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Process of Telling the Brand Story through Space Design in Interior-Brand Interaction: The Case of Decovita Etiler Showroom Store

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Abstract
The design of spaces that create an interaction area with the brand concept that makes an organization visible and unique plays an essential role in brand success. Especially in showrooms where human interaction is at the maximum, the design of the space-brand connection is critical. The process of telling the brand story through space requires analysis and research to understand the brand's values, history, culture, and vision to be reflected in the space. The stages of designing the brand-space interaction were analyzed through Decovita Showroom Store. As a result, the examined design stages start with evaluating the brand's story and the concept development phases. Then, the concept idea is designed by focusing on the brand's abstract representations, which leads to the color-texture choices and detailed decisions to be made through the space fiction.
Keywords: Interior Architecture; Showroom Design; Brand Identity; Concept Development.

1. Introduction

Increasing branding and competition between brands is one of the wheels of the capitalist economic system of the last century. The rise of showrooms, where brands display their products to increase sales, has also taken place in the last century. After the 19th century's great fairs organized around the world, in the 1930s, business owners who aimed to earn more by doing more voluminous business with the effect of economic crises opened showrooms to exhibit their products collectively. In the 1960s, an increasing number of showrooms were selling their goods to dealers, decorators, and design dealers instead of selling to individuals (Cheng, 2012). According to Cheng (2012), one of the first examples of brand-space interaction was the showroom building of the "Best Product Company" brand designed by SITE architectural office. The brand-space fiction attracted so much attention that examples of this type of showroom design began to increase over time. Although it lost the momentum of the 1960s, many famous architects designed showrooms in the 1980s as well.

The internet age, which has been developing since the 1990s and has become a part of our lives by reaching different boutiques every day - in other words, social media - continuously influences and directs the behavior of societies by bombarding them visually. While providing visual information, suggestions, and encouragement on everyday topics such as vacation destinations, recipes, and lifestyles, it also advertises many consumer products and places. Showroom spaces, which are the physical strongholds of the products of brands that base their promotions on visualization strategies, are in an important position that supports the sales strategies of brands. The space becomes an image by being molded in the human mind based on psychological, symbolic, political, social, and economic concepts rather than physical definitions, and with these spatial impressions, people become part of a social whole (Aytem, 2005, Aziz Amen, 2017; Aziz Amen & Nia, 2018; Amen & Kuzovic, 2018; Amen & Nia, 2021). A well-designed showroom interior provides the brand with an attractive place that transmits a brand's visual identity, a setup that stimulates the consumer's emotions, an atmosphere that enables exploratory and playful experiences, an insight into the substance of a brand and incorporate that substance into conceptual frameworks, and a focus on digital and innovative design solutions (Izadpanah, 2021).

This article, it is aimed to examine and classify the physical and perceptual elements of brand-space interaction, and in all these elements, to evaluate the process of brand storytelling through space design in interior space-brand interaction through Decovita Etiler showroom. In terms of interior space and brand interaction, various physical design practices for showrooms and the related changing perception of space affect the transmission of brand identity and story. This was determined as the hypothesis of the research.

The scope of the study is formed within the framework of interior architectural elements that affect corporate/brand identity and potential. This study is important in terms of providing an academic-based basis and examination method for showroom designs on brand-space interaction.

In showroom designs where brand identity and their stories are narrated through space design, various showroom examples on an international scale were evaluated based on observation, and then Decovita Etiler showroom in Istanbul was taken as a case study.

In accordance with the brand-space interaction, a literature review was conducted on the subject; concepts such as corporate identity, brand, brand image, and logo were investigated. Afterward, literature research was carried out on the features of interior design that provide interaction with the brand, and these concepts were brought together under two main headings. These headings form the basis of the next stage of the study, which is the showroom space analysis. Decovita Etiler showroom design, which is examined within the scope of brand interaction, is evaluated based on the physical elements of the interior such as form, color, lighting, material, texture, acoustics, odor, as well as emotional concepts that affect human perception such as social interaction, sense of belonging, privacy, and motivation. This evaluation is supported by consultations with the Gönye Project Design team and inventories provided by the office.

2. Brand-Interior Interaction

2.1. Brand Identity

In practice, brand identity is primarily defined as a technique composed of verbal and visual aspects, underlining the concepts of narrative, and belonging to a place have come to the fore (Ozolina, 2021). The term corporate identity, first used by Walter Margulies, an architect and interior designer, in the 1950s, is the way an organization, private or state-owned, for-profit, or non-profit, company or conglomerate, communicates with internal and external related groups (Yıldırım, 2015). It provides a strong image of the organization in the minds of customers.

For the last half century, customers have been defining organizations more in terms of brands. The brand is the quickest way to recognize the product and is also considered as an expression of customers' feelings and thoughts about the product (Melikoğlu, 2008). Beyond all the features that an organization has, brands are the phenomenon that forms and develops with how the user perceives an organization, establishes an affinity with the organization, adopts it and makes it a part of user's own life. According to Escalas and Bettman (2005), brands assist users to create and build their personal identities. In other words, a brand can be defined as an emotional and functional fulfillment for the consumer and an image for the seller that embodies the identity that the seller attributes to the product (Yıldırım, 2015).

Brand image is the concept that makes the brand identity visible to customers and defines how the identity is perceived by customers. While corporate identity is about how an organization or company presents itself physically, corporate image is about how this identity is perceived by customers (Yıldırım, 2015; Peltekoglu, 2001). In order to maintain a recognized and remembered brand by consumers, brand visibility needs to be increased, brand image created and renewed in line with the agenda. Brand image aims to create and maintain credibility and trust with customers. Brand image, which includes elements such as corporate logo, store arrangement, corporate colors, product packaging, employee clothing, printed materials, exhibitions and stands, is a multi-perceived, multi-dimensional phenomenon that weakens when not strengthened (Yıldırım, 2015).

The most prominent concept in brand visibility and brand image creation is the logo. "The logo is the primary visual representation of the brand" (de Lencastre et al., 2023; Rahinel & Nelson, 2016; van der Lans et al., 2009). Brand identity marks describing intangible items, which do not truly appear in a manner our senses can identify, are harder to remember. "Thus, we can hypothesize that, ceteris paribus, an apple is better memorized than a key, and a key is better memorized than a square"(de Lencastre et al., 2023). Patterns or drawings that stand out as much as the logo and evoke the brand when seen are also elements that support brand identity.

Figure 1. Burberry Store, Paris.

2.2. From Brand's Identity through Interior Design

Stores and showrooms are areas where brands display and sell their products, provide information about the products, and promote their brand identity. Successful store designs are realized by matching the store's image with the price,

quality, value, service level and uniqueness of the products. When the customer first sees the store, they automatically subconsciously record the store's service and quality, as well as approximate product prices (Yıldırım, 2015). Primary features for creating an interior with a potential for brand marketing are as follows:

- Attracting the user's attention to the product and making them wander around the store more,
- According to the marketing strategy in the store, the specific focus of the user is desired to draw attention to the products,
- To enable the user to easily access and review the product they are looking for,
- Ensuring that salespeople can easily access and present the products,
- Promote the image and reputation of the store and the brand,
- Ensuring user traffic dominance across the entire store,
- Attract user attention to new and promotional products,
- Ensuring the continuity of the showcase theme inside the store,
- Creating the perception of a quality interior,
- Providing the user access to all parts of the store (Kaya, 2016; Cox ve Brittain, 2000; Samson ve Little, 1993).

Today, how products are displayed is as important for brand sustainability as the quality of the products. Users recognize a brand and its products through digital means as well as tangible ways by going to a store or showroom. The recognition of a brand through digital tools depends on how up-to-date, understandable, compelling, and continuous the visual elements presented by the brand are. Although showrooms are considered as must-see places, they are also "experience spaces" that have the potential to generate content for the digital landscape and bridge the gap between the brand's tangible and intangible identity. When the tangible-intangible visibility of Apple, Google, 3M, GE, Toyota, Microsoft, P&G, IBM, Samsung, and Intel (Adıgüzel, 2020), the 10 most innovative brands today are examined, it is shown that their space designs are distinctive and directly reflect the brand identity.

Table 1. 10 Most Innovative Brands Showroom or Office Interiors

Apple Store		Samsung	
Google		Microsoft	
3M		IBM	
GE		P&G	
Toyota		Intel	

Enabling customers to emotionally connect with the brand through an effective interior is another reason to consider interior design as a brand management tactic (Izadpanah, 2021). The design to be constructed is developed in line with

the target audience and mission policy by blending these concepts and reflected in the space. The brand interior is no longer just a place for a company to sell its goods, but a personification of the brand and a target for consumers where they can do much more than look and buy (Fielding, 2015; Geddes, 2011).
Strategically, there is an underlying story or origin behind the corporate identity of every brand, whether well-known, lesser-known, or emerging. Storytelling (branding) is organic, simple, playful, and uplifting. Stories guide us to comprehend intricacy. Stories can develop or transform perceptions (Izadpanah, 2021; Sametz and Maydoney 2010). These stories, or the origins to which the brand connects itself, the region it comes from, or the source material used, provide key concepts for interior design. According to Fielding (2015), studies have demonstrated that remarkable attraction of the most popular cultural products has been due to their mythic features. Myths are shared stories from a culture's past and continue to exist within traditions. Based on the idea of shared values, the term "traditional" evokes characteristics of consistency, recognized and usual, which are often used instead of brand visual and verbal identity concepts (Ozolina, 2021).
The physical characteristics of the interior design support and convey the fictional aspects of the brand-space relationship to customers. Therefore, the reflection of the brand on the showroom space design is analyzed through physical features and spatial perception.

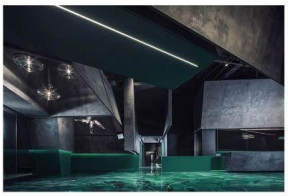
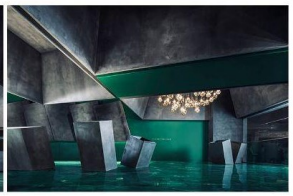
2.3. Physical Elements of the Interior

The concept developed in line with the brand identity in the design of the showroom space reaches the user's senses by the physical elements of the interior. In the formation of space, all components combine with each other in accordance with the principles of inseparability and unity, shaping a new formation, that is, the architectural whole. The use of design elements in different ways leads to different spatial perceptions. According to Aytem (2005), it should be taken into consideration by the designer that stimulation elements such as color, form, texture that create the spatial effect on the user come together within certain principles while meeting emotional needs such as peace, trust, confusion, sadness.
In this article, the physical elements of interior space are examined through the concepts of form, color, light, material, acoustics, and odor, which appeal to our five senses. Considering all these concepts, the perception of space is mostly related to the sense of sight.

2.3.1. Form

The concept of “form" in architecture describes the shape or three-dimensional configuration of an element or space. The geometrical order created by the continuity of the boundaries that determine the shape of an object in general is expressed by the concept of form (Boz, 2021). Form in interior architecture in terms of morphology covers the physical features of an element or space, such as its size, scale, proportion, volume, orientation, and dynamism. Since the form has psychological impacts on human perception, the form can be used in showroom design to establish a sense of cohesion, balance, and visual interest in an interior. It is possible to analyze the meanings that form creates in human psychology through the basic lines that form the form. The effects of line characters and basic geometric forms on human beings can be listed as follows:
Horizontal line: Continuity, rationality, stillness
Vertical Line: Infinity
Straight Line: Rigidity, Strength
Curved Lines: Flexibility, softness, hesitation
Spiral: Detachment from worldly problems
Cube: Integrity, Equality
Circle: Supremacy, Eternal Balance
Ellipse: Movement (Aytem, 2005)
The size, shape, and purpose of use of the products that the brand displays and the auxiliary objects and expression boards that support these products determine in which design elements the form should be used intensively in the showroom design. The ceramic product being sold at the Roca showroom (Table 2.) was used as a display element in the interior of the showroom, creating 3-dimensional masses with its form design, both defining the space and displaying the product. According to the designers, by going beyond the traditional way of using the material they display, they have created an unreal and fantastic atmosphere experience in the showroom (URL-1).
In addition, form is one of the problem areas to which the architect is most sensitive compared to the two-dimensional effects created by color and texture due to its third-dimensional feature (Aytem, 2005). Form, which is analyzed as one of the physical characteristics of the space, is like light in that it enables other space characteristics to emerge and enables quality to stand out in brand-interior space communication.

Table 2. Physical Elements of the Showroom Design Sample Showroom Review.

FORM	This example shows how the material exhibited in the showroom can be transformed into display units and large 3-dimensional forms that can be used as sculptures in the space.	
COLOR	The emerald colored surfaces used in the showroom example of a lighting company refer to the product quality and customer base of the brand with the effective use of light.	 
LIGHT	In the showroom space of the Apple Store; natural lighting plays an active role in the space. The holes in the ceiling and the sculptural forms created on the ground level outside attract people's attention and draw them into the space. The glass structure at the entrance effectively utilizes the brand's simple design language.	
MATERIAL	In this example, it is seen that the showroom area of a brick company is constructed with bricks produced by the company itself. The material being exhibited and sold has created a fiction that forms the showroom area and emphasizes the identity of the company.	
ACOUSTIC	In this showroom example of Abercombie and Fitch, pop house dance music was included in the space in relation to the story of the brand. With this auditory factor, it is aimed for the visitors to feel the identity of the brand more effectively.	
ODOR	In the example of Chakra's showroom, the smell felt when entering the space is identified with the brand. Just like the logo of the brand, the smell of the brand has turned into a situation that reminds the brand to the customers.	

2.3.2. Lighting

Light is a physical energy that acts on the eye, the organ of the sense of sight, allowing objects and colors to be seen (Aydıntan, 2001).

Light in architectural spaces, the perception of the space by users and its function is one of the fundamental factors necessary for the provision of a suitable physical environment. In the architecture, light is evaluated as natural and artificial light.

Natural light, sun is provided by the rays coming from the light. The use of natural light in architecture is almost indispensable for architecture. Space has a complex formation with its existential structure formed by the combination of various layers such as its physical structure and the meaning attributed to it. A person reaches the impression and comprehension of space by seeing it. The role of natural light in architecture is to make the architectural space visible as well as to provide the formation of the interior space (Göker, 2010).

Artificial light is a lighting method that directly or indirectly illuminates architecture in various ways and enables the perception of space. In artificial lighting, factors such as the type and efficiency of light, the way of lighting in the space, the size of the space to be illuminated, the quality of the elements that will reflect the light flow and the reflective properties of the surfaces are important.

When lighting design in showrooms is examined, artificial lighting design is more prominent in terms of the effect of physical conditions and providing the desired product-visitor interaction.
Lighting design in showroom spaces has important effects especially in ensuring the visibility of the product offered, highlighting special display areas, creating visual balance with other elements in the space, helping sales and creating the desired atmosphere in the space (Kaya, 2016). Well-designed lighting also allows customers to spend more time in the store (Yıldırım, 2015).
In the context of lighting, space, and branding, Schielke stated that lighting in the space contributes to the visual perception as well as the presentation of the product on display, can increase the visitor's sense of well-being and enhance the communication of the brand's appearance (Kutlu et al., 2013).
Apple Store's showroom in New York is an example of the effective use of natural light and artificial lighting. Located below the street ground level, the space utilizes daylight at maximum level with the holes in the ceiling and creates a spacious perception in the space (Table 2.). On the street level, a design that interacts with visitors and attracts them to the brand is designed with the reflections of the city skyline on sculptural forms made of mirrored glass called "sky lenses" (URL-2).
Lighting design, which is considered as a physical element in showrooms, can guide visitors through the space, increase the consumer's tendency to prefer the product, change the perception of product and price, provide a better perception of physical qualities such as material and color, and significantly strengthen the perceived image and identity of the brand. In this context, lighting design in showrooms is very effective in terms of the physical perception of the space, its effect on user behavior and interior-brand interaction.

2.3.3. Color

Color is a visual characteristic of all forms. The source of the colors we attribute to objects is the light that illuminates forms and spaces. Color cannot exist without light. Physical science recognizes color as a property of light (Ching, 2016). Color is a fundamental quality of human visual perception (Jain & Nayak, 2023).
In interior architecture, colors have some effects in relation to the emotions, thoughts, and physical values of individuals due to their vibrations. Depending on the colors used, they have positive or negative, sympathetic or antipathetic, stimulating or reducing effects on individuals. In addition to these, the use of color also enables an object to be perceived close or far away (Kalaycıoğlu, 2015).
Depending on the qualities of the colors used on the floor, walls, and ceiling surfaces, which are the basic physical components of the space in showrooms, various effects can be created on the people visiting the space. The qualities and possible effects of the colors to be used on these surfaces are given in Table 3.

Table 3. The Effects of the Use of Color Types and Values on Ceilings, Walls, and Floors on Users (Boz, 2021; Heuser, 1973).

Color Types and Values	Warm Color - Dark Value	Cold Color - Dark Value	Warm Color - Light Value	Cold Color - Light Value
Ceiling	Gloomy, menacing	Concealer, Covering	Giving Spiritual Pressure	Booster
Wall	Surrounding, Enveloping	Cold	Activator	Cool, Orienting
Floor	Robust, Holder, Safe	Heavy	Booster, Lifter	Unsafe, Incentive to Run

In showroom design, colors are often used as translated abstract forms of color schemes, theories and meanings into real materials, surfaces and experiences. Color design in a space is a complex subject that requires creativity and judgment. Color plays multiple roles in influencing one's mood, energy levels and sense of order/disorder (Jain & Nayak, 2023).
In all these aspects, color also contributes significantly to conveying the corporate identity and story of the brand in terms of the effects it creates. As a result of the effective application of the brand's corporate color design to the space, visitors can be given a message about the brand and various effects can be created on the visitors. Thanks to color, attention can be drawn to the brand, attention can be sustained, information can be conveyed, and the information conveyed can be remembered.
In addition, despite the many theories that have been put forward, as with other spatial elements, there are no definitive rules or principles that guarantee a beautiful and aesthetic creation when applied to a color (Aytem, 2005) However, in

showroom design, color is a powerful expressive tool that can be used for the message that is desired to be conveyed in the design.

2.3.4. Material

Textures and materials in showroom interiors have important effects on the formation of space, brand identity and visitors. With the preferred materials and textures, visitors can be guided in the space, the time visitors spend in the space can be extended, the corporate identity of the brand can be strengthened, the brand's memorability can be increased, and in many other respects, it can be considered as a contributing element in the context of brand - space - visitor.

Texture is a quality of a surface due to its three-dimensional structure. It generally provides the perception of the roughness or smoothness of surfaces. There are two basic types: tactile texture and visual texture. Tactile is what is felt when touched, while visual is what we can only perceive with our eyes. There are some important factors for perceiving the surfaces formed by the textures and textures used in the space. These are;

Qualifying factors,

Scale, dimension,

Line of sight, distance,

It is the level of illumination and light (Ching, 2016).

Materials have effects on the user in relation to their texture. An example of this is that rough surfaces can be perceived warmer than smooth surfaces. The carpet used on an interior floor is perceived warmer due to its texture (Boz, 2021).

There are various factors that affect the choice of material and texture in a showroom interior design. These can be listed as; the effect it creates, its harmony with the style of the brand, budget, ease of application and use, comfort, durability, safety, acoustic feature etc. according to the intended use.

In addition, when choosing materials for a showroom; factors such as the type of product to be sold and its relationship with the materials to be used in the showroom, the price range of the store, the visitor density of the showroom, the relationship of the materials with the environment should also be taken into consideration (Kaya, 2016).

It is possible to see showroom designs with the use of various materials to reflect the identity of the brand more effectively. In this respect, the product sold by the brand can also become a building element that forms the entire space design and fiction. For example, in the "The Brick Bond Showroom" space design of Jindal Mechno Bricks Group in India, the company has created the showroom design with different arrangements and compositions of bricks in both exterior and interior spaces (Table 2.).

2.3.5. Acoustics

In showroom interior design, the existing features of the space to be settled are an important criterion in creating brand perception. Spatial elements of the existing building such as area, height, building materials, amount of daylight should be directed according to the intended interior design. The interior designer is responsible for sound control in space by eliminating or reducing unwanted noise and preserving or enhancing desired sound (Kaya, 2016).

The location of the space within the building, the sound insulation value of interior surface constructions, the sound production of technical facilities, the shape and size of the space, the material quality of the interior surfaces surrounding the space, equipment, the dimensions of sound absorbing and reflective surfaces and their distribution in the space, factors affecting the acoustic quality of the interior space (Yıldırım, 2015). Acoustics in the interior space is not only technically important in terms of providing spatial comfort, but it is also a phenomenon that adds charm and character to the space in the formation of brand identity.

Although music playing in the showrooms is more common in retail-clothing stores, it is an effective element of user perception of space and brand identity. The type of music played in the showroom gives important clues to the visitor about the products sold, the quality of the product, and the value of the brand. According to Parsons research (2011), calm and slow music allows the user to stay in the store for more time, while fast and loud music leads to a much shorter time in the store. Abercrombie and Fitch is a striking example of music-brand engagement and perception. Rave culture, the popularizing subculture of the 1990s in the US, was reflected in the brand identity and spatial design for the brand to be preferred by the white elite, attractive, American youth who live in the moment. “Here the subculture identifiers are the dim lighting and electronic dance or pop house dance music” (Fielding, 2015). Research on the effect of music played in stores on people's perception has shown that music makes people feel nice, so they spend more time and buy more products (Andersson, 2012; Turley and Milliman, 2000).

2.3.6. Ventilation

Providing all kinds of comfort in the interior space affects both the time the user spends in the space and the quality of the experience in the showroom. One of the most important elements of design that is not at the forefront is air conditioning and odor control. Air conditioning is not only related to ambient temperature. According to Boz (2021), air conditioning and its installations process air in various ways. This is because thermal comfort depends not only on the air

temperature but also on the relative humidity, the temperature emitted by the surrounding surfaces through radiation, and the airflow. The purity of the air and the removal of odors from the space are also comfort conditions controlled by the air conditioning installation.

One of the invisible qualities that convey corporate identity to the visitor in brand-space formation is the odor used in the space. A non-overly intense odor selected in compliance with the corporate identity is important for visitors to better identify the brand and distinguish it from its competitors. Smell is also the most powerful stimulant of memory, instantly eliciting memories, and thoughts of the past (Kaya, 2016; Levy & Weitz, 2001; Ward et al., 2003). The scent of the showroom space can be linked to the product, or it can be chosen according to the story of the space design, the region where the store is located, or the perception of attraction of the targeted consumer audience.

Some showroom odors are designed as part of the brand identity and applied to the space, while some might be created spontaneously in the space due to the material of the product. Customers often experience the scent-brand relationship in perfumeries, cosmetics stores, and luxury high-end clothing stores. One of the examples of corporate space odor is Chakra stores. Customers experience the same scent in all Chakra stores, no matter where they are located. Considering the identity of the brand, this smell quickly appears in the memory in connection with the brand, just like its logo.

2.4. Perception of Space: Influence of User Behavior on Design

Perception is the process of perceiving any phenomenon in one's environment with the help of sensory organs and mental processes (Aytem, 2005). Perception involves the process of creating a sensation as a result of observing the environment, people, objects, smells, sounds, movements, tastes, and colors, and interpreting and making sense of this sensation (Yıldırım, 2015). Differences arise in an individual's perception due to his/her personality, past experiences, social group, culture, and environmental characteristics.

An individual's perception is created by the physical characteristics of the space. To shape and direct this creation, it is necessary to analyze the emotions that the individual feels in the space. This emotional process is effective in establishing a sustainable brand-space-person triangle. Human perception of space is analyzed under four headings: social interaction, sense of belonging, privacy in semi-public places, and sources of motivation.

2.4.1. Social Interaction

Individuals sense their surroundings according to the social interaction within these surroundings (Jain & Nayak, 2023). This interaction within the environment is influenced by the psychological and personal factors of the individual. Personal factors affecting user perception and preferences in the interior space are considered as age, gender, occupation, economic income level, lifestyle, and personality (Yıldırım, 2015).

The act of shopping varies according to age and gender. People's preferences, the time they allocate, the time they spend in a store, the speed of their choice, and their level of brand loyalty are similar in close age groups and vary in different age groups. Nonetheless, for all individuals, regardless of gender, the act of shopping is a way of socialization. Thus, showroom visits can be examined on a customer-brand basis as well as on the basis of communication and interaction between customers.

When the Apple store is analyzed in the social interaction category (Table 5.), the atrium area created in the store creates a space where people can experience the products better while relaxing, spend longer time in the store and communicate with each other in a direct or non-direct way. The satisfaction, interest, and excitement people feel toward the products are conveyed even without verbal communication. This space turns into a narrative or promotional area when necessary. Thus, the large, inviting space, which also provides a connection between the two floors, turns the store visit into an event. In addition to the atrium designed in the interior space, the tables where the products are displayed; the height and simplicity of the tables are the elements that transform the product-customer interaction into a social affair.

2.4.2. Sense of Belonging

According to Dazkir (2018), a sense of place is a complex, dynamic experiential process created by the environment, merged with what an individual contributes to it by their thoughts and emotions. Place attachment and a sense of belonging to a place are one of the topics that brands are building their sales strategies on today. In the digital world, where visuality is prominent in two and three dimensions, but looking and perception time is decreasing, it is important to design a place where customers can relate to themselves or find it favorable to associate themselves. Scannell and Gifford (2017) showed that attachment to place improves a person's well-being by fulfilling psychological needs such as confidence, sense of meaning, and affiliation.

Attachment to the place, and therefore to the brand represented by the place, develops depending on the extent to which the values of the brand match the individual's own values or the values the individual wants to have. “The people living in populist worlds share a distinctive ethos that provides intrinsic motivation for their actions and fosters a credible

authenticity in the myth that is set in their world by brand managers" (Fielding, 2015). In their study, Schnell and Gifford grouped the concepts related to sense of belonging under three headings.

Table 4. The tripartite model of place attachment by Schnnell, Gifford (2009).

Place Attachment	Person	Cultural/Group	Religous Historical
		Individual	Experience Realizations Milestones
	Place	Social	Social arena Social symbol
		Physical	Natural Built
	Process	Affect	Happiness Pride Love
		Cognition	Memory Knowledge Schemas Meaning
		Behavior	Proximity-maintaining Reconstruction of place

In the brand-space construct, brands intensively emphasize the past, symbols, myths, and memory of the society in which they are located. Iconic brands become part of the wider historical and cultural fabric that a specific group may be experiencing. The way a brand is marketed can lead to a halo effect of perceived goods qualities (Fielding, 2015; Holt, 2004).

An example of a design that evokes a sense of belonging (Table 5.) reflected in interior design is the Danilo Paint Showroom in China. The interior design of the showroom is based on the theme of Ying-Yang, which belongs to the culture in which the space is located, so that the space offers an experience space that connects the product and the roots. Experiencing places provides a sense of belonging and spatial design produces an emotional response in individuals (Onem & Hasirci, 2020).

2.4.3. Privacy in Semi-Public Places

Although the concept of public space does not contain mysterious elements, it is open to different definitions by many people. According to Sendi and Marusic (2012), Generally, however, public space is defined as space to which people normally have unrestricted access and right of way. In other words, public places and spaces are public because anyone is entitled to be physically present in them. Despite the word public refers to everyone in society, it creates its own sub-categories. Littlefield and Devereux (2017) define these categories as semi-public, third spaces, parochial spaces, and domesticated spaces.

Showrooms are private-public spaces as much as semi-public spaces since they are owned by a particular person or company and open only to the targeted audience or to everyone. Meert et al. (2006), interpret these semi-public areas as "places that are legally private but are a part of the public domain, such as shopping malls, campuses, sports grounds, and in some countries, privatized transport facilities. These are places that are privately owned but where everyone should have the right to enter. To deny a person admittance has to be explained or justified by arguing that the person is violating specific rules and regulations" (Littlefield and Devereux, 2017).

There are two groups of people who are in showrooms for two different purposes: visitors who come to see, learn about, and buy products and employees of the organization. Visitors use the space as they are directed within a limited period of time, while employees use the space regularly during working hours. The comfort, safety, and ease of use of these two different users should be taken into consideration in the design of spaces that have showroom and office functions at the same time. In the sections where employees have offices, privacy and silence are provided as part of the design.

The transitivity, distance, and harmony between the two functions are the aspects that create difference and character in the brand-space interaction. Today, showroom spaces are being designed to provide an "experience" function by adding "co-working" workspaces that allow customers to feel part of the space and the brand. These areas create a third user group in the showroom space. The interaction and privacy of all these user groups are evaluated in the design.

In the design of the showroom of a luminaire company in Los Angeles (Table 5.), the plan is designed by creating a screen between the semi-public space where visitors can visit and the space where employees work or use for meetings. The arched doors dividing the space and the curtains used in some sections provide privacy without disrupting the fluidity of the showroom's design.

2.4.4. Motivation

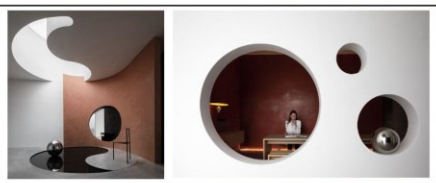
Motivation is defined as influencing, mobilizing, and encouraging while can also be expressed as a person taking action towards a specific goal. Motivations have different characteristics such as occurring due to needs, directing action, reducing customer tension, and occurring in the environment (Yıldırım, 2015). Any situation that creates a sense of connection and belonging can be a motivation for brand preference. Therefore, all the concepts examined under the sense of belonging may also be reflected in the showroom design as a motivational tool.

Narrative is a tool that may be used as a motivational design element in showroom interior design. Cambridge Dictionary describes narrative as “telling a story or describing a series of events” (URL-4). Interior design is also an art of storytelling. Casson Mann, who designed the Cabinet War Rooms at the Churchill Museum refers to interior design as "a narrative", which is the endeavor of creating spaces that have an identity, express the intangible, invisible senses, and reflect and realize the intentions and desires of users (Cordan, 2017; Brooker ve Stone, 2011). The visualization language and materials used, as well as the context and concepts in which a space is designed, determine how and for whom this story is constructed as a place of experience, and whether it is temporary or permanent (Cordan, 2017). The new store of Acne Studios in Paris is a narrative example reflected to the exterior as well as the interior of the store. According to the store's founder, the idea was to give the store a subcultural feel, reminiscent of under a bridge, belonging to a secret group, and this idea was reflected in the store design by the designers. Thus, customers who come to the store not only see the products, but also participate in a narrative that refers to the region where the brand's origins are based.

Another motivating concept in showroom space design is to offer visitors an experience built in the context of brand-space. Providing customers with an experience in the showroom space enables them to better connect with the product, embrace the product and therefore increase purchases as they are better able to see and feel the products. An experience emerges when a brand worldwide utilizes facilities as the scenery, and products as staging, to involve individual clients in a manner that creates a remarkable occasion. “These brands combine design, interior architecture, industrial design, graphic design, event production, and digital technology” (Onem & Hasirci, 2020; Pine & Gilmore).

The experience designed and provided in the showroom is broader than just the physical activity of testing products. The experiences of the customers in the showroom area are categorized as follows by Onem and Hasirci: sensory experiences, cognitive experiences, affective experiences, and social experiences. “Sensory experiences are created through sight, sound, touch, taste, and smell which appeal to the five senses. Cognitive experiences attract people creatively. Affective experiences affect feelings and emotions. Lastly, interaction with people and culture leads to social experiences” (Onem & Hasirci, 2020; Morrison & Crane, 2007).

Table 5. Perception of Space Sample Showroom Review.

SOCIAL INTERACTION	In Apple's store on Bagdat Street in Istanbul, the large atrium connecting the two floors creates a social interaction space where visitors can rest, spend time and watch the big	
SENSE OF BELONGING	With its interior concept based on Ying-Yang, the showroom embraces the culture of the region where it is located and offers visitors a local belonging.	
PRIVACY	The interior space, which accommodates showroom and office functions at the same time, provides privacy with design solutions.	
MOTIVATION	It offers visitors an experience with an interior concept that tells a story about its origins.	

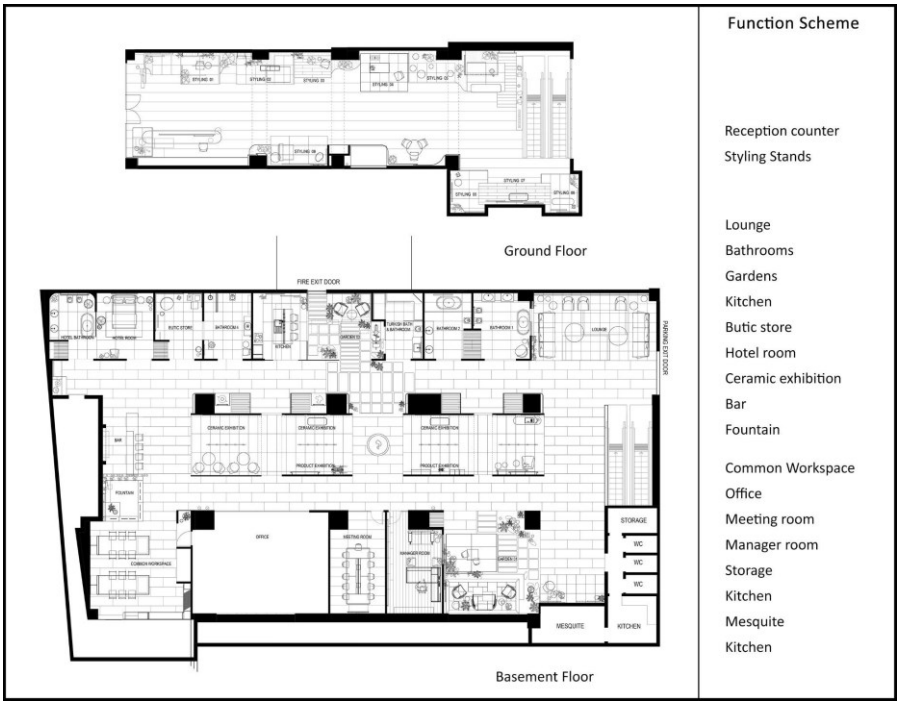
3. Brand-Space Interaction and Design Process of Decovita Etiler Store

Established in 2015, the Turkish company manufactures ceramic and glazed porcelain flooring and wall covering materials that are sold both domestically and internationally. The designed showroom store is located in Etiler, one of the luxury

districts of Istanbul. Gönye Project Design office, which designed the showroom, also provided the company with cooperation in pattern work and production. The design team's approach to the showroom-brand relationship is evaluated through the concepts mentioned in the literature review.

The store has two floors, a relatively narrow entrance, and a spacious basement. Located between adjacent buildings, the store space is not suitable for natural light. The height and area of the store increase in the basement. Transportation between the two floors is provided by an escalator at the end of the ground floor. Due to the limited space on the ground floor, the main section where the products are displayed is placed in the basement and the ground floor exhibits small stylization works that support the showroom and products.

Table 6. Showroom Plans.



The soft and flowing form of materials from the earth such as clay, kaolin, quartz, and feldspar, which are the main materials of ceramics, are reflected in the exhibition design. In addition to evoking universal antiquity, the arch form also establishes a strong connection with the centuries-old civilizations of Anatolia. The curves are carried through from the voluminous display partitions to the selected furnishings, wall coverings, visualizations, and panels. The design of the entrance counter displays an image of three different curvilinear masses merging in three dimensions, drawing visitors through the entrance, and creating first impressions of what awaits them inside. The natural-looking curved spaces created on the walls evoke the earth.

Figure 2. Showroom Entrance Installation and Basement Floor Image as reference to Form.

The color of the space in the showroom design is determined as white. Painting the walls, floor, and ceiling white, which is defined as a white box, is a common method in showrooms. The White Box is commonly seen as a way to establish a consistent background against which the product can emerge (Cheng, 2012). A sharp transition is created by choosing black color contrasting with white in the exhibition areas raised from the ground. This emphasis achieved with the color choice is used in skirting boards, arched doors, divider mesh panels, tables and counters, artificially illuminated wall panels with window effect, suspended ceilings, and most of the lighting. The black and white chosen creates an elegant and clean atmosphere in the space. It also highlights the ceramic products on display and the finishing materials used in the room partitions designed for different interior functions.

Figure 3. Basement Floor Images as Reference to Color.

Natural lighting is only available at the entrance facade. Apart from this, all lighting in the showroom area is provided by artificial means. There are three illuminated panels in the showroom. The illuminated wall panel at the end of the ground floor adds depth to the space and continues the identity created with curves. The illuminated wall panel on the basement floor frames a window that supports the garden concept. The ceiling lighting with a natural light effect on the basement floor enhances the atmosphere of the space. Lights are used at values that ensure the correct perception of the color of the products.

Figure 4. Showroom Window Displays as Reference to Light.

Depending on the nature of the exhibited product and the area of use, the materials in the space design are simple and supportive of the exhibited products. It is observed that wood is frequently used in fictional spaces with different functions. The warm feeling of the wood balances the cold feeling of the ceramic products in the space. The selected metal mesh material and the white-painted arched walls emphasize the balanced harmony of the old and the new, the raw and the processed, the industrial and the organic.

The rough texture chosen on the drywall divider wall surfaces creates the connotations of unprocessed, untouched, natural, and coming as it does from nature. In the background of the ceramic products on display, the polished wall texture forms a perception that refers to the natural environment from which it comes and takes visitors on a journey in nature.

Figure 5. Materials Used in the Showroom Interior.

When the space is examined in place, there is no condition that obstructs hearing or produces an echo with excessive dispersion of sound. When the space is examined in place, there is no condition that obstructs hearing or produces an

echo with excessive dispersion of sound. Music playback for customers is mostly used in retail stores in connection with corporate identity and target group.
The fact that the brand does not have a specific odor can be explained by the product sold which is ceramics. Use of specific odors in-store is more prevalent in perfumery, cosmetics, retail and food stores.
The lounge with large screen and presentation area welcoming visitors to the basement level creates an appealing and welcoming space. The bar at the end of the basement level is available for an event that may take place in the space, as well as providing a space that instills the brand's identity concept for customers who will spend longer in the space to choose ceramics.
The space designed for the product library also functions as a workspace for architects and designers to organize meetings with customers. Thus, the brand increases its sales potential.

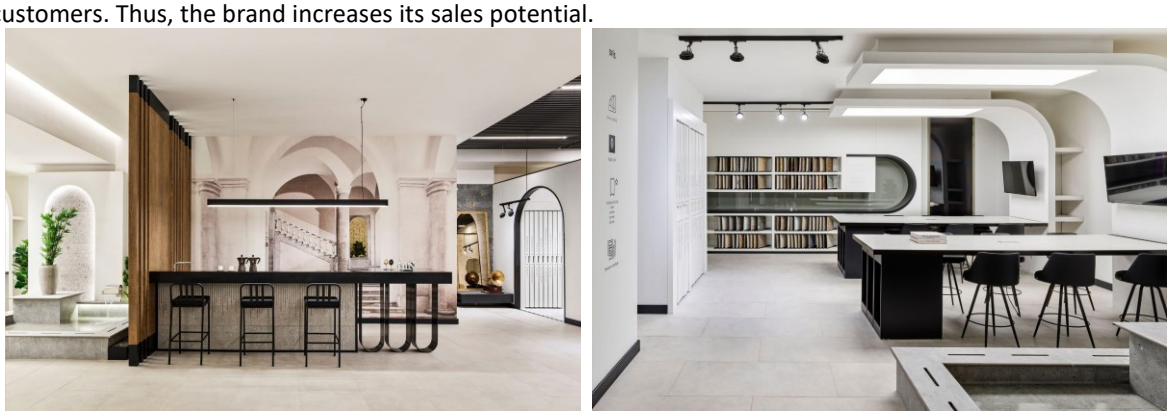


Figure 6. Social Interaction Areas in the Showroom.

Brands that create a sense of belonging in customers reflect this feeling in the showroom spaces where they exhibit their products and have a high potential to influence customers. In addition to the slogan "from roots to the future" on the wall on the ground floor of the showroom, which takes visitors to Anatolia as soon as they enter, the names of the cities where the brand has dealers around the world are placed on the big tree of life, bringing the sense of brand belonging to the space. This sense of belonging, which is perceived on the ground floor, is supported by the writings, motifs, and drawings on the basement floor describing Anatolian elements. In addition to the local brand identity reflected in the interior decoration, the European, columnar interior image on the wall of the bar section conveys that the brand has international collaborations.

Figure 7. Illustrations in the Showroom Related with the Corporate Roots.

In the basement of the showroom, in addition to the stands where products are exhibited, there are offices for the employees. In order to ensure the privacy and comfort of the offices, automatic blinds placed between two glasses in the partition wall system and film-coated corrugated glass elements were used on the facade facing the showroom.
In this article, the sense of motivation is examined through storytelling and experience creation in the brand-space relationship. In the evaluated showroom design, from the entrance point on the ground floor to the last point reached in the basement, a fluidity similar to museum interior layout fictions is observed. The motto, which connects the brand history to Anatolia and extends it to the whole world from this point, has been incorporated into the physical elements of spatial storytelling. The arches and curves used, the roughness in the wall texture that imposes the feeling of unprocessed stone, the holistic and integral stance created by the choice of monochrome color, and the panels on the walls outlining Anatolian traditions on the walls increase user motivation. Multi-purpose interaction areas designed for

events that can be held in the showroom offer space for creative event organizations that can be carried out by the brand to enhance the social experience.

4. Conclusion & Discussions

Showrooms are not only spaces where brands use to display their products, but also places where customers form strong impressions and bonds with the brand, defining its identity, image, buyer base, social status, and its place between past and future. The physical elements that stimulate the five senses such as form, color, light, material, texture, sound, and smell used in showroom interior design are constructed as a result of an accurate analysis of the brand's story that reflects its living identity. A sense of belonging develops between users and brands that are identified with the image of the space and convey themselves clearly. Customers establish a nonverbal common bond with people who experience the brand like themselves and carry the power of the brand identity in themselves. User experience and sense of belonging, which develop in social interaction and continue individually, increase motivation.

In line with the findings obtained as a result, in the research on the subject, an examination and classification were made on the physical elements and user perception in the interior space - brand interaction, and in this context, an examination was made on the Decovita Etiler showroom interior design realized by Gönye Project Design in line with the factors determined in this context. With this study, it has been observed that showroom interior design is an important factor in terms of telling the identity and story of the brand. In addition to conveying the corporate identity and story of the brand, the showroom interior design has a positive impact on the sales capacity of the brand.

In addition, as seen in the showroom design reviews, it has been determined that odor and sound factors are more in the background in brand - space interaction and have fewer examples compared to other factors. This issue has important effects on users, especially in reflecting the brand identity. It has been determined that design studies related to smell and sound factors, which stimulate two important human senses, are open to improvement in order to increase brand and interior interaction in showroom spaces with future studies.

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Figure 2-7: Decovita Etiler Showroom Photos are provided from the designer office Gönye Project Design, photographer: İbrahim Özbunar.