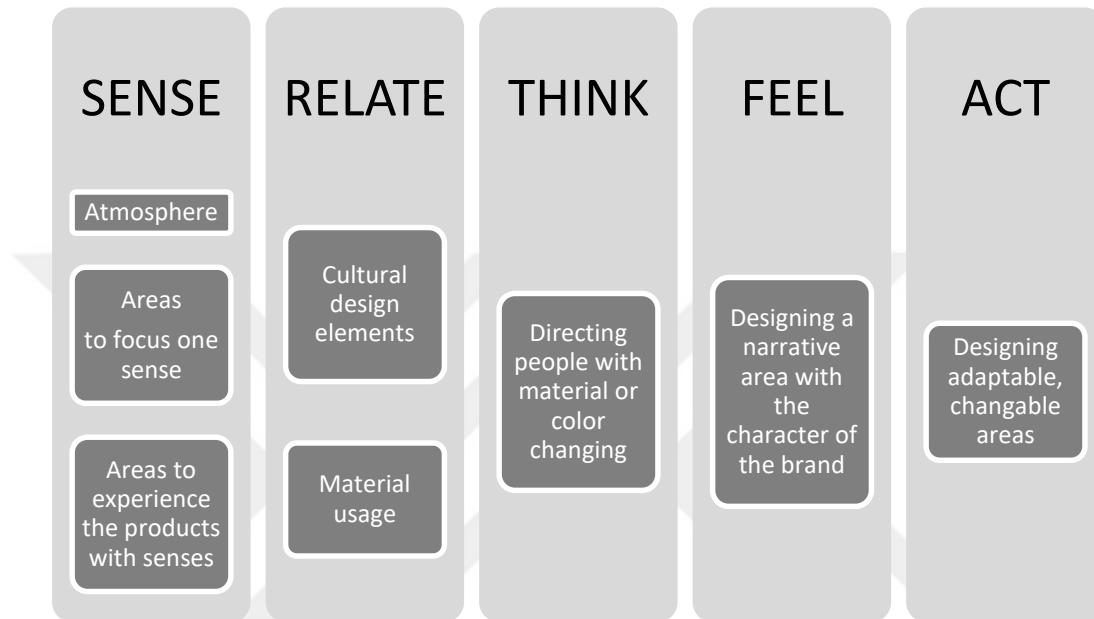
Question 2. Enriching vs. Simplifying: The each investigated interior designs show that essentially each experience type gives the brand identity to the interior designs. Simplifying the experiences could be, possible; however, the spaces would lose relation with their brand identity. Experiences name could be same, but because of integration of experiences between brand identity is different. Those designs that related with the experiences are unique for those spaces and all of them are creating the identity of their brand. For example, when we look at to Pali Kitchen, RELATE experience is giving an identity to that space. The identity of this brand is relation with the Indian heritage and with the design of the interior; it is giving an experience of this heritage. Another example could be the FEEL experience in Turkcell project. When we simplify this interior design from FEEL experience than Turkcell brand would lose the archetype that they were trying to give customers as brand strategy. Every experience in the SEEMS model is stick with their brand identities thanks to interior design. To enrich the interior design with additional SEEMS experience could be possible, however there has to work on it and make connection with a brand. An example is the Turkcell communication brand. Turkcell wanted to change their archetype and represent themselves, as “Turkcell is our neighborhood”. In order to create more intense archetype with the customers, the RELATE experience could be used to focusing targeting group that is living in Turkey. The idea of neighborhood has meaning in Turkish culture. To create s stronger relation with the targeted group and give exactly statement to customers, interior design could be more related with the RELATE experience oriented.

Question 3. Broadening vs. Focusing: All the four interior designs used more than one experience from the SEEMS model. The SENSE experience is common, however each project supported with another experience type. The minimum usage of experience type is two, maximum usage of experience type is there. However, there is no project in the case study that used five experiences type at the same time.

Question 4. Connecting vs. Separating: The usage of SENSE experience is common experience, however diffused between spaces. Due to the direct effect of interior design, the sight experience it is common point. Nevertheless, sound, taste, and smell experiences diffused and enhanced between spaces. In the restaurant, to attract people with Indian flavor, the open kitchen providing smell experience, and customer experiencing Indian flavor through taste

experience. In addition, sound and touch experiences occur in Turkcell project to interact customers with the products. Thus, the purpose of the interior designs leading the type of experiences. Designers used the same SENSE experiences through different type of senses to highlight the purpose of the project.

Table 6.3. Key design elements to create experience in brand identity based interior design.



The questionnaire appeared how the interior design contributes to create SEEMS experiential marketing model to reflect a brand identity. As a summary of the answers, to customer experience the brand in the space, the design elements that helps to create experiences shown in the table above (See Table 6.3). The contribution of interior design on brand identity is discussed in the literature review. However, how to design a space to experience the brand was unclear. The result of questionnaire shows the importance of interior design on the brand identity and the table above (See Table 6.3) is reflect how spaces designed in the investigated projects to experience the brand identity. These key points in the design could be the base points to design experiential space that are brand oriented.

The outcomes of the SEEMS experiential marketing strategy application into interior design is representing how to create brand experience in interior design with design elements. The atmosphere of the spaces, designing areas to make people focus on one sense such as dance zone which sound-proofed box to focus on one single sound, and designing areas to experience the product with senses are creating SENSE experiences. RELATE experience is observed in

the projects that designed with cultural heritage effects. Thus, utilizing the design with cultural elements in the design like in the example of Strutt and Parker, using hat or designing wall plasters in contemporary way that represents British heritage and presents target group. Also, decision of material usage is effecting the experience to create RELATE experience like the example in Pali Kitchen, usage of wood material, colored tiles, colorful lights to represent Indian heritage. THINK experience occurred in the Garanti Bank project with usage of G-Matics and ATMs to direct people to services. In the interior design perspective, the usage of color direct people to use that technological devices. The light color of ceiling and the ground combined with the dark color of G-Matic or colorful ATMs to attract people. Therefore, the usage of color or material has significance on creating THINK experience. FEEL experience represented with the archetype of the brand in Turkcell project. The amphitheater referring the warm atmosphere of the neighborhood character. In the interior design, designing space connected with the character of the brand creates FEEL experience. ACT experience occurred in Turkcell project that designing adaptable and changeable areas depends on the needs. All of the design elements that results of the questionnaire could be the ground of to design interior space to experience the brand identity.

CHAPTER 7.

CONCLUSION

In the traditional view, only advertising carried significance. With the new global era of the world, people started to change their view to the design and brands. In the new view of design and brand expectations, is product communications and marketing companies create an experience to perceive (Schmitt, 1999). Today, the customer wishes to receive the same experience that they see in the advertisement, in the interior space. Her/ his client's experience starts with the facade they see first, and continues with the threshold moment. This experience that starts with the threshold moment, carries people to the interior of the stores (Collins, 2001). When people enter the space, they are make decisions about that particular space in the first three seconds. Therefore, it is very important to catch those three seconds and use it for the advantage of the brand.

According to Perolini (2011) experiencing spaces have an important place in people's lives. Spaces create a sense of belonging. Spatial design creates emotional impacts on human beings (Franz, Heyde and Bühlhoff, 2004). This special sense can be used in many ways to create a connection between people and space. Philosopher John Dewey (1922, 1925) claims that experiences engage the relationship between people and their environments. The role of interior designers is to design that connection through space. Therefore, creating that connection using experienced space, can be used for other purposes as well.

When people enter into the spaces, they tend to want to find the product they want to buy easily. However, clear representation is about a brand's character. For instance, certain features of banks cannot be openly represented due to the need to protect customers' privacy. In the bank example, layout, circulation, and spatial orientation gains key significance. When we analyze eating and drinking spaces, everything from understanding the interactions with the employees, to the period of waiting, the moment of choosing and ordering food, until the moment of departure, needs to be planned carefully. Ikea is a perfect example for continuous problem solving in the store. Although the workers number is low in Ikea, every customer finds what they are looking for easily. As a summary, well-designed interactions between brand and the space is created when handled as a whole.

The outcomes of the study present a link between literature and the interior design profession and the importance of interior design in experiencing brand identity by customers. The I-am company makes use of the literature as ideology in their designs such as experiential design, combining all the design disciplines to create a brand identity. Moreover, company organizes workshops during which they work with their clients to design spaces for existing brands and to understand the clients' perspective. Workshops are based on the use of archetypes to specify the character of the brand that affects the interior design decisions. In the literature, studies on experiential design including archetypes in forming the brand identity, and influencing interior design process are non-existent. In addition to archetypes, the second instrument they utilize is the customer journey. The I-am company gives importance to the role of the customer journey in understanding how customers perceive the existing brand. This aim leads them to design efficient interior spaces. However, the literature review showed that archetypes and customer journeys have not been studied, and therefore, they appear to be effective tools that could be investigated with further studies.

The possible contribution of the I-am company to the existing literature might be in being a representative example creating a unique connection between experiential design, brand identity and spatial design. The I-am company is not the only company that working on that area, however they are good example to comprehend the idea of experiencing the brand in interior design.

The results of applying the SEEMS experiential marketing model of Schmitt (1999) to analyze interiors that were designed by I-am company, show that designed experiences can strongly reflect the brand identity in these spaces. Spatial experiences are designed for customers, reflecting the significance of interior design in experiential marketing. In interiors, experiential marketing is important to reflect the brand identity to customers. The study shows that interior design is one of the crucial field in reflecting brand identity in experiential marketing.

Regarding further studies, interior spaces can be investigated concerning each interior design element to analyze the relationship between experiential marketing and design elements. Another path to develop this field might be to look at the designs from the customers' perspectives in order to investigate the success of the use of experiential marketing on interior design reflecting brand identity. Further research may also include, focusing on archetypes and customer journey to understand the importance on well-defined brand identity based interior designs related with experiential design. It is clear, there is still much to do regarding this new field, as interior spaces become redefined with customer experiential marketing.



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