



The Value of **Design** in Retail and Branding

Editors

Katelijan Quartier
Ann Petermans
T. C. Melewar
Charles Dennis

The Value of Design in Retail and Branding

This page intentionally left blank

The Value of Design in Retail and Branding

EDITED BY

KATELIJN QUARTIER

Hasselt University, Belgium

ANN PETERMANS

Hasselt University, Belgium

T. C. MELEWAR

Middlesex University London, UK

AND

CHARLES DENNIS

Middlesex University London, UK



United Kingdom – North America – Japan – India – Malaysia – China

Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2021

Copyright © 2021 by Emerald Publishing Limited

Reprints and permissions service

Contact: permissions@emeraldinsight.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-80071-580-6 (Print)

ISBN: 978-1-80071-579-0 (Online)

ISBN: 978-1-80071-581-3 (Epub)



ISOQAR
REGISTERED

Certificate Number 1985
ISO 14001

ISOQAR certified
Management System,
awarded to Emerald
for adherence to
Environmental
standard
ISO 14001:2004.



INVESTOR IN PEOPLE

Contents

List of Figures	<i>ix</i>
List of Tables	<i>xi</i>
About the Contributors	<i>xiii</i>
List of Contributors	<i>xix</i>
Preface	<i>xxi</i>
Foreword	<i>xxiii</i>
Introduction	1
<i>Ann Petermans and Katelijn Quartier</i>	
Part 1: The Value of...Design	
Chapter 1 Conceptualising Customer Value in Physical Retail: A Marketing Perspective	9
<i>Sara Leroi-Werelds</i>	
Chapter 2 Appreciating and Judging the Design of Independent Retailers' Blended Concepts	25
<i>Signe Mørk Madsen and Ann Petermans</i>	
Chapter 3 The Added Value of Designing by Crossmodal Correspondences	39
<i>Carmen Adams and Jan Vanrie</i>	

Chapter 4 Fashion and Lifestyle Brands: Storytelling within Purpose-Led Brands in Order to Contribute to Growth	51
<i>Erica Charles and Ruth Marciniak</i>	

Part 2: The Value of...Experience

Chapter 5 The Influence of Economic Theories on the Value of Retail Design: A Designer's Perspective	67
<i>Maryke de Wet and Ilse Prinsloo</i>	

Chapter 6 The Added Value of Retail Design for the New Age of Consumerism	85
<i>Suyash Khaneja</i>	

Chapter 7 The Triangular Designers' Space: Methodical Approach to Balance Brand Typicality and Novelty	95
<i>Maaïke Mulder-Nijkamp, Wouter Eggink, Mendel de Kok and Roland ten Klooster</i>	

Chapter 8 The Importance of Warmth in Brand Design	109
<i>Soyoung Kim, Kyle B. Murray and Sarah G. Moore</i>	

Part 3: The Value of...Context

Chapter 9 Virtually the Same: Understanding Consumer Experience in an Omnichannel Environment	123
<i>Louise F. Reid, Alan Marvell, Don Parker and Philippa Ward</i>	

Chapter 10 Retail Design as a Communication Strategy: Exploring Customer Experience via Eye-tracking	137
<i>Kim Janssens, Charlotte Beckers and Katelijn Quartier</i>	

Chapter 11 Exploring In-store Shopping Experiences and Resultant Purchasing Influence: An Autoethnographic Approach	147
<i>Elizabeth Lloyd-Parkes and Jonathan H. Deacon</i>	

Chapter 12 Designing Valuable Experiential Retail Environments: A Review of the Design Process	159
<i>Elisa Servais, Katelijn Quartier and Jan Vanrie</i>	

Part 4: The Value of...Interdisciplinarity

Chapter 13 The Interlink between Sensorial and Meaning Properties of a Retail Design and Brand Assets: A Comparison of Three Grocery Store Designs	173
<i>Carmen Adams and Katelijn Quartier</i>	
Chapter 14 Local Collaboration in Retail Design: A Strategy for Localising Global Brands	185
<i>Zakkiya Khan</i>	
Chapter 15 Evidencing Value Creation in ‘Value Co-creation’: A Case Study of Singapore’s Second Largest Banking Group	197
<i>Min-Yee Angeline Yam and Alex Lee</i>	
Chapter 16 Environmental Simulation Techniques in Retailing: A Review from a Store Atmospheric and Customer Experience Perspective	209
<i>Ann Petermans, Lieve Doucé and Kim Willems</i>	
Conclusion	221
<i>Katelijn Quartier and Ann Petermans</i>	
Index	225

This page intentionally left blank

List of Figures

Figure 1.1.	Value Proposition and Value Perceptions.	10
Figure 1.2.	Customer Value Typology.	12
Figure 7.1.	Stripping the Flagship Product of Heinz (top). Eight Fictive Proposals of New Package Innovations of Heinz (bottom).	101
Figure 7.2.	Results for Heinz (Left) & Andreon (Right).	103
Figure 9.1.	Omnichannel Consumer Experience – Conceptual Framework.	125
Figure 9.2.	A Multi-layered Omnichannel Consumer Experience.	132
Figure 12.1.	The Retail Design Process Model.	161
Figure 12.2.	The Revised Retail Design Process Model with the Proposed Update to the Contextual Analysis Phase.	167
Figure 13.1.	Graphical Representation of the Properties.	178
Figure 14.1.	Nando's Casa Design by Studio Leelynch, Pattern by Agrippa Hlophe Afro Ink Designs.	192
Figure 14.2.	Nando's Casa Design by Studio Leelynch Tutu.02 Light by Thabisa Mjo.	192
Figure 15.1.	Brand Preference Audit After Completion of the Co-creation Process ($N = 8$).	204

This page intentionally left blank

List of Tables

Table 2.1.	David Favrholt's 10 Parameters.	28
Table 2.2.	An Example of Focused Codes and How They Intertwine Using Colour as an Example. The Notion of Colour Is Present in More Focused Codes.	32
Table 3.1.	Characteristics of Study 1 to 4.	43
Table 3.2.	Bipolar Concepts of the Crossmodal Congruency Index.	45
Table 4.1.	SHIFT Model That Can Lead to Added Brand Value through Sustainability.	55
Table 4.2.	SHIFT Model Applied to EcoAlf.	60
Table 5.1.	Comparitive Overview of Economic Theories.	76
Table 9.1.	Visualization of Text Coding.	126
Table 13.1.	Measured Properties.	176
Table 15.1.	An application of Sanders and Stappers' [31] Co-design process: A FRANK and NTU-ADM Co-creation Collaboration.	201
Table 16.1.	Overview of Analyses Store Atmospheric Research.	212

This page intentionally left blank

About the Contributors

Carmen Adams, after six years as a marketing practitioner, started a PhD examining the added value of crossmodal correspondences for the field of retail marketing and design. After obtaining her PhD, she works as a post-doctoral researcher at Hasselt University with a strong interest for interdisciplinary customer experience research.

Charlotte Beckers is a Researcher and Consultant at the Retail Design Lab from Hasselt University. As an interior architect and trend watcher with a specialisation in retail design, Charlotte forms the link between theory and practice. She translates scientific publications into relevant tips and tricks for retailers and retail designers.

Erica Charles is the Programme Leader for MSc Fashion Business Creation at the British School of Fashion – Glasgow Caledonian University. Her research interests include fashion brand management and marketing communications, responsible business, social sustainability and modern slavery in global fashion supply chains.

Jonathan H. Deacon, PhD, is Professor of Marketing at South Wales Business School where he leads research with a focus on ‘Contextual Marketing’ especially the use of story in business. Jonathan is an acknowledged ‘thought leader’ at the interface between Marketing, Creative Thinking and Management.

Lieve Doucé holds a PhD in Applied Economics and currently works as Post-Doctoral Researcher at the Marketing Research Group of Hasselt University (Belgium). Her research focuses on sensory marketing and this is in relation to both the in-store and the online customer experience. Her work has been published in, among others, *Journal of Retailing and Consumer Services*, *Environment and Behavior* and *Journal of Consumer Behaviour*.

Wouter Eggink is a Design Professional and Assistant Professor of Industrial Design Engineering at the University of Twente. He is coordinator of the master track ‘Human Technology Relations’ and designer and Research Fellow of the Design Lab. His research approach is based on the collaboration between design research and philosophy of technology, for which he coined the term ‘the practical turn’.

Kim Janssens is an Assistant Professor at the Faculty of Management, Science and Technology at the Open University of the Netherlands. Within the department of Marketing and Supply Chain Management, she focuses on consumer-oriented marketing and marketing communication. Her research interests lie in customer experience, sensory marketing, and in-store marketing communication. She teaches Marketing Courses in the Bachelor's and Master's Program and currently works on the launch of a Certified Professional Program on Experiential Marketing. This program aims at translating scientific knowledge to the professional practice.

Zakkiya Khan is a PhD Candidate, Lecturer and Co-ordinator of the BSc Interior Architecture degree at the Department of Architecture, University of Pretoria, South Africa. She is a co-opted expert member of the board for the International Federation of Interior Architects/Designers (IFI) for the 2020–2021 term.

Suyash Khaneja holds a PhD from Business School, Middlesex University, United Kingdom. She believes that investing in the design can be a sustainable business advantage because it leads to five benefits, creative collaboration, innovation, differentiation, simplification and customer experience. Her understanding of consumer behaviour has been sharpened by many years of observation of both retail markets and their consumers. She is a leading expert on design research with particular focus on the emotional well-being of consumers. She has published on topics concerning Physical Environment Design, and Consumers' Emotional Well-Being. Her main interest is in Physical Environment Design and its components such as ambience, artefacts and spatial layout. Currently, she is serving a consulting firm in India that provides insights into research methods and data sciences.

Soyoung Kim is an Assistant Professor of Marketing at the Lubin School of Business, Pace University. Dr Kim's research focuses on the roles of brands and consumer-brand relationships in various social contexts. Her research uses experiments to better understand consumers' brand consumption and its underlying nature of consumer-brand relationships.

Roland ten Klooster is Structural Packaging Designer/Consultant at Plato product consultants and part-time Professor of Packaging Design and Management at University of Twente. In the market, many packaging can be found that he developed. He is also active in many organisations around packaging, publishing a Dutch Packaging Handbook, and he is co-author and editor of the book 'Packaging Design Decisions', which is a technical guide.

Mendel de Kok successfully finished her bachelor study in Industrial Design Engineering at the University of Twente in 2016 and graduated for her master degree at Industrial Design Engineering in Delft in 2019. She is currently the founder of a strategic photo-editing service called MENDL, where she is creating 2D graphic content on demand.

Alex Lee is an Experienced Marketer and a Brand Steward with over 10 years of corporate achievements and a Proficient Academic with 15 years of HEI

management and leadership experience. His areas of interest are branding, consumer behaviour, disruptive innovation and value creation, and students' mobility and their decision-making behaviour.

Sara Leroi-Werelds is an Assistant Professor in the Department of Marketing and Strategy at Hasselt University. Her research focuses on customer centricity, customer value, customer participation, patient centricity and service technology. Her work is published in *Journal of the Academy of Marketing Science* and *Journal of Service Management*, among others.

Elizabeth Lloyd-Parkes is a Senior Lecturer in Marketing at South Wales Business School and has extensive experience in lecturing at under- and post-graduate levels within the field of marketing. Her current research interests focus on autoethnography and the contribution that personal storytelling can make to business and management and other disciplines.

Signe Mørk Madsen holds a PhD in Retail Design and is Senior Lecturer at VIA University College in Denmark, where she is a member of the Research and Development Centre for Creative Business and Professions. Her research interest is within the blending of design and business focusing on retail design.

Ruth Marciniak is an Academic in the British School of Fashion at Glasgow Caledonian University, with research interests in fashion, branding, digital marketing and retailing. Based at GCU London, she is the Programme Leader for MSc Fashion and Lifestyle Marketing. Recent research interest is in social responsibility and marketing in fashion.

Alan Marvell is a Senior Lecturer in Events Management at the University of Gloucestershire. He has a research interest in the construction, representation and experiences of place. Alan has recently been involved in a project understanding consumer experiences in the digital retail environment.

Sarah Moore is Associate Professor of Marketing and the Eric Geddes Professor of Business at the Alberta School of Business. Her research focuses on communication and language, both among consumers and between firms and consumers, in contexts such as word of mouth, advertising and customer service interactions.

Maaïke Mulder-Nijkamp has been working for the University of Twente as a lecturer and researcher for several years. She is involved in various courses in Industrial Design Engineering focusing on sketching, branding and product aesthetics. In 2016, she published a book 'Muses in design' about inspiration techniques that can be used in the creative process of designing new products. In 2020, she won a Comenius Senior Fellowship grant to stimulate collaboration to create more sustainable packaging.

Kyle B. Murray is a Professor of Marketing and the Vice Dean at the Alberta School of Business. Dr Murray studies human judgement and decision-making. His work uses the tools of experimental psychology and behavioural economics to better understand the choices that consumers make.

Don Parker is a multi-disciplinary creative focused on design in film, music and television – from his early career working in record companies and advertising agencies in film promotion (Universal Pictures, Paramount, 20th Century, Fox etc.) to studying consumer behaviour and the subtexts of information exchange. He is currently exploring the themes of transmedia storytelling to produce non-linear experiences.

Ann Petermans holds a PhD in Architecture and is Assistant Professor at the Faculty of Architecture and Arts of Hasselt University in Belgium, where she is a member of the research group ArcK. Her research interests pertain in particular to designing for experience in designed environments, for diverse user groups and subjective well-being.

Ilse Prinsloo is a Lecturer and Research Supervisor at the Faculty of Art, Design and Architecture of the University of Johannesburg. Her research interests are retail design, retail branding and interior design. She worked as a retailer designer for both corporate and independent retailers and shopfitting firms on retail design projects in South Africa and the African continent.

Katelijan Quartier is Assistant Professor in retail design at the Faculty of Architecture and Arts at Hasselt University, where she is also the academic director of the Retail Design Lab knowledge centre. She and the Lab are researching what tomorrow's store should look like.

Louise F. Reid is a Lecturer in Digital Marketing. Her fashion sector career encompassed both retailing and buying roles that informed her PhD research exploring consumer garment evaluation in multiple channel retailing environments. Louise has published in journals and edited texts. She presents at international conferences and is the abstract coordinator for CIRCLE International.

Elisa Servais, building on 10 years of working experience as a retail designer, is now conducting a PhD research project at Hasselt University on 'the (added) value of Experiential Retail Environments' with a view of finding practical support for retail professionals and especially designers.

Jan Vanrie is Associate Professor of Human Sciences and Research Methodology and coordinates research group ArcK at the Faculty of Architecture and Arts at Hasselt University. His research is at the intersection of environmental psychology, (interior) architecture, design and education.

Philippa Ward is Reader in Services Marketing, with over 25 years of retail and academic experience; she has a range of journal and book publications and over 20 doctoral completions. Philippa's research centres on the effects of the in-store environment on customers, de-shopping, and retail theatre – customer experiences are central to her work.

Maryke de Wet is a Senior Designer at Design Partnership with a special interest in Retail Design. She had received her BA Honours at Greenside Design Centre, Johannesburg, and is currently completing her Masters degree in Interior Design

at the University of Johannesburg. Maryke is a researcher that thrives to implement research findings into the physical space.

Kim Willems is Professor of Marketing at the Vrije Universiteit Brussel (Belgium), in the Faculty of Social Sciences and Solvay Business School, in the Business Department. She studies digitalisation of retailing and services, from a consumer- and a company-perspective. Interdisciplinary understanding and optimisation of the on- and offline shopping environment are hereby focal. Her work has been published in, among others, *Journal of Business Research*, *Psychology and Marketing*, *Journal of Services Marketing*, *Journal of Retailing and Consumer Services*, *Computers in Human Behavior* and *Technological Forecasting and Social Change*.

Min-Yee Angeline Yam is a Senior Lecturer with the Nanyang Technological University, Singapore. Her background is in Visual Communication, and she teaches at the School of Art, Design and Media. She is a practising designer and also a design educator and researcher. Her areas of interest are branding, typography and design pedagogy.

This page intentionally left blank

List of Contributors

<i>Carmen Adams</i>	Hasselt University, Belgium
<i>Charlotte Beckers</i>	Hasselt University, Belgium
<i>Erica Charles</i>	British School of Fashion, Glasgow Caledonian University, United Kingdom
<i>Jonathan H. Deacon</i>	South Wales Business School, United Kingdom
<i>Lieve Doucé</i>	Hasselt University, Belgium
<i>Wouter Eggink</i>	University of Twente, the Netherlands
<i>Kim Janssens</i>	Open University of the Netherlands, the Netherlands
<i>Zakkiya Khan</i>	University of Pretoria, South Africa
<i>Suyash Khaneja</i>	Middlesex University, United Kingdom
<i>Soyoung Kim</i>	Lubin School of Business, Pace University, United States
<i>Roland ten Klooster</i>	University of Twente, the Netherlands
<i>Mendel de Kok</i>	University of Twente, the Netherlands
<i>Alex Lee</i>	University of Hertfordshire, United Kingdom
<i>Sara Leroi-Werelds</i>	Hasselt University, Belgium
<i>Elizabeth Lloyd-Parkes</i>	South Wales Business School, United Kingdom
<i>Signe Mørk Madsen</i>	VIA University College, Denmark
<i>Ruth Marciniak</i>	British School of Fashion, Glasgow Caledonian University, United Kingdom
<i>Alan Marvell</i>	University of Gloucestershire, United Kingdom
<i>Sarah Moore</i>	Alberta School of Business, Canada
<i>Maaïke Mulder-Nijkamp</i>	University of Twente, the Netherlands
<i>Kyle B. Murray</i>	Alberta School of Business, Canada
<i>Don Parker</i>	University of Gloucestershire, United Kingdom

xx List of Contributors

<i>Ann Petermans</i>	Hasselt University, Belgium
<i>Ilse Prinsloo</i>	University of Johannesburg, South Africa
<i>Katelijn Quartier</i>	Hasselt University, Belgium
<i>Louise F. Reid</i>	University of Gloucestershire, United Kingdom
<i>Elisa Servais</i>	Hasselt University, Belgium
<i>Jan Vanrie</i>	Hasselt University, Belgium
<i>Philippa Ward</i>	University of Gloucestershire, United Kingdom
<i>Maryke de Wet</i>	Design Partnership and University of Johannesburg, South Africa
<i>Kim Willems</i>	Vrije Universiteit Brussel, Belgium
<i>Min-Yee Angeline Yam</i>	Nanyang Technological University, Singapore

Preface

The Value of Design in Retail and Branding

We are delighted with the publication of this book, which sheds important new light on the value of design in retail and branding. Design has been used since the inception of commercial enterprises, and businesses recognise its importance to value creation, especially in forming associations with customers. However, in terms of research or scholarly think pieces, there is a dearth of literature discussing the importance and connectivity of these elements of practice, their meaning and related aspects of commercial performance.

Given this situation, a colloquium entitled 'Experience and Value Creation in Design, Branding and Marketing' was organised at Hasselt University in Belgium in December 2018. Forty delegates from 15 countries attended, and the call for papers sparked keen interest from marketing, design, branding and business scholars, as well as industry practitioners globally. It was a fantastic two days of intellectual and practical discourse, where like-minded people from around the world were able to present, debate and discuss issues that help explain the various phenomena.

A myriad of relevant topics were discussed, from contemporary aspects of digitalisation and the importance of innovation to the use of sensorial strategies and brand identity. A fascinating range of insights emerged, along with a sense of the rigour being used to investigate these issues, and, most importantly, the use of diverse theoretical disciplines in making sense of what is happening in the real world.

This valuable book is the result. We believe that integrating research into design, retail and branding will benefit practice, and this contention is strongly borne out in the papers presented at the colloquium and the chapters of this book. We are delighted to be able to advance understanding of the value of design in retail and branding and how it permeates all aspects of our lives. We are also delighted that a vital yet under-researched interdisciplinary topic is finally receiving the attention it deserves.

Katelijjn Quartier
Ann Petermans
T. C. Melewar
Charles Dennis

This page intentionally left blank

Foreword

Creativity, knowledge and zest for life.

‘Design shapes the thought’, that’s our adage, so the question of whether it’s a good idea to write a book about design in relation to brands and retail is answered; that’s a very good idea. Partly because design is in relation to good thinking and very good thinking, you can easily leave it to the authors of this book; all good thinkers.

Retail is the mirror of society, when society changes, retail changes and sometimes retail changes society. Usually, the changes from society are caused by social, technical or economic developments, but sometimes retail is in the lead. For example, IKEA made us think differently about our house and made it possible for almost everyone to develop their own taste. Or like Apple who, apart from their products, has provided retail in electronics, the service concept and the shopping experience with a new dimension. Concepts that have excited consumers are very, very successful and have enriched life for many. There you can see the close relationship between brand and market, between things and real life, between new ideas and latent needs, between ambition and appreciation.

Over the last 20 years, the Internet has brought the greatest change, and Covid-19 has added to this by speeding up the use of online shopping by 5–10 years. This, in turn, has consequences for the shopping street and the physical shops. It had been going on for some time, first the ‘development’ of villages and small shopping areas, then the less vital shopping areas in smaller towns and now it has also reached the main shopping street for some time. Covid-19, however, has made it even more visible and speeded it up by making it compulsory to sit at home.

Physical shopping is the core of this book and also the great strength of the University of Hasselt in which it is founded. However, due to the possibilities of online developments and the growth of virtual shopping, the physical shop is faced with completely new issues, both in terms of the role of actual physical shopping and the encounter with the brand that personifies the shop.

And, of course, the role of the shop in the shopping street or the shopping centre, in which, due to the decreasing number of shops, shops in some cases have to become, or have already become, the destination in themselves. Then, it really comes down to the strength of the brand, the experience that takes shape physically and connects the consumer with the brand and also the customers with each other. Where the combination of the product range, the services offered, the staff

and the shopping process is experienced and consumed. A brand is then a meeting place between like-minded people, brand personality, staff and customers.

Although we are talking about the physical shop, we cannot, of course, ignore the virtual version of brand and shop. This is a ‘body and mind commitment’ where the strategists, the various design competencies, compilers of the assortment, etcetera, must create a single holistic concept that consumers can intuitively understand and find attractive.

The whole thing can be unravelled, but it cannot be developed step by step. There is no sequencing in, for example, ‘let’s make a nice shop first’ and then select the assortment, or instruct the staff. After all, the customer literally enters the shop and sees all the aspects at a glance or certainly in one shopping experience. The shop is beautiful, the items are nice, but, for example, too expensive, or the shop is beautiful, the items are nice, but unfortunately the staff doesn’t understand a thing; then you don’t have a good shop. It is a holistic experience, which also needs to be developed as a whole; all aspects of the shop are positioned in a circle around the core of the brand, which consists of the identity, the position in the market and the driving ambition that indicates the direction and the goal. All this will have to result in a total concept that unites all formula aspects. That fits together so nicely that it can be further developed in a natural way that it can grow.

That’s what I like when I look at the table of contents of this book, a reference work in prospect, in which so many facets of (retail) design come together and from which it will be possible to draw for a long time to come.

Here, one can also see and understand that retail design, the conception of a new retail formula or giving the next life to an existing chain is not a solo art expression of a creative spirit, but an orchestration of elements that need to be brought together. The retail designer is pre-eminently both the composer and the one who can fulfil the role of conductor in such a process. And, in retail design, it soon becomes clear whether the concept is a success and, thus, determines the market and turnover.

Jos van der Zwaal, one of the founders of the Dutch graphic design agency Milford, once described in an introduction to a lecture I had to give, what retail design is and should do:

In modern Western society, design has become as ubiquitous as air and water. We hardly notice it anymore, confrontations with highly innovative or mind bending examples excepted. A retail environment is the surrounding ‘par excellence’ where all functionalities of design are confronted with the public appreciation. Here design is challenged, tested and judged on its effectiveness without a jury, without a casebook and without mercy. The retail environment does not worry about academic divisions between graphic, interactive, product or environmental design. Here design just has to do its job. It has to be functional, physically as well as mentally. It has to communicate the targeted position and the quality level of the retailer. And it has to contribute to the reputation of the retail brand and the company behind it.

In the past, retail design was simply the design of the place where everything took place. Now, retail design has become the very place where all the signals of the brand are captured and translated into the medium where it comes into contact with the consumer. This can consist of a shop, a sound, an event, a shop in shop, etc.

In any case, we know that everything is changing rapidly and that design will have to be able to continuously give shape to that changed situation or need. The designer cannot be a hobbyhorse; he or she has to be open to all signals from the market, adapt to the budgets of the client and be flexible. On the other hand, he or she must also be able to be the conscience of the brand, resist opportunism (a human and sometimes understandable motive) and keep an eye on the details. Raymond Loewy, one of the first major designers in the world, wrote the book 'Never leave well enough alone' because clients are not always the best assessors and are sometimes complacent. And Charles Eames said, 'details are not details, they make the product', about the importance of always 'taking that extra step'.

The development of retail is fast and slow, that is to say, the need for change, more convenience, more contact, more added value is great and some companies are entering the market with that attention, but it is also slow. In particular, companies that have been around for a long time, large and small, often find it difficult to go through the transition. Their apparatus is not equipped for it, and it is difficult to set all the wheels in motion and initiate the necessary adjustment and renewal.

For both situations, the retail designer must be able to offer a helping hand, think further, see what is desirable, achievable, affordable and successful. In all cases, the core of the solution will be at the heart of the brand. This is about authenticity, about interest in each other, in what people are looking for and what the brand can give: the relationship, the experience, the community. Maybe this is not true for all product categories, but today's customer is looking for memories and friendship rather than products and services.

Customer experience is at the heart of the value proposition!

Maybe it is easier if you start fresh or exist for a short time, then you are better able to immerse yourself in today's time. Young designers who are part of it or creative entrepreneurs who start from scratch have it relatively easy; it's a matter of being part of the zeitgeist. However, one day they too will run into problems, as older companies are now experiencing; the problems that have to do with keeping or finding connections with the changing and changed society. Also called 'the wheel of retailing'; this is about product and price (what one offers) on the one hand and authenticity, attractiveness and relevance (who offers it) on the other hand. It is about the fact that a formula that is successful will be attacked and copied, and, thus, will have to renew itself.

The secret to this successful innovation is in all cases the search that leads to finding the 'purpose' of the company on the one hand; what is our company about, what do we offer that makes our own heart beat faster and what is the bigger plan behind our business? Just like with people; 'if you don't love yourself first, how can anyone else love you'. And, on the other hand, to be

able to start the conversation with the customer, everything you do has to be customer-oriented, but it has to come from your heart and not just from the need for turnover and profit.

If you understand that, retail design is much more than the design of a physical space that represents the brand, but it is the actual shape that is given to the brand and the relationship with the customer. All the touchpoints that a customer shares with the brand during the customer journey play an important role in this, and the ultimate encounter in a physical environment is seen as the apotheosis of the customer journey because a virtual relationship is ultimately not very attractive. This is where everything comes together in the spatial experience: the products, the services, the staff, in short, the customer experience in all aspects. The story the customer experiences and eventually takes home with him/her; to friends, to colleagues. A story that is told and makes other people curious. After all, we are group animals and want to belong to something; brands play a major role in this.

Designers actually have two clients: the company and the consumer. The later being a higher power, which ultimately has to be 'inspired' and which sets certain requirements that perhaps would not have come directly to the retailer's mind. Although a company is basically a commercial organisation that sells products and/or services for profit, it operates in a society in which consumers have certain outspoken or intrinsic beliefs that they would like to see reflected in the relationship with the companies they buy from. These can be, for example, political, sustainability, culture or combinations of these. Belonging to a brand has become an overall picture in which opinions, beliefs and actions are an important part.

In the future, retail brands can be compared with media companies; Magazines, commercial TV channels and YouTube channels, which have a certain brand image and conviction, which appeal to certain groups in society, which recognise their needs and group feeling in the content, the form, the shared passion, the products, the events, etcetera. These are challenging concepts that combine vision and commercial strength and that have intrinsic resilience as long as they are able to keep in touch with their target group.

Retail designers can put their teeth into these concepts, enjoy them and above all put their knowledge and creativity to good use. Knowledge, training, education, cooperation – these are the keys to the future, for the individual and for society. It's great that the University is there and is committed to this and will continue to send many well-trained retail designers out into the world, as well as this wonderful book that will certainly do its bit.

Michel van Tongeren
SVT Branding + Design Group

Introduction

Ann Petermans and Katelijn Quartier

The current context wherein retailers and retail designers have to operate is extremely challenging. Over the last decade, consumers, retailers and designers have profoundly changed, and still (need to) adapt to ever-changing circumstances. Evolutions in technology, economy, culture and society cause the rules of the game to change even at an increasing pace: an economical shift that made the consumer the focus of attention, a growing urge for differentiation [1], a world in which looking for new experiences has become an essential aspect of daily shopping life [2] and the growth of technology and e-commerce [3]. As of the Spring of 2020, the Covid-19 pandemic also profoundly affected the lives of all people across the globe, with moments of tidying up or loosening rules enabling people to (not) meet others and do activities together, like for instance, shopping or strolling around in shopping streets and retail stores. It goes without saying that retail industry, practice and design is heavily impacted in these times that are challenging to us all.

In these challenging contexts, the design of the spaces where we spend time becomes increasingly important and, also, highly valued. Looking in particular at the design of retail spaces, composing this book was instigated by different challenges that lie ahead when reflecting about ‘retail design’ and its existence as a proper scientific discipline on its own.

First Challenge: Research in Retail Design versus Researching Retail Design

Research studying the impact of a retail store’s design on consumers’ emotions and, possibly, resulting behaviour is at this point still rather fragmented. Various researchers in different disciplines investigate retail stores and consumer behaviour and experiences, but the way wherein the design of a store environment is considered or approached in this respect differs.

Relevant research and insights can be found in environmental psychology, where different studies have been performed on the relationship between a person and the (retail) environment wherein they reside (e.g. see [4], for a review). Also, within marketing and retail management literature, various authors have focused

on the investigation of brand experience (e.g. [5]), customer experience ([6,7]), visual marketing and aesthetics (e.g. [8]), and atmospherics (e.g., see [9,10]) – just to name a few. In various of these studies, however, retail design is considered as one of several elements that play ‘a role’ in a retail environment when influencing consumer behaviour, and as such, is, therefore, often treated as rather peripheral. In addition, in various studies performed in these streams of literature, effects of one or two variables (and possibly, their congruence) are investigated experimentally [11], without taking ‘the whole’ environment into account. A lot of research is, thus, performed on retail design, without actually considering how retail designers in practice work and function. Therefore, one could argue for retail design as a proper scientific discipline on its own, whereby practices and reflections of retail designers are taken into account in the development of research in retail design.

Second Challenge: Translating Academic Knowledge on Retail Design into Retail Design Practice

The design of a particular retail store at a particular moment in time can be considered as the hypothetical response of a retail designer to varying aspirations, wishes and needs of different stakeholders involved in the process. Although this entails assumptions on how (for instance) customers will ultimately respond to specific design choices, retail designers generally do not rely much on insights on such topics coming forth from scientific research to date; mostly, it is their proper intuition and ‘gut feeling’ that instigates their actions.

Why is that so? In our view, three hurdles exist.

First, scientific knowledge is not easily accessible for retail designers. On the one hand, a lot of designers are not aware of the existence of academic research on retail design and the existence of scientific journals that investigate and report on issues that are, in fact, key to their daily practices. On the other hand, even when practitioners are aware of relevant research on retail design, its traditional communication channels are often not readily available for people who are not active in academia.

Second, most academic studies as mentioned above don’t appeal to designers. Often, research performed only studies different design aspects ‘in isolation’, although studies exist where interactions between two or more variables which possibly impact on customer behaviour or customer experience are investigated. In case designers would have access to such studies, reading such material firstly conflicts with the way of working of most retail designers, who consider environments to function as a ‘whole’ where various elements interact with each other and together, are more than the sum of its constituent parts. Although the need for research employing a more holistic approach is acknowledged [2,12–14], much work needs to be done. Also, the application of an isolated approach when studying customer behaviour in retail stores offers few ready-to-use insights for practitioners because store environments are complex and consist of multiple elements which can (and cannot) be controlled by designers [15]. This very fact

doesn't make academic research on retail design very appealing or 'sexy' for practitioners to date.

Third, there is a difference in the perception of quality of academic results achieved when performing research on customer behaviour in retail stores. Looking at the domains of marketing and environmental psychology, it seems that insights coming forth from academic research are valued and appreciated by the concerned practitioners. Designers, however, are a different type of 'audience'. Even when they have access to academic research and insights, designers often remain skeptical about academic research that investigates aspects relating to their daily practices.

These hurdles feed into the existence of a gap between academic researchers and people active in retail design practice.

Third Challenge: Closing the Gap

Despite the fact that retail design has gained in status over the last two decades, the involved researchers regularly seem to have difficulties to translate their results successfully into practicable design guidelines. During recent years though, we've noticed a shift in various channels in academic research where more emphasis is put on practical and managerial implications of particular research results. In the research that we perform ourselves, we have taken up the challenge to make academic research in retail design more accessible for practitioners, for instance by developing various design guidelines that designers, marketers and retailers can assist when they want to work on a particular store's design.

This is also where the origins of this book lie.

This book has emerged from the extended abstracts that were submitted to the 4th International Colloquium of Design, Branding and Marketing (ICDBM) that was organised in December 2018. The focus and title of this colloquium was 'Experience and value creation in design, branding and marketing'. After sending out a call for book abstracts after the colloquium, we selected the ones fitting the theme best, so a coherent story could be created. The concept is to have an attractive, broadly accessible though academically edited book that brings together a range of research interests and relevant insights relating to Branding, Design and Marketing. This book will be of interest to academics and practitioners, without neglecting students.

This book aims to close the gap between retail-related research and practice by making the scholarly knowledge and studies appealing in an integrative manner, low threshold and enriched with relevant examples, visuals and photographs.

Organisation of the Book

The book consists of four parts, so that we will consecutively reflect about creating added value, discussing the value of design, experience and interdisciplinarity and co-creation. The book showcases cutting edge research that is developed on the interlinks between branding, design and marketing.

The **first part** of the book starts with a contribution of Leroi-Werelds. She discusses design as one of the pillars on which a retailer can rely to generate added value for a customer. Her contribution showcases a clear recognition of (retail) design in the broad domain of marketing. What this does not imply is stating something about the magnitude of the impact of each pillar she discusses, including that of design. In her overview, design seems to be one of the many pillars, but if we look at the appreciation consumers show for blended concepts used by small fashion stores (see Chapter 2 by Madsen & Petermans), the impact of design in creating added value seems substantial. In the chapter of Adams and Vanrie, we see the level of detail returning in the importance of aligning all design and atmospheric aspects present in a retail store, in order to enable practitioners to trigger stronger experiences. Their contribution demonstrates that retailers and designers can benefit from telling a consistent and coherent story, which is in line with the retailer's DNA. As Charles and Marciniak's contribution (Chapter 4) points out, the importance of the existence of such coherent story is all the greater when it comes to sustainability in the fashion and lifestyle sector. Telling a sustainable story in a good way does contribute to the success of the retailer.

In the **second part** of the book, on the added value of design, 4 chapters demonstrate the impact that design can have on branding, innovation and appreciation of a store. As design is an essential part of experience when it comes to a product or a shop, the recognition of this impact in academia is still fairly recent. Although the added value of design has been present in product development for some time, and where there is a longer tradition of investigating this, this is not yet the case in the field of retail design (see Chapter 5 by de Wet & Prinsloo, and Chapter 6 by Khaneja). An innovative approach to product design is the notion of linking design to the branding story (see Chapter 7 by Mulder-Nijkamp et al.), in which a conscious balance has to be made between innovation and typicality. Also innovative is the link that has been made between the perception of brand warmth and the people who choose for it (see Chapter 8 by Kim et al.). Such a link might sound logical, but this chapter indicates that here too, the role of design can be very large and that it in itself can fulfil a social role.

The **third part** of the book focuses on the value of experience. In the contribution of Reid et al., it is explicated that a consumer is very sensitive to experience and that experience should, thus, be extended to all channels involved. The studies reported about in the chapter of Janssens et al. demonstrate the importance of being able to experience a particular retail space in real life, and how 'disturbing elements' in a store can negatively influence such in-store experience. Part of the experience of a store relates to behaviour of staff. But, very refreshing in this respect is the study by Lloyd-Parkes and Deacon, discussing the influence of other consumers in store. When we read customer testimonials, it seems very recognisable that we allow ourselves to be influenced by others in store, but this is not a research approach that has been applied or reported about much before. Let it be an eye-opener for practice and academia to respond to this where possible.

As a designer/retailer, one obviously has no impact on who enters a store and who will take hold of which products, but one can create meaning in the design

that will appeal to a certain target group. Just look at extreme examples such as Abercrombie and Fitch who have chosen a niche to attract a certain target group in their dark, loud stores. The ‘other’ people, who want to carry the brand, but the people Abercrombie and Fitch doesn’t want to unpack with, can make purchases through the website. In order to design such a rich experience, it has to be included very early in the design process (see Chapter 12 by Servais et al.). ‘Experience’ is not something that you include in the design process’s last phases, but it is a concept that needs to be integrated very early on in the analysis phase in order to achieve a focused, consistent experience that fits within the retailer’s DNA.

The **final part**, relating to the added value of interdisciplinarity and co-creation, shows the added value of interdisciplinary studies on design and management, design and marketing (see Chapter 13 by Adams & Quartier) and design and business. Such collaborations create synergies and solutions that would otherwise not have been possible. The same applies to the co-creation processes described in this last part. Co-creation can come through collaborations with (local) consumers and/or users (see Chapter 14 by Khan) and/or students (see Chapter 15 by Yam & Lee). The final part of the book ends with a contribution of Petermans, Doucé and Willems, explicating environmental simulation techniques in retailing by sharing a highly insightful review from a store atmospheric and customer experience perspective.

References

1. Quartier, K., Claes, S., & Vanrie, J. (2017). Rethinking the education of retail design. What are the competences a retail designer needs in this fast evolving discipline? *The Design Journal*, 20(1), 1285–1292. doi:[10.1080/14606925.2017.1352657](https://doi.org/10.1080/14606925.2017.1352657)
2. Petermans, A., & Kent, A. (2017). *Retail design: Theoretical perspectives*. London: Routledge.
3. Linzbach, P., Inman, J., & Nikolova, H. (2019). E-commerce in a physical store: Which retailing technologies add real value? *NIM Marketing Intelligence Review*, 11(1), 42–47. doi:[10.2478/nimmir-2019-0007](https://doi.org/10.2478/nimmir-2019-0007)
4. Hackett, P. M., Foxall, G. R., & Van Raaij, W. F. (1993). Consumers in retail environments. *Advances in Psychology*, 96, 378–399.
5. Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? *Journal of Marketing*, 73(3), 52–68.
6. Verhoef, P. C., Lemon, K. N., Parasumaran, A., Roggeveen, A., Tsiron, M., & Schlesinger, L. A. (2009). Customer experience creation: Determinants, dynamics and management strategies. *Journal of Retailing*, 85(1), 31–41. doi:[10.1016/j.jretai.2008.11.001](https://doi.org/10.1016/j.jretai.2008.11.001)
7. Alexander, B., & Cano, M. B. (2020). Store of the future: Towards a (re)invention and (re)imagination of physical store space in an omnichannel context. *Journal of Retailing and Consumer Services*, 55, 1–12.
8. Schmitt, B., & Simonson, A. (1997). *Marketing aesthetics: The strategic management of brands, identity, and image*. New York, NY: Free Press.

9. Kotler, P. (1973). Atmospherics as a marketing tool. *Journal of Retailing*, 49(4), 48–64.
10. Turley, L. W., & Milliman, R. E. (2000). Atmospheric effects on shopping behaviour: A review of the experimental evidence. *Journal of Business Research*, 49(2), 193–211.
11. Helmfalk, M., & Berndt, A. (2018). Shedding light on the use of single and multisensory cues and their effect on consumer behaviour. *International Journal of Retail & Distribution Management*, 46, 1077–1091.
12. Bäckström, K., & Johansson, U. (2006). Creating and consuming experiences in retail store environments: Comparing retailer and consumer perspectives. *Journal of Retailing and Consumer Services*, 13(6), 417–430.
13. Healy, M., Beverland, M. B., Oppewal, H., & Sands, S. (2007). Understanding retail experiences—The case for ethnography. *International Journal of Market Research*, 49(6), 751–778.
14. Quartier, K. (2016). Retail design: what's in the name? In A. Petermans & A. Kent (Eds.), *Retail design: Theoretical perspectives* (pp. 31–48). Abingdon: Taylor & Francis.
15. Petermans, A., Janssens, W., & Van Cleempoel, K. (2013). A holistic framework for conceptualizing customer experiences in retail environments. *International Journal of Design*, 7(2), 1–18.

Part 1
The Value of...Design

This page intentionally left blank