



TEZ ŞABLONU ONAY FORMU  
THESIS TEMPLATE CONFIRMATION FORM

1. Şablonda verilen yerleşim ve boşluklar değiştirilmemelidir.
2. **Jüri tarihi** Başlık Sayfası, İmza Sayfası, Abstract ve Öz'de ilgili yerlere yazılmalıdır.
3. İmza sayfasında jüri üyelerinin unvanları doğru olarak yazılmalıdır. Tüm imzalar **mavi pilot kalemle** atılmalıdır.
4. **Disiplinlerarası** programlarda görevlendirilen öğretim üyeleri için jüri üyeleri kısmında tam zamanlı olarak çalıştıkları anabilim dalı başkanlığının ismi yazılmalıdır. Örneğin: bir öğretim üyesi Biyoteknoloji programında görev yapıyor ve biyoloji bölümünde tam zamanlı çalışıyorsa, İmza sayfasına biyoloji bölümü yazılmalıdır. İstisnai olarak, disiplinler arası program başkanı ve tez danışmanı için disiplinlerarası program adı yazılmalıdır.
5. Tezin **son sayfasının sayfa** numarası Abstract ve Öz'de ilgili yerlere yazılmalıdır.
6. Bütün chapterlar, referanslar, ekler ve CV sağ sayfada başlamalıdır. Bunun için **kesmeler** kullanılmıştır. **Kesmelerin kayması** fazladan boş sayfaların oluşmasına sebep olabilir. Bu gibi durumlarda paragraf (¶) işaretine tıklayarak kesmeleri görünür hale getirin ve yerlerini **kontrol edin**.
7. Figürler ve tablolar kenar boşluklarına taşmamalıdır.
8. Şablonda yorum olarak eklenen uyarılar dikkatle okunmalı ve uygulanmalıdır.
9. Tez yazdırılmadan önce PDF olarak kaydedilmelidir. Şablonda yorum olarak eklenen uyarılar PDF dokümanında yer almamalıdır.
10. **Bu form aracılığıyla oluşturulan PDF dosyası arkalı-önlü baskı alınarak tek bir spiralli cilt haline getirilmelidir.**
11. Spiralli hale getirilen tez taslağınızdaki ilgili alanları imzalandıktan sonra, [Tez Jüri Atama Formu](#) ile birlikte bölüm sekreterliğine teslim edilmelidir.
12. Tez taslaklarının kontrol işlemleri tamamlandığında, bu durum öğrencilere METU uzantılı öğrenci e-posta adresleri aracılığıyla duyurulacaktır.
13. Tez yazım süreci ile ilgili herhangi bir sıkıntı yaşarsanız, [Sıkça Sorulan Sorular \(SSS\)](#) sayfamızı ziyaret ederek yaşadığınız sıkıntıyla ilgili bir çözüm bulabilirsiniz.
1. Do not change the spacing and placement in the template.
2. Write **defense date** to the related places given on Title page, Approval page, Abstract and Öz.
3. Write the titles of the examining committee members correctly on Approval Page. **Blue ink** must be used for all signatures.
4. For faculty members working in **interdisciplinary programs**, the name of the department that they work full-time should be written on the Approval page. For example, if a faculty member staffs in the biotechnology program and works full-time in the biology department, the department of biology should be written on the approval page. Exceptionally, for the interdisciplinary program chair and your thesis supervisor, the interdisciplinary program name should be written.
5. Write **the page number of the last page** in the related places given on Abstract and Öz pages.
6. All chapters, references, appendices and CV must be started on the right page. **Section Breaks** were used for this. **Change in the placement** of section breaks can result in extra blank pages. In such cases, make the section breaks visible by clicking paragraph (¶) mark and **check their position**.
7. All figures and tables must be given inside the page. Nothing must appear in the margins.
8. All the warnings given on the comments section through the thesis template must be read and applied.
9. Save your thesis as pdf and Disable all the comments before taking the printout.
10. **Print two-sided the PDF file that you have created through this form and make a single spiral bound.**
11. Once you have signed the relevant fields in your thesis draft that you spiraled, submit it to the department secretary together with your [Thesis Jury Assignment Form](#).
12. This will be announced to the students via their METU students e-mail addresses when the control of the thesis drafts has been completed.
13. If you have any problems with the thesis writing process, you may visit our [Frequently Asked Questions \(FAQ\)](#) page and find a solution to your problem.

Yukarıda bulunan tüm maddeleri okudum, anladım ve kabul ediyorum. / I have read, understand and accept all of the items above.

Name : Ezgi Doęa  
Surname : Balkanlı  
E-Mail : dogabalkanli@gmail.com  
Date : 02.08.021

Signature :



BRAND AND EPHEMERAL RETAIL DESIGN EXPERIENCE THROUGH  
SOCIAL MEDIA INFLUENCERS

A THESIS SUBMITTED TO  
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES  
OF  
MIDDLE EAST TECHNICAL UNIVERSITY

BY

EZGİ DOĞA BALKANLI

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR  
THE DEGREE OF MASTER OF SCIENCE  
IN  
INDUSTRIAL DESIGN

SEPTEMBER 2021



Approval of the thesis:

**BRAND AND EPHEMERAL RETAIL DESIGN EXPERIENCE THROUGH  
SOCIAL MEDIA INFLUENCERS**

submitted by **EZGİ DOĞA BALKANLI** in partial fulfillment of the requirements  
for the degree of **Master of Science in Industrial Design, Middle East Technical  
University** by,

Prof. Dr. Halil Kalıpçılar

Dean, Graduate School of **Natural and Applied Sciences**

---

Prof. Dr. Gülay Hasdoğın

Head of the Department, **Industrial Design**

---

Assoc. Prof. Dr. Fatma Korkut

Supervisor, **Industrial Design, METU**

---

**Examining Committee Members:**

Assoc. Prof. Dr. Naz A.G.Z. Borekçi

Industrial Design, METU

---

Assoc. Prof. Dr. Fatma Korkut

Industrial Design, METU

---

Assoc. Prof. Dr. Gülçin Cankız Elibol

Interior and Environmental Design, Hacettepe University

---

Date: 07.09.2021

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name Last name: Ezgi Doęa Balkanlı

Signature:

## **ABSTRACT**

### **BRAND AND EPHEMERAL RETAIL DESIGN EXPERIENCE THROUGH SOCIAL MEDIA INFLUENCERS**

Balkanlı, Ezgi Doğa  
Master of Science, Industrial Design  
Supervisor: Assoc. Prof. Dr. Fatma Korkut

September 2021, 129 pages

The changes and developments that our world is going through do not only affect every individual in different ways but brands as well. The increasing number of research studies on marketing techniques and consumer behaviour helps brands to adapt themselves into this changing world. Ephemeral retailing can be seen as the result of these current requirements and consumer needs, and it has become a significant concept for brands and consumers. Examination of the literature on ephemeral retailing shows us that ephemeral spaces such as pop-stores and event stores have become more than a door used only for profit and that these are spaces where design plays an important role, traditional marketing strategies are surpassed, and multidisciplinary work is practiced. These spaces which do not solely serve brands but also concentrate on the consumer, bring experience to the focus and are full of surprises, play an active role in twenty-first century retailing. The aim of this thesis is to study the ways in which interior design affects and contributes to brand experience in the case of influencers conveying their ephemeral store experiences via social media. In line with this aim, a two-stage field study was conducted. Observation constitutes the first stage of this study, while in the second stage ten semi-structured interviews are conducted. Both the positive and negative effects of

interior design and of the ways in which these spaces are conveyed to consumers via social media bring about for brands themselves are examined. As a conclusion, this thesis presents suggestions about the use of interior design elements in ephemeral retails and social media strategies that brands utilize. Attention was paid to interior design, the ways in which it is conveyed, and the relationship brands have with these concepts.

Keywords: Ephemeral Retailing, Pop-Up Retailing, Interior Design, Brand Experience, Social Media Marketing

## ÖZ

### SOSYAL MEDYA FENOMENLERİ ARACILIĞIYLA MARKA VE GEÇİCİ MAĞAZA TASARIMI DENEYİMİ

Balkanlı, Ezgi Doğa  
Yüksek Lisans, Endüstriyel Tasarım  
Tez Yöneticisi: Doç. Dr. Fatma Korkut

Eylül 2021, 129 sayfa

Dünyamızın içinde bulunduğu değişim ve gelişim her bir bireyi farklı etkilediği gibi markaları da etkilemektedir. Gün geçtikçe pazarlama yöntemleri ve tüketici davranışları üzerine yapılan araştırmaların artması, değişen dünyaya uyum sürecinde markalara önemli şekilde destek olmaktadır. Günümüzün gereklilikleri ve tüketici ihtiyaçlarının bir sonucu niteliğinde olan geçici mağazacılık kavramı, markalar için de tüketici için de önemli hale gelmiştir. Geçici mağazacılığa dair alanyazını incelediğimizde, geçici mağaza gibi geçici alanların markalar için sadece kar elde ettikleri alanlardan olmaktan çıkıp tasarımın farklı boyutlarıyla ön planda olduğu, pazarlamanın kalıplaşmış stratejilerden kurtulduğu ve çokdisiplinli çalışmaların yürütüldüğü alanlar haline geldiğini görmekteyiz. Sadece markaya hizmet eden değil aynı zamanda tüketicinin merkezinde yer aldığı, deneyim odaklı ve sürprizlerle dolu bu alanlar, 21. yüzyıl perakendeciliğinde etkin bir şekilde rol almaktadır. Bu çalışmanın amacı geçici mağaza mekanlarının sosyal medya fenomenleri tarafından sosyal medya aracılığıyla tüketiciye aktarımı sırasında iç mekân tasarımının markaya olan katkılarının araştırılmasıdır. Bu amaç doğrultusunda iki aşamalı bir alan çalışması yürütülmüştür. Çalışmanın ilk aşamasında gözlem yöntemi kullanılırken ikinci aşaması on katılımcı ile yapılan yarı yapılandırılmış görüşmelerden

oluřmaktadır. Geici mađazacılık alanında yapılan i mekan tasarımlarının ve bu alanların sosyal medya üzerinden tüketickiye aktarım yöntemlerinin markaları nasıl etkilediđi olumlu ve olumsuz yönleriyle incelenmiştir. alıřmanın sonucunda i mekan tasarım öđelerinin geici mađazalarda kullanımına ve markaların izlediđi sosyal medya stratejilerine dair önerilerde bulunulmuřtur. İ mekan tasarımı, aktarım yöntemi ve marka arasındaki iliřkilere dikkat ekilmiştir.

Anahtar Kelimeler: Geici Mađazacılık, Pop-up Mađazacılık, İ Mekan Tasarımı, Marka Deneyimi, Sosyal Medya Pazarlaması

To my journey...

## ACKNOWLEDGMENTS

First of all, I would like to express my gratitude to all my teachers and professors who believed in me and helped me to embark on a journey that eventually led me to achieve my dream of entering the Department of Industrial Design at METU. I am thankful to my friends and professors who not only provided me with the necessary academic background but also gave me a hand in this process of finding myself.

Despite the fact that I was really motivated and well-disciplined in the the course period, writing of this thesis took place in a tough time because of the pandemic and the things that life brought me. Yet, Assoc. Prof. Dr. Fatma Korkut always supported me, kept me in the moment with her incredible guidance whenever I felt lost and was inclined to quit, and provided that I always left with feelings of joy and excitement after all of our meetings. I could not have completed this thesis without her motivational power and instructions. I offer her my heartfelt thanks.

My mother, Hülya Balkanlı, always supported me to follow my dreams, and my father Aydın Balkanlı stood beside me with his patience and persistence. Their support and faith in me enabled me to come to METU, which, in turn, made a difference in my sense of design and worldview. I am glad they were always beside me.

I can say that all the people who know me know how difficult this journey has been for me, especially my sister Yudum Balkanlı and my best friend Burcu Kesgin. I feel really lucky that they have been beside me. They always believed in me and helped me to get through this year. They did everything they could do and tested every method they could think of on me so that I could complete writing this thesis.

I would like to thank my friends who did not deny me their friendship and love and who persistently made plans so that we can hang out, even though I kept saying “no” and could not spend my time with them. Good times are waiting ahead. Also, I would

like to thank Melis Baysal for her authoritative and supportive manner in the course of writing this thesis.

To Yağmur Merve Arık, my best friend at METU and regular partner in every project, thanks a million. We were always together during the course period, but we experienced thesis writing in separate places. Yet, the sense of support she provided me with was invaluable.

With the entrance of Corona into our lives in 2020, unfortunately, I felt that I had to deal with many problems together. I have to admit that 2021 was a challenging year for me in many ways. But there was such a point that I needed to talk about it. That's when Çetin Çetintaş started his fire element series. Even though I cannot explain this situation right now, I'm pretty sure he understands me. It was a moment when I came back to myself, rediscovered many things I gave up. The person who touched my life many years ago and, I know, will always be there gave me many new perspectives about myself and brought the closest self to me.

Lastly, I would like to express my gratitude to Tümer Onaran family, especially to Durul Onaran and Levent Tümer. Although I tried not to show how stressed and worried I was, they understood me and gave all their support so that I could complete this thesis.

Perhaps the matter seems only to be about the writing process of this thesis, but it was a difficult time that was unlike anything I lived through, and I will never forget this phase of my life. Much has changed in this journey, including me. Hence I thank myself as well.

## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ.....	vii
ACKNOWLEDGMENTS .....	x
TABLE OF CONTENTS .....	xi
LIST OF TABLES .....	xvii
LIST OF FIGURES .....	xviii
LIST OF ABBREVIATIONS .....	xx
1 INTRODUCTION.....	1
1.1 Background and Problem Definition .....	1
1.2 The Aim of the Study.....	3
1.3 The Goal of the Study .....	4
1.4 Research Questions.....	4
1.5 The Structure of the Thesis .....	4
2 LITERATURE REVIEW .....	7
2.1 An Overview of Branding.....	7
2.1.1 Brand and Brand Equity Models .....	7
2.1.2 Brand Identity, Brand Personality, and Brand Image.....	9
2.1.3 Brand Experience .....	9
2.1.4 Relationship Between Consumer and Brand.....	11
2.2 Modern vs. Postmodern Marketing Approaches .....	12

2.2.1	Guerilla Marketing.....	14
2.2.2	Experiential Marketing .....	16
2.2.3	Viral Marketing, Word Of Mouth (WOM) and Electronic Word Of Mouth (E-WOM) .....	18
2.3	Ephemeral Retailing and Pop-up Stores.....	20
2.3.1	21st Century and Retailing.....	21
2.3.2	Ephemeral Retailing: Pop-up Stores .....	22
2.3.3	Characteristics of Pop-up Stores .....	24
2.3.4	Experience and Pop-up Stores .....	25
2.3.5	Retail Atmospherics.....	27
2.4	Social Media as a Marketing Tool .....	29
3	METHODOLOGY .....	31
3.1	Data Collection Methods of the Study .....	31
3.2	Stage One: Observation.....	32
3.3	Analysis.....	34
3.3.1	Store 1: Timberland Pop-up Store, Ankamall Shopping Mall.....	34
3.3.2	Store 2: Pop-up Shopping Festival, Next Level.....	36
3.3.3	Store 3: Magnum Pop-up Store, Cepa Shopping Mall .....	37
3.3.4	Store 4: Vakko Pop-up Store, Tunalı Hilmi.....	38
3.3.5	Store 5: Elvin Levinler’s Garage Sale, GOP .....	39
3.4	Findings Regarding the Observations .....	41
3.5	Stage Two: Interviews.....	42
3.6	Selection of the Videos .....	43
3.7	Description of the Videos.....	44

3.7.1	Brand 1: La Mer .....	45
3.7.2	Brand 2: Pureline .....	46
3.8	Pilot Study.....	47
3.9	Procedure .....	48
3.10	Analysis of Data.....	49
4	FINDINGS AND DISCUSSION .....	51
4.1	Relations Between Interior Design and Ephemeral Retail .....	53
4.1.1	Interior Design and Retail .....	53
4.1.2	Interior Design and Online Retail .....	58
4.1.3	Interior Design and Brand .....	59
4.1.4	Interior Design and Product.....	61
4.1.5	Interior Design and Ephemeral Retail.....	63
4.1.6	Interior Design and Experience .....	64
4.1.7	Interior Design and Multisensory Experience .....	66
4.1.8	Interior Design of Ephemeral Retail and the Pandemic Period.....	68
4.2	Relations Between Social Media and Ephemeral Retail .....	70
4.2.1	Influencer Marketing .....	71
4.2.2	Conveying the Experience.....	75
4.2.3	Method For Conveying.....	79
4.3	Relations Between Brand and Ephemeral Retail .....	82
4.3.1	Brand Identity and Brand Image .....	82
4.3.2	Brand Reliability and Brand Loyalty .....	84
4.3.3	Consumer Perception Towards Brand Positioning.....	85
4.3.4	Brand and Marketing Strategies .....	87

4.3.5	WOM (Word of Mouth).....	87
4.4	Other Factors That Serve Ephemeral Retail.....	88
4.4.1	Pop-up Retails and General Data.....	88
4.4.2	Location .....	90
4.4.3	Temporariness and Fear of Missing (FOM) .....	91
4.4.4	Consumer Expectations Towards Pop-up Retails.....	92
5	CONCLUSION.....	93
5.1	Research Questions Revisited .....	93
5.1.1	How does interior design affect consumers in ephemeral stores? ....	93
5.1.2	How do social media marketing strategies affect consumers and brand in ephemeral stores?.....	95
5.1.3	How does interior design affect brand experience in ephemeral stores that are conveyed through social media? .....	99
5.2	Limitations of the Study .....	100
5.3	Recommendations for Future Research .....	101
5.4	Contributions of the Study .....	102
	REFERENCES .....	105
	APPENDICES .....	117
A.	Gönüllü Katılım Formu (Türkçe).....	117
B.	Informed Consent Form (English) .....	119
C.	Yarı Yapılandırılmış Görüşme Soruları (Türkçe) .....	121
D.	Semi Structured Interview Questions (English).....	124
E.	Results Showing “Ankara Pop-up” Keywords on Google.....	126
F.	Images from the Instagram Story 1 (Video 1) .....	127

G.	Images from the Instagram Story 2 (Video 2) .....	128
H.	Ethical Approval .....	129

## LIST OF TABLES

### TABLES

Table 2.1 Comparison between traditional marketing and guerilla marketing.....	16
Table 2.2 Spheres of experience and the human acts associated with them.....	17
Table 2.3 Categorisation of store design variables (Haug & Münster, 2015) .....	29
Table 3.1 Results showing “Ankara pop-up” keywords on Google .....	33
Table 3.2 Ephemeral stores in which observation was conducted.....	34
Table 3.3 Observation criteria analysis.....	41
Table 3.4 Participants.....	43
Table 4.1 Conveying the experience.....	75
Table 4.2 Participants comments about brand positioning .....	85
Table 4.3 Pop-up keywords according to participants .....	89
Table 4.4 Specialties describing videos according to participants.....	89
Table 4.5 The success of videos according to participants .....	90

## LIST OF FIGURES

### FIGURES

Figure 2.1. Brand equity scheme .....	8
Figure 2.2. Consumers' behavioral hierarchy (Schmitt & Rogers, 2008).....	11
Figure 2.3. Photos from Commes des Garçons guerilla store, Berlin, 2004 .....	23
Figure 2.4. Model for a themed retail atmosphere (Foster & McLelland, 2015) .....	28
Figure 3.1. Timberland pop-up store, Ankamall shopping mall .....	35
Figure 3.2. Pop-up Showing Festival, Next Level shopping mall.....	37
Figure 3.3. Magnum pop-up store, Cepa shopping mall .....	38
Figure 3.4. Vakko pop-up store, Tunalı Hilmi .....	39
Figure 3.5. Elvin Levinler's Garage Sale, GOP .....	40
Figure 3.6. Images from Video 1.....	45
Figure 3.7. Images from Video 2.....	46
Figure 3.8. Coding Process.....	49
Figure 4.1. Pop-up retail relations .....	52
Figure 4.2. Mind map .....	52
Figure 4.3. Mind map, interior design elements.....	53
Figure 4.4. Brand elements.....	54
Figure 4.5. Brand identity elements .....	55
Figure 4.6. Interior design and functionality .....	56
Figure 4.7. Les Benjamins Instagram page and store at Nişantaşı .....	59
Figure 4.8. Visual brand identity elements and interior design elements .....	61
Figure 4.9. Interior design elements .....	63
Figure 4.10. Multi sensory experience from the video 2.....	67
Figure 4.11 Mind map, social media elements.....	70
Figure 4.12. Multi sensory brand experience .....	78
Figure 4.13. Effects of shopping experience .....	79
Figure 4.14. Conveying method .....	80
Figure 4.15. End user (consumer) and brand relations.....	80

Figure 4.16. Mind map, brand elements .....	82
Figure 4.17. Brand identity and end user (consumer) relations .....	83
Figure 4.18. Consumers' emotional bond and brand loyalty .....	84

## **LIST OF ABBREVIATIONS**

### **ABBREVIATIONS**

**WOM:** Word of Mouth

**E-WOM:** Electronic Word of Mouth

**FOM:** Fear of Missing

## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 Background and Problem Definition**

From the inception of marketing to this day, both the needs of brands and the expectations of consumers have changed in accordance with environmental and social factors. In connection with these factors, competition among brands has increased and this resulted in changing and improving retailing forms so that brands can keep and will not lose their consumers (Baustani, 2020). This change in retail forms which is called “disruption” affected retailing, especially in the spheres of layout and design (Alexander, 2002). From the first disruption in the 1900s to the fourth and the last disruption where the Internet is commonly used and e-commerce is on the rise, there has been an ongoing change in retailing as the concept of retail transforms (Baustani, 2020). With the age of consumerism, there has been a drastic change in consumer profiles as well. The fact that consumers are now in pursuit of what is considered as beautiful, not what they need (Zukin & Smith Maguire, 2004) turns the concept of retail store into areas in which consumers can find themselves and have access to products. In consequence of all these changes, the concept of retail store has gained a new purpose and turned into an experience area which addresses and responds to consumers’ wishes and needs (Pine and Gilmore, 1998). With this turn in the concept of retailing, the consumer has become a significant and indispensable part of this experience that the retail offers. Postmodern strategies and solutions that are convenient for twenty-first century marketing conceptions resulted in replacement of permanent with ephemeral and hence the concept of ephemeral retailing became more prominent.

Pop-up stores were received favourably by both consumers and brands, and became a significant part of ephemeral retailing. The concept of pop-up gained the approval of brands and consumers and has taken up an important place in retailing after becoming a “trend” (Baras, 2015). Pop-up store is a kind of temporary retail that appears in any location (in an already existing store, in a shared area or a showcase) temporarily and unexpectedly, as the origin of the word pop-up indicates (Niehm, Fiore, Jeong & Kim, 2006). The concept of pop-up store is still in the development process and makes use of opportunities that guerilla marketing proposes. It also serves consumers regarding the experience and excitement it offers while serving brands in the sense that it presents data that may be important for the brand. Ephemeral retailing has positive effects on brand image and helps brands to be recognised by consumers and to stand out among other brands which are competitors. Furthermore, it enables brands to determine their target audience, search for new concepts and locations, test soon-to-be-launched products, and enhance the relationship between brand and consumer (Bo, 2016). Pop-up stores aim to surprise consumers, to create emotional bonds with them and to contribute to brand value (Surchi, 2011). With the different and exciting experiences that are offered and consumer interactions that are based on different strategies, pop-up stores are received favourably by consumers and attract their attention by going beyond the usual shopping experience.

One should consider and have projects on customer experience from the beginning of interior design process of pop-up places (Berry, Carbone & Haeckel, 2002). Although these places have a temporary space setup, retail design has significant effects on customer experience and shopping experience (Warnaby & Shi, 2018). As pop-up spaces are designed as experience and interaction areas and offer a different customer experience, space setup varies in accordance with brand’s purpose, location, target audience, time or period, the kind of experience and marketing strategies. The main aim here is to bring together the design that matches the brand’s aim and wishes with the target audience. Pop-up stores are places that brands offer and design remarkable and unforgettable experiences for consumers. According to

Pine and Gilmore (2001) consumers' experiences and their memories of the experience correspond and overlap. In this way, an emotional bond between brand and consumer is forged and this whole process affects brand value.

According to the literature, pop-up stores are regarded as one of the most important areas in which guerilla marketing is practiced. With their distinctive dynamics and curiosity that they want to arouse in consumers, pop-up stores mostly appear in social media. Usually, one comes across pop-up store announcements unexpectedly as its name indicates or they appear in social media using different marketing strategies so as not to spoil the surprise effect that interior design will create. In this context, social media and pop-up store design distinguish themselves as areas that foster and affect one another. For most consumers, pop-up stores are considered as areas that are conveyed via social media rather than experienced due to their temporariness and locations. Pop-up stores offer multisensory experiences experienced by first consumer but these experiences are conveyed to the last consumer by using different methods and strategies in social media.

It was observed that studies on ephemeral retailing usually offer a managerial and strategy-related perspective and are about pop-up stores' interior design. However, there were no sufficient data about the relationship between interior design, social media strategies, and brands.

## **1.2 The Aim of the Study**

This study focuses on the effects that design of ephemeral retailing which are conveyed to the last consumer via social media have on brand value. In this context, research subject is studied under three main topics which are brand, interior design and social media elements.

### **1.3 The Goal of the Study**

The goal of the study is to understand the ways in which consumers perceive store designs in ephemeral retailing and social media strategies so that brands may make use of these. Furthermore, it aims to create a roadmap that may be considered by design students, designers and brands, along with studies on interior design of ephemeral retailing.

### **1.4 Research Questions**

Main research question and sub-questions that are related to the aim of the study are given below.

#### ***Main Question***

- How does interior design affect brand experience in ephemeral stores that are conveyed in social media?

#### ***Sub-Questions***

- How does interior design affect consumers in ephemeral stores?
- How do social media marketing strategies affect consumers and brand in ephemeral stores?

### **1.5 The Structure of the Thesis**

This thesis consists of five main chapters. Titles of and detailed information about the chapters are given below.

Chapter 1 is the introduction part. This part begins by stating the problem and continues with the aim of the study and research questions.

Chapter 2 is the literature review part. It begins with the literature review about brand and twenty-first century postmodern marketing strategies and continues with

sections that are considered significant in ephemeral retailing and pop-up retailing literature. The aim of this chapter is to review the literature that is related to the research question and form a strong basis for field research.

Chapter 3 is the methodology part. This part offers a close exploration of the field study and its sub-topics. The chapter begins with the method of observation and continues with the examination of observed places. The second part of this chapter informs us in detail about the semi-structured interviews that were conducted. The videos that were selected for these interviews are analysed in this chapter.

Chapter 4 is the findings and discussion part. This chapter offers the findings that were obtained from the field study.

Chapter 5 is the conclusion part. This chapter presents both the findings from the previous chapter and knowledge from the literature review chapter. The answers to research questions, the limitations of the study and opportunities for further research are given in this chapter.



## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 An Overview of Branding**

This part focuses on and offers certain descriptions and definitions for brand, alongside explaining the concepts of postmodern marketing approaches, that is, guerilla marketing and experiential marketing.

##### **2.1.1 Brand and Brand Equity Models**

The communication between producers and consumers was reshaped and altered after the industrial revolution into a relationship that required producers to prove both themselves and their product worthy, gain consumers' trust, and stick in the consumer's mind to stand out among other producers. Hence, the significance of brand, brand identity and brand image for consumers has been understood (Verna & Mishra, 2017). Accordingly, building an effective brand is regarded as crucial for producers.

From the past to the present, producers have faced various problems. Although branding is not the solution for all these problems, it gives significant advantages to producers in the market (Lorenzini and McCarthy, 1992). When considered within the scope of daily life, the word branding can be used to describe a product, a service design, or an organisation (Menon, 2016). According to Keller (2013), a brand is a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers, and to differentiate them from those of competitors." Weilbacher (1995) considers brand as the relationship

consumers have with a product, a group of products, or a service. In Chernatony and McDonald's (1998) view, creating the concept of a successful brand depends on meeting consumers' needs incomparably.

Designing the branding process from the beginning and applying it according to a certain plan and for a certain target group is called brand management (Menon, 2016). There are two different models commonly used in brand management. The first one is brand equity model which is recommended by David Aaker (1991). He links the concept of brand equity model to a series of brand elements (Figure 2.1), which are “perceived quality, brand loyalty, brand associations, brand awareness and brand trust” (Aaker, 1991). The second model is customer-based brand equity model used by Keller (1993). In comparison with Aaker, Keller believes that brand experience should be designed by putting consumers at the centre (Atilgan, Akinci, Aksoy & Kaynak, 2009). In Keller's view, the concept of brand equity is associated with brand awareness and brand image. Keller's customer-based brand equity model demonstrates that the relationship between consumers and the brand depends on the consumer's experience and memory of and feelings towards the brand, and behaviours resulting from these (Ghodeswar, 2008).

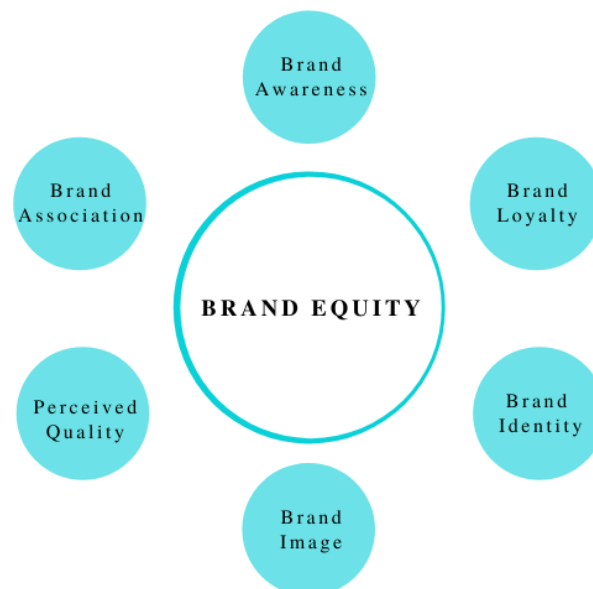


Figure 2.1. Brand equity scheme

### **2.1.2 Brand Identity, Brand Personality, and Brand Image**

A brand, when it is examined as a structure, is much more than a logo or a label; it is defined as an identity enriched by different elements (Mcdivitt, 2010). When consumers' behaviours are examined, it is demonstrated that the brand, as well as its elements are prominently effective.

What Aaker and Joachimsthaler (2000) consider as a successful brand identity building is when the brand is able to differentiate itself from its competitors and is distinguishable.

Brand identity is a brand's acquisition of human qualities and turning into a person-like entity (Aaker, 1997). As for brand personality, it is seen that brands share some qualities with those that are attributed to humans and human nature (Epstein, 1977). In this context, it is properly right to claim that brand personalities have character traits as well as demographic characteristics as humans, such as class, age, and sex (Aaker, 1997). From consumers' point of view, a brand is not only something that symbolises the reliability of the product or service that is being sold, but also something with which the consumer forges an emotional bond, through which they try to make a proper choice about what to buy (Menon, 2016). Here, consumers' need and desire for emotional bond develops as a result of their relationship with brand personality (Dias, Demo, Scussel & Watanabe, 2020). Brand trust and brand loyalty, as well as consumers' perception of a brand and their relationship with a brand, are closely connected with and come as a result of brand personality (Malik & Naeem, 2012).

### **2.1.3 Brand Experience**

The fact that high competition among brands is increasing day by day has encouraged competitors to conduct research in different fields to stand out and distinguish themselves from other competitors. It is acknowledged that consumers'

unique experience of a brand has a positive effect on the brand itself and that this experience consumers go through is something that has to be designed (Filho, 2017).

Products the brand creates and services they offer can be characterised as the embodiment of the brand and the ways in which the brand falls into its place in the perceptible world and comes into being (Kapferer, 2011). Brand experience is consumers' interaction with the product, service, and buying experience that the brand offers (Brakus, Schmitt & Zarantonello, 2009). Brand experience is related to the brand's characteristics and it is known that it is associated with certain elements of it such as brand personality and brand attachment. This unique consumer experience also influences certain concepts that affect consumers' decisions to buy, such as brand loyalty and brand satisfactions (Brakus, Schmitt & Zarantonello, 2009). Consequently, the ways in which consumers perceive the brand and its characteristics determine brand equity (Filho, 2017).

Figure 2.2 presents Schmitt and Rogers' (2008) "Consumers' behavioral hierarchy" schema. Here, it is emphasised that the relationship between a brand and a consumer is not simply a behavior type that urges consumers to buy, but it is something that continues even after the purchase. The fact that this relationship and bond between a brand and consumers continue comes as a great responsibility for brands to take (Schmitt & Rogers, 2008).

## CONCEPTS AND FRAMEWORKS OF BRAND MANAGEMENT

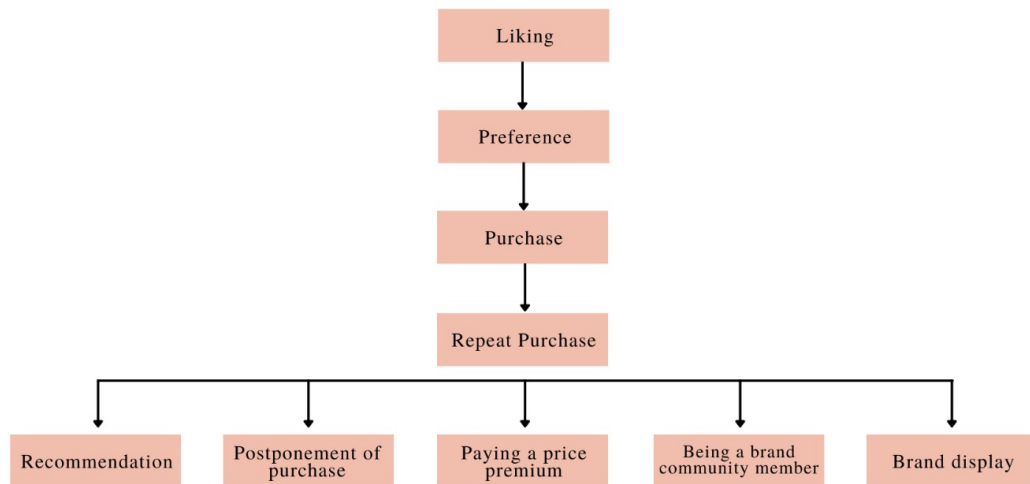


Figure 2.2. Consumers' behavioral hierarchy (Schmitt & Rogers, 2008)

### 2.1.4 Relationship Between Consumer and Brand

According to Hiscock (2001), creating a successful brand depends on forging a strong relationship between consumers and the brand, and that relationship is built on a strong foundation. As consumers' behaviors are analysed, it is seen that consumers feel emotionally connected to brands in line with their brand experience (Barijam, Ariningsih & Rahmawati, 2021). These feelings can be associated with certain subcategories such as brand attachment, brand loyalty, and brand awareness that come up in the definition of a brand (Smaoui & Behi, 2011).

According to Lacoelhe (2000), brand attachment symbolises consumers' unchanging psychological behavior towards the brand, meanwhile Keller (2013) considers brand attachment as something that can be measured by consumers' constant feeling of loyalty. Louis and Lombart (2019), however, claims that this attachment depends on the bonding between a consumer and a brand. Humans intrinsically have a tendency to forge relationships and bonds. As individuals may

develop feelings towards another such as liking, love, desire, passion and lust, the same is true for their feelings towards a brand. If there is an increase in brand attachment on the side of the consumer, it may indicate consumers' positive feelings towards the brand (Schmitt & Rogers, 2008). According to Schmitt and Rodgers, consumer's brand attachment also "creates a satisfying long term relationship, including stronger forms of brand equity-relevant behaviors."

Brand loyalty can be analysed in two different ways. The first one focuses on the consumer's buying behavior that is repeated in a certain order (Keller, 2003). The second one considers the consumer's attitude towards the brand alongside their repeated buying activity (Atilgan, et al., 2009).

From the perspective of consumers, brand awareness is a crucial concept that effects buying decision and processes that are related to the brand (Bilal & Malik, 2014). According to Aaker (2004) and Keller (2003), brand awareness means that the brand's existence and power take up a place in consumers' minds and memories, and consumers internalise that. Brands with strong brand awareness are considered in a positive light, recognised, and easily distinguished among their competitors by consumers. Building a strong brand awareness brings many positive outcomes. To name a few: consumers feel close to the brand, the brand stands out among its competitors and is preferred in the buying process due to the familiarity consumers feel, the brand secures its place in the market and confirms its reliability, and so on (Mudanganyi, 2017).

## **2.2 Modern vs. Postmodern Marketing Approaches**

With the development and advancement of twenty-first century technology, consumers' buying behaviors and marketing approaches towards consumers have both undergone certain changes (Krafft & Mantrala, 2006). Karabulut (1981) defines consumer as "A real person who buys and has the capacity to buy marketing components on account of their personal wishes, desires." When we look at

consumer oriented marketing approaches we see that there is a focus on the concepts of modern marketing and postmodern marketing. In modern marketing we see that marketing solely focuses on the product and service. It is also built on the idea that consumers' expectations of a brand can be met through the material components of the product or service the brand offers and that consumer satisfaction is product-oriented.

Despite being a part of consumer oriented marketing, it is evident that modern marketing is not as successful as the postmodern marketing approach in terms of forging bonds with consumers. In marketing literature, postmodernism is defined as 'an intangible, a mood, a moment, a perspective, a state of mind rather than a body of theory or a conceptual framework' (Brown, 1995). From this point of view, postmodern consumer, in contrast with traditional consumer, can be defined as individuals who are seeking happiness, pleasure and satisfaction in the present moment, that care about the present rather than the future, who are interested with the concept and form of an issue rather than its subject matter, who prominently reflect individuality and individualism, and whose aim is to come to contact with the different and to be different themselves (Odabaşı, 2004). As for today, it can be rightly claimed that consumers are evolving as the individual's personal desires and behaviors are changing. Rather than focusing on buying behavior itself, the postmodern consumer is interested in the process of experience, difference, excitement, and satisfaction that they go through before buying. In short, it can be rightfully said that now, consumers want to be part of a whole rather than simply buy a product or a service, and that buying behavior has become trivialised and it is much more essential for a consumer to interact with a brand (Karagöz, 2012). In traditional marketing, the whole approach is related to the act of consumption and consumer is only seen as a person who is to commit that act (Kacen, 2000). However, in postmodern marketing, what counts is not the result but the process. When we compare postmodern marketing approach with the traditional one, we can say that consumers are part of the whole process, are unique and are the focus of attention for the brand as they are in Keller's (1993) consumer-based brand equity model.

According to Lyotard, this consumer centered approach does not succeed modernist approach but on the contrary, it is an inside movement and reaction to modern marketing itself (Odabaşı, 2004). Van Tonder (2003) summarises the characteristics of the postmodern consumer and their desires and expectations as follows:

- Postmodern consumer is considerably individualistic.
- Buying behavior helps consumers to build and reflect their own identities.
- Postmodern consumer is much more interested in how the products and services they buy contribute to their own identity, rather than their functions.
- Postmodern consumer rejects brand loyalty and expects to be satisfied rapidly.
- Postmodern consumer wants the authenticity brands offer. The important thing is the experience, rather than the product or service itself.
- Expects to forge a communication rapidly.
- Acts in contrast to social norms and is far removed from traditionality.

Guerilla marketing, experiential marketing and viral marketing approaches are analysed in detail in the following sections since they are directly related to pop-up retail that I study within the scope of this thesis.

### **2.2.1 Guerilla Marketing**

Development of marketing tools, increase in consumption, technological innovations and increase in competition among brands day by day and globally resulted in the development of new marketing approaches. In guerilla marketing, brands pursue a strategy of becoming viral as they interact with consumers unexpectedly and arouse feelings of curiosity and excitement (Gedik, 2020).

Although its point of origin is to allow small-scale brands within the market to compete with large-scale ones and with minimum budget, today, guerilla marketing has become a marketing strategy numerous brands opt for (ibid.). Guerilla marketing can be interpreted as the maximisation of brand productivity in line with the brand's mission and vision (Fong & Yazdanifard, 2014).

It is evident that consumers have lost interest in traditional advertising methods that are used in television, radio, and printed media (Wang, C., Zhang, P., Choi, R. & D'Eredita, M., 2002). Guerilla marketing emerged as a consequence of this and in contrast to traditional marketing methods, it is developed to attract consumers' attention and forge strong bonds with them (Chen, 2011). It is an approach that aims to achieve maximum efficiency with minimum budget, according to Levinson (2000). In contrast to traditional methods, it is closely bound up with imagination and creativity (Chen, 2011). In this approach, whose objective is to interact with consumers unexpectedly, brands build a language of their own which is difficult to imitate for other brands (Uysal, 2011). There are several objectives in pursuing guerilla marketing approach. The first one that attracts attention is to be different, to stand out, to arouse the feeling of excitement for consumers by turning up unexpectedly and as a surprise, and most crucial of all, which is its point of origin, to deal with low budget (Gedik, 2020). A comparison between traditional marketing and guerilla marketing can be found in Table 2.1.

Table 2.1 Comparison between traditional marketing and guerilla marketing

<b>TRADITIONAL MARKETING APPROACH</b>	<b>GUERRILLA MARKETING APPROACH</b>
For large-scale brands and high budgets.	At first, it was for small-scale brands, but any brand can pursue this approach. It is budget-friendly.
Adopts traditional advertising methods such as television, radio, and printed media.	It is unexpected and creates excitement.
Regards technological innovations as unnecessary and uses previously known and experienced methods.	Makes use of technological innovations.
Sale amount and sales volume are important.	Profit gained from sales is important.
Related to experiences and predictions deduced from those experiences.	Related to human behavior and psychology.
Intended to get new customers.	Intended to forge stronger bonds with existing customers.
Aims at larger groups.	Aims at smaller groups.

### 2.2.2 Experiential Marketing

According to Smith and Hanover (2016), with innovations and needs that modern world brought about, classic marketing methods that functioned in the past have lost their appeal and even caused marketers to search for new techniques. There are four main factors which caused marketers to withdraw from traditional marketing methods. These factors can be summarised as follows: industrial revolution, mass consumption, the fact that brands now can deliver their products across the world including transatlantic purchases, and global use of media and media tools (Smith & Hanover, 2016). With the definition of Pine and Gilmore’s “the paradigm of the experience economy” in 1999, experience has become a significant touchpoint in modern marketing (Batat, 2019). Before moving on to explaining experiential

marketing and its characteristics, we should at first look at the term itself. According to Tynan and McKechnie (2009, p. 507), “experience is used variously to convey the process itself, participating in the activity, the affect or way in which an object, thought or emotion is felt through the senses or the mind, and even the outcome by way of a skill or learning.” Smilansky (2016, p. 15) offers a definition for experiential marketing: “It is an integrated methodology, always engaging target audiences at their will through brand-relevant communications that add value.” Experiential branding can be considered as the realtime meeting between the brand and its target audience which brings a two-way interaction between brands and consumers by triggering consumers’ certain emotions, behaviors or thoughts. As with other techniques in marketing, experiential marketing strategies are also based on consumers and their experiences. According to Schmitt (1999), he separates experience into five spheres and associates them with certain human acts (Table 2.2).

Table 2.2 Spheres of experience and the human acts associated with them

Sensory Experiences	→	SENSE
Affective Experiences	→	FEEL
Creative Cognitive Experiences	→	THINK
Physical Experiences, Behaviours & Lifestyles	→	ACT
Social-Identity Experiences	→	RELATE

Fundamentally, experiential branding aims to form an interaction between brand identity and the characteristics of the brand’s target audience (Smilansky, 2016). The ways in which brand identity affects the interaction design can be explained as follows: for example, if a sneakers brand describes its brand identity as energetic, young and colourful, then in line with its brand identity, its target audience will be young and dynamic people. For physical experience, this brand’s experience design may bring together energetic and colourful elements in colour bursts that reflect their brand identity and targeted consumers may be integrated into scenario design by participating in and interacting with different physical games which involve colours.

The objective here is to allow consumers to have a face-to-face encounter with the brand, strengthen the bond between brand and consumer, and ensure long-term positive outcomes for the brand (Smilansky, 2016).

The details to be paid attention to when designing a positive experience are summarised by Smilansky (2016) as follows:

- The essence of brand identity should be reflected in experience design.
- Consumers should be properly analysed and the brand should forge emotional bonds with consumers.
- Strategy and vision of a brand should be determined properly and coincide with one another.
- Brand's desired message should be determined in accordance with its strategy and should be at the center of experience it offers.
- Aimed message should be properly transferred between consumers by creating a buzz.

### **2.2.3 Viral Marketing, Word Of Mouth (WOM) and Electronic Word Of Mouth (E-WOM)**

Viral marketing, which has been developed as a result of increasing social media and Internet usage, can be defined as information transfer and sharing (Fong & Yazdanifard, 2014). Technology has offered some advantages for brands to find new consumers more rapidly and easily (Bickart and Schindler, 2001). Viral marketing is compatible with low budgets and hence can be used by small to middle-scale brands and help them to reach larger target groups more rapidly (Bruyn and Lilien, 2006). When we look at viral marketing, we see that the same logic follows: as viral diseases spread from person to person, information is spread across the Internet (Caner, Doğan & Geçer 2012). According to Kotler and Gary (2004), viral marketing is the online word of mouth of a message that consumers want to convey to the family,

friends or people around them. Since viral marketing aims to target certain consumers and decides to use a proper platform for the chosen target group, and then it encourages users to transmit positive information about the product or service from person to person, it is believed that viral marketing is much more successful and effective in advertising, compared to traditional advertising (Stonedahl, Rand & Wilensky, 2010). The right method for this approach is to appeal to certain consumer profiles within the targeted group and impress the product or service on the whole group through these profiles (Stonedahl, Rand & Wilensky, 2010). However, one of the crucial questions here is to find where to start to reach and address the targeted group and to decide the proper social media platform to do so. Due to privacy policies for social media platforms, brands may work with certain companies to obtain information about users to make the right choice about which social platform to address the targeted consumer group and set their methods accordingly and on the assumption that the information is correct (Stonedahl, Rand & Wilensky, 2010). Using social media platforms that can be linked to others as well gives an advantage to brands (Caner, Doğan & Geçer, 2012). For example, when contacting the brand through its website, consumers may come across other contents by the brand by clicking on social media platform links on the website, such as Instagram, Twitter, and Youtube.

Viral marketing has shown that information can be spread rapidly and accurately among people. The Internet offers entertainment content as well as information about products and services, which is in the interest of brands (George & Scerri, 2007). When brands have products or services about which consumers spread information by using words of mouth, it is advantageous for the whole brand and its elements as well.

WOM (word of mouth) and E-WOM (electronic word of mouth) can be seen as extensions of viral marketing. Briefly, WOM (word of mouth marketing) is a marketing technique through which brands consciously aim to ensure the spread of information by and among consumers (Kozinets, De Valck, Wojnicki & Wilner, 2010). In this technique, brands share certain contents with first consumer (whom

they call ‘seed’) and expect this content to be spread among potential and targeted group through sharing, starting from first consumer (Lopez, Alcazar & Sicilia, 2016). Seeds are chosen from people who can spread information and create ‘buzz’ among their connections and circles. WOM marketing is one of the most successful marketing methods among consumer oriented marketing techniques and it has gone through a drastic change with the global increase of internet usage and thus turned into a whole new marketing strategy thanks to consumers who share content about brands and products (Lee & Youn, 2009; Kim & Choi, 2012). As WOM marketing’s features are transferred to the Internet, the technique has evolved and turned into E-WOM (electronic word of mouth) (Hennig-Thurau, 2004). E-WOM brings both positive and negative effects for brands. On the one hand, the fact that it contributes to brand awareness and is convenient for low budgets or does not require any budget to spread among consumers can be regarded as positive effects of E-WOM, but allowing consumers to share their negative thoughts rapidly on social media may damage brand identity and hence has negative effect on the brand (Ferguson and Johnston, 2011). The emphasis on brand identity in consumers’ social media posts can also be seen as a contribution of E-WOM to brand awareness (Wolny & Mueller, 2013). According to Zadeh and Sharda (2014), when brands successfully apply E-WOM marketing method, brand awareness increases and this affects potential consumers’ buying behavior.

### **2.3 Ephemeral Retailing and Pop-up Stores**

This part presents significant concepts and definitions in pop-up retailing which is the focal point of this thesis. The chapter analyses pop-up retailing from different aspects and discusses it as a branding/marketing strategy. Definitions of and information about branding in the previous parts are analysed in detail under the light of pop-up marketing. The part ends with the main point of this thesis which is retail interior and it is discussed with regards to pop-up retailing and its relation to branding.

### **2.3.1 21st Century and Retailing**

The concept of “retailing” involves numerous and different industries and services. “Food, fashion, furniture, accessories, textiles, household goods, sports goods, technology, travel and entertainment” industries are among the most common ones. Retail spaces have historically developed under the influence of and in accordance with several different factors such as contemporary economic structure, globalism, politics and anthropic elements (Mesher, 2010). Changes that took place in the 1990s Europe have also affected retailing in today’s globalised world (Kraft & Mantrala, 2006). Globalisation of brands, the increase in mobility and improvement of operation management have brought retail as an industry into a global position (Kraft & Mantrala, 2006).

When we look further in retail industry and retail structures, we see that they take different forms in regards to place, time or needs. However, literature offers certain retail concepts as models.

Apart from these, as marketing strategies have developed according to brands’ needs and effort to keep up with changing world conditions that we have dwelled on in the previous chapter, there has been a push for brands to follow a different path in retailing as well (Mesher, 2010). The change in media and marketing structure and the increasing prevalence and prominence of guerrilla marketing have compelled brands to reach consumers in different ways. Moreover, the Internet and social media’s takeover in place of insufficient traditional media ended up with changes in consumer behaviour (Surchi, 2010). The fact that consumers can find and reach different brands easily on the Internet, observe differences in quality and price between brands, and improvements in accessibility have strengthened consumers’ role (Sihvole, 2017). These noticeable changes in consumer behaviour led brands to seek for novelties in their relationships with consumers. Pomodoro (2013) associates aforementioned consumer with the motto “Carpe diem.” With this motto, Pomodoro (2013) emphasises postmodern consumer’s pursuit of the temporal and for excitement. It is impossible to ignore and not to mention individualised people in a

world which is globalised as a reflection of postmodern society (Holmgren & Olofsson, 2015). Although we speak of separation from society and individualisation, in the meantime these individuals seek for different groups with a sense of belonging whom they can correlate mentally and in accordance with their value judgments (Robards & Bennett, 2011). These groups that can find common grounds and share their excitements and passions with one another are called “postmodern tribes” by Maffesoli (1996). He also emphasises that these tribes are not intended for continuity and stability, but they are fundamentally changeable and temporal. A good example in line with Maffesoli’s understanding is the fact that consumers appear in several online and social platforms such as Instagram, Twitter and Facebook. What these online platforms have in common as significant characteristics is that they are constantly changing and evolving with rapid information flow and they offer a sense of belonging that individuals are readily in search of (Holmgren & Oloffson, 2015). According to Canniford (2011), the same applies to pop up stores as well, which are in a sense reflections of guerilla marketing. With its different marketing techniques, temporality, experience- and consumer-based approach, pop-up stores can be seen as a concept which brings consumers together.

### **2.3.2 Ephemeral Retailing: Pop-up Stores**

Pop-up stores in guerilla marketing have been a breath of fresh air for consumers seeking novelty and excitement. Also known as ‘temporary,’ ‘guerilla retailing’ and ‘flash,’ pop-up stores are a type of retail which adopts postmodern marketing methods, aims to share and improve brand experience with its consumers, opens temporarily and envisions creating a “buzz” among consumers (Kozinets, DeBerry-Spence, Duhachek, Nuttavuthisit & Storm, 2002; Warnby & Shi, 2018).

When we think of “temporary stores” from past to the present, the first things that come to mind are mobile stalls, bazaars and sales through horse carts (Sullivan 2002). Although it is considered that some brands made their first experiments with

pop-up retailing in the 1990s (Cochrane, 2010), the first store with pop-up retailing features was Comme des Garçons “guerilla store” established in Berlin in 2004 (Doyle & Moore 2014). The brand’s aim back then was to make use of uninhabited and out-of-use places and turn them into impactful and innovative areas (Figure 2.3).



Figure 2.3. Photos from Comme des Garçons guerilla store, Berlin, 2004

(<https://www.flickr.com/photos/hunk-design/9912898343/in/photostream/> ,  
<https://www.flickr.com/photos/hunk-design/9912757166/in/photostream/> )

Literature offers different definitions for it but pop-up store is an experience- and consumer-based marketing tool which is opened temporarily at any location (Niehm, Fiore, Jeong, & Kim, 2006). It aims to have a positive impact on consumers’ shopping experience by being different and exciting in terms of design (Kein, Falk, Esch, & Gloukhovtsev, 2016). Gordon (2004) defines pop-up stores as stores that appear temporarily and unexpectedly. Its sudden appearance has been likened to pop-up advertisements on the internet that appear suddenly and it is named after them (De Lassus & Anido Freire, 2013).

At first, pop-up retailing became prominent in fashion industry to the extent that some concepts in pop-up retailing are even directly associated with high-end fashion brands in their definitions (Warnby & Shi, 2018). For example, Klein et al. (2016) define pop-up store as “temporary stores that seek to offer customers more

approachable access to luxury brands and are usually open for only a couple of weeks.” Pomodoro (2013) links the major development of pop-up retailing to fashion industry. Pop-up retailing allowed and made possible for all brands, whether small, medium or large scale, to reach different audiences and engage with new consumers (Stephens, 2012). In conclusion, we can say that pop-up retailing has made brands accessible to consumers from all segments.

### **2.3.3 Characteristics of Pop-up Stores**

We can come across pop-up stores in different time periods, different locations, in different formats for different purposes. They can last a few hours, a day, a week, a particular time period or a season. Pop-up stores serve different purposes such as:

- Introducing a brand’s newly released product or group of products,
- A brand’s desire to forge different and strong bonds with its customers,
- Transferring accurate information between brand and customer,
- Possibility of reaching new audiences and finding potential customers,
- Opportunity to have a try in different locations,
- Creating a buzz on social media and contributing to WOM marketing,
- Enriching brand experience,
- Distinguishing the brand and making it stand out among competing brands in the market (Klein et al., 2016).

According to Fitts (2013), brands that adopt this approach aim to enrich brand experience by offering different chances of interaction, rather than seeking profit from their products and services. This impactful experience design is what distinguishes pop-up stores from other seasonal stores (Klein et al., 2016). Apart

from brand experience, the significance of spatial design and atmosphere, and entertainment and interaction that is offered to consumers differentiates pop-up stores concept from the others (Hollenbeck, Peters, & Zinkhan, 2008; Kozinets et al., 2002). In previous chapters, we dwelled on postmodern consumer's pursuit of emotions such as passion, curiosity, excitement, and entertainment. As a response to this pursuit, pop-up stores offer novelty. Triggering consumers' feelings of excitement and satisfaction, novelty goes beyond conventional methods and makes the offered brand experience appealing (Warnby & Shi, 2018). According to Niehm et al., if a brand offers novelty, it also contributes to the brand in significant ways by enhancing brand image (Niehm et al., 2006). In summary, the concept of pop-up stores satisfies both the consumer and the brand, and also meets brand's needs (Russo Spena, Carida, Calurcio & Melida, 2012). The concept of pop-up store goes beyond all the characteristics of traditional retailing and refuses to be molded into certain models and definitions. Unlike traditional models, being novel, original, different, and creative is one the most important characteristics of pop-up store and the whole brand experience design. They can appear in any location and in any format, without being tied up to certain places (Pomodoro, 2013).

#### **2.3.4 Experience and Pop-up Stores**

What seems to be primarily influencing marketing methods is brands and researchers. However, marketing methods are shaped in accordance with consumers' needs and desires. As it is stated in previous chapters, the impact traditional marketing methods had on consumers have decreased and their interest in brands and new marketing methods have risen (Baustani, 2020). Experience is what individuals have as emotions and reactions towards an ongoing situation (Holmgren & Olofson, 2015). It is subjective and personal by its nature (Schmitt & Zarantello, 2013). Among all of the characteristics regarding pop-up stores, Pomodoro (2013) emphasises offering a social and an interactive environment as one of the most

important features of pop-up stores and adds that this interactive design positively affects brand-consumer relationship.

From a general point of view, the aim of experiential marketing is to offer unconventional experiences for consumers in a way that serves brands' interests and sales, and these experiences will guide consumers' buying behaviours and have a positive impact on their buying decisions (Schmitt, 1999). Offering experiences in line with this understanding not only affects consumer decisions but it also strengthens their loyalty (Pine & Gilmore, 1999). On the consumer's side, experience can be considered as the whole of the process that goes on between consumer and brand (Hart, Grazyna & Cadogan, 2013). Schmitt (1999) believes that the interaction between the consumer and the product, external factors, atmosphere of the store and human relationships may have effect on consumer experience. Researches have shown that although buying behaviour momentarily satisfies consumers, the time spent in physical stores have shortened with the changing consumer behaviours. As a result, brands decreased the number of their stores and they see the rapid growth of e-commerce as a cause for that (Clifford, 2012). Apart from all these, however, atmosphere of a store and an appealing experience design have an undeniable impact on consumer behaviours (Buccinelli et al., 2009). External factors and store atmosphere are designed to impress consumers. Retail space is in a position to lengthen the time consumers spend with the experience, to change their emotions and thoughts, and hence to guide their buying behaviors in the store (Baustani, 2020).

By keeping consumers' previous experiences in mind, experiential context should be designed in order to impress consumers and catch their interest. When consumers interact with the experience, they will also be open to receive other messages that are sent through external factors (Baustani, 2020).

What brands design as customer experience primarily aims at influencing buying behavior. However, Pine and Gilmore (1998) believe that the experience should go beyond that aim; the physical relationship between consumers and the store affects consumers' feelings as well and determines the extent of consumer-brand

relationship (Brakus et al., 2009). Experience also intensifies the emotional bond between consumer and the brand. According to Baustani (2020), brand experience is entertainment based situations in which consumers play an active role. Yet, consumers will encounter different feelings in these situations, they are not only about entertainment.

### **2.3.5 Retail Atmosphericics**

In 1973, Kotler used the concept of 'atmospherics' for the first time in retail design. Afterward, with the understanding that the relationship between the consumer and the place is also effective in the relations between the brand and the consumer, research in this field has increased (Haugh & Münster, 2015). The concept of atmosphere can be defined as the composition of certain interior spatial elements (Kotler, 1973). Generally, when we look at the retail field, it is seen that the concept of atmosphericics is used to shape consumer behavior. According to Foster & McLelland (2015), the purposes of the atmosphericics concept are as follows:

- To increase the time spent by the consumer in the store,
- Contributing to the consumer's experience in the store,
- To be effective on consumer behavior,
- Influencing the purchasing decision,
- To ensure that the consumer returns to the store after the experience.

It is seen that other studies in the literature deal with the elements of the interior design separately or simply (Rayburn & Voss, 2013). On the other hand, Schmitt (1999) states that it would be more appropriate to take a holistic attitude rather than to consider all the elements that make up the atmosphere separately. Again, in the same perspective, it will be possible to explain Schmitt's point of view with the Gestalt approach, which states that the whole is more than the combined elements of the whole. Contrary to many previous studies, the concept of atmosphericics today is

based on the Gestalt principle, which gathers the whole under a theme instead of the individual spatial elements perceived by the consumer (Diamond, Sherry, Muniz, McGrath, Kozinets, & Borghini, 2009). According to Ailawadi and Keller (2004), the consumer experience gathered under a theme can be carried out in a more controlled manner by the brand and also supports the brand image (Figure 2.4). On the other hand, the retail experience gathered under a theme also offers the consumer an opportunity to interact with fun (Kozinets et al., 2002).

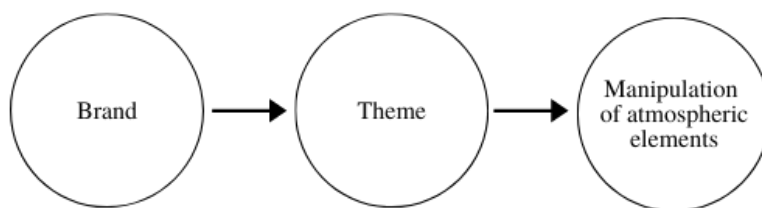


Figure 2.4. Model for a themed retail atmosphere (Foster & McLelland, 2015)

Store design, by its nature, not only affects the purchasing behavior and decisions of the consumer but also shapes the relationship with the brand after interaction (Puccinelli, Goodstein, Grewal, Price, Raghubir & Steawrt, 2009). Pop-up stores, like all other store formats, are affected by the design of the store (Warnaby & Shi, 2018). It is extremely important to design an experience environment in the retail space, as it is in pop-up retails where experience plays an important role. In this sense, the concept of 'retail experience' is defined as the whole of the consumer's experience in the store rather than specifically describing an experience (Senthil, Chandrasekar & Selvabaskar, 2012). Table 2.3 includes the store design criteria that reflect the designer's point of view, developed by Haug & Münster (2015) based on the table prepared by Berman and Evans in 1995.

Table 2.3 Categorisation of store design variables (Haug & Münster, 2015)

STORE DESIGN VARIABLES			
Exterior	General Interior	Layout & Furniture	Decoration & Display
Facade Design	Floors	Space Design / Allocation	Decoration Items
Other Exterior Design Elements	Ceilings	Furniture / Inventory	Product Displays
	Walls	Traffic Flow	Price Displays
	Technical Installations	Places For Merchandise	Images
	Lighting		Screens / Monitors
	Operational Manuals		

## 2.4 Social Media as a Marketing Tool

It would be correct to define marketing as a method or concept open to change that deals with promoting and selling a product (Savanakumar & Lakshmi, 2012). When we examine the marketing literature, it is possible to see that marketing is in constant change and development. Contrary to traditional methods that were frequently preferred in the past, such as television and newspapers, social media has become a platform that everyone can access, especially with the increase in accessibility of

Internet in many parts of the world. As one of the results of this, changing daily routines have brought about changing marketing strategies. Social media, which has become an important part of people's lives, has also attracted the attention of brand and marketing experts who want to influence their consumers and has become a preferred area (Hassan, 2014). Founded in 2010 after Facebook and Twitter, Instagram has turned into a platform that can be used for professional purposes as well as personal sharing (Blackman, 2009). For this reason, regardless of the scale, many small or large companies benefit from the marketing opportunities offered by Instagram (Zarrella, 2009).

Social media marketing, also known as wom, e-wom, viral marketing, guerilla marketing, aims to flow information from one consumer to another with the marketing strategies (Pletikosa & Michahelles, 2011). With the easier access of brands to the consumer, their communication with the consumer has also improved. At the same time, brands that can instantly follow consumer needs and requests can instantly access and intervene in consumer comments (Palmer & Koenig-Lewis, 2009). On the other hand, the unusual collection of consumer data and the fact that this data is unique to the internet due to the social media structure makes its analysis difficult (Yassine & Hajj, 2010).

Brands that use social media as a strategic communication and marketing tool have realized the power of influencers who share their lives and experiences on social media. Influencers have a strong influence on communities with similar interests and are used by these brands as a marketing element (Uzunoğlu & Kip, 2014). According to Katz and Lazarsfeld's (1955) two-step flow theory, "certain people recognized as opinion leaders interpret media information they receive and then pass it to others, thus increasing its influence". According to this point of view, media tools' lack of direct communication causes an increase in the influence of opinion leaders on consumers, as in the two-step flow theory (Uzunoğlu & Kip, 2014). Research shows that influencers play a strong role in shaping consumer ideas and consumer behavior. For all these reasons, influencers take the place of opinion leaders and assume their roles in the 21st century.

## CHAPTER 3

### METHODOLOGY

Two different methods have been used throughout the study which are observation and semi-structured interview, respectively. As a first step, in the literature review section, observation was made to mix the real-life relevance of the collected information about the ephemeral retail field and the way it was applied in Turkey. During the observations, videos and photographs were taken. In order not to lose the information, audio recordings or notes were taken at the same time according to availability. The observations made have an important role in the preparation of the questions of the interviews, which are the most important part of the research. At the same time, the data obtained from the observations led to the determination of the characteristics of the participants.

#### **3.1 Data Collection Methods of the Study**

Observation makes a great contribution to the study because it allows physically experiencing both literary review and online data that have been collected. Apart from being a physical activity, “observation” is a method that can appeal to the five senses and through which taste, smell, and touch can assist sight and hearing (Ciesielska, Boström & Öhlander, 2018).

During the observation process, necessary permission for using recording methods such as photography and video was given before the observation and notes were taken about the points that were deemed important during the observation. Notes were taken with the five senses in mind and paying attention to them, as the research topic is directly related to the multisensory experience that occurs during the observation.

One of the most prevalent research methods used in the second stage of the study is interview method. In consequence of the dynamics of this research, 15 open-ended questions were prepared for semi-structured interviews. As a result of research topic and due to the scarcity of and difficulty in finding relevant sampling, snowball sampling method is used. The questions were prepared based on the literature and observations which were the first stage of the field study.

Fieldwork consists of two stages. The first stage, which is Observation, includes visiting and observing 5 ephemeral stores in Ankara between the dates March 2019 – May 2019. At this stage, I aimed to observe the differences that may occur during the application by observing the information I obtained during the literature research on-site, and to compare the literature and design application. Afterward, I chose two videos that meet the criteria I determined among these videos to be used in the semi-structured interview section. I shared these videos, which I chose according to certain criteria, with 10 participants in the semi-structured interview section. In the last part of my field research, I asked questions about the retail design and social media marketing field of the participants, where I could first learn their general thoughts. After that, I asked them to answer more specific questions about the ephemeral retail space, along with the videos I chose. At this stage, I aimed to analyze the validity of the information I obtained from the previous sections together with 10 participants. Detailed description of the fieldwork is presented in the following sections.

### **3.2 Stage One: Observation**

It is a consideration that the field work to be conducted at the beginning of the study will shape the research topic and prove influential in revision of the questions. For this aim, a “Google” search was used by typing “Ankara” and “Pop-up” keywords and both old and current results are examined (Table 3.1). After this examination, shopping mall pages, event pages and some pages of brands using ephemeral retailing and pop-up retailing and sharing about these were followed via their web and Instagram pages (Appendix E). Owing to the fact that the most distinctive feature

of ephemeral retailing and pop-up retailing (for which they are named) is their sudden appearance and that they use a location only for a certain period of time, the stores that came up in these accounts were visited as soon as possible. Alongside with the taken notes, video and photographs were taken with the permission that was obtained from the executives (Table 3.2).

Table 3.1 Results showing “Ankara pop-up” keywords on Google

1.	Pop-up-la Tunalı Design Market on Tunalı – by Lavarla
2.	Pop-up-la New Year’s Market at Voodoo – by Lavarla
3.	Pop-up-la Mobile Design Market at Riff – by Lavarla
4.	Pop-up-la Summer Market on Bestekar – by Lavarla
5.	Pop-Up Market at Siyah Beyaz – by Siyah Beyaz
6.	Tepe Home Pop-up Store at Forum Shopping Mall
7.	Next Level Pop-Up Shopping Festival at Next Level Shopping Mall
8.	Pop-Up Fashion – by Karga
9.	Tepe Home Pop-Up Store at Gordion Shopping Mall
10.	Harvey Nichols Summer Pop-Up Store
11.	Magnum Pop-up Store at Ceba
12.	Ankara Beymen Pop-Up

Table 3.2 Ephemeral stores in which observation was conducted

1.	Timberland Pop-Up Store, Ankamall Shopping Mall, until 30th of March, 2019
2.	Next Level Pop-Up Shopping Festival, Next Level Shopping Mall, 9-17 March 2019
3.	Magnum Pop-Up Store, Ceba Shopping Mall, 19 April – 10 May 2019
4.	Vakko Pop-Up Store (Wedding Couture), Tunali
5.	Elvin Levinler’s Garage Sale, 27-29 April 2019

### 3.3 Analysis

The field study gave an opportunity to observe and closely examine the topics that were put forth in the literature review. Personally experiencing pop-up and ephemeral stores has significantly shaped and guided the conduct of the study. This section offers detailed information about and visual images of ephemeral stores that were observed during the field study. Observation method was chosen in order to understand the application of the theoretical knowledge obtained during the research in Turkey. In this sense, ephemeral retail stores to be held in Ankara via Instagram were found and visited. During the visits, many different elements such as ephemeral retail features, interior design, shopping experience and brand were observed.

#### 3.3.1 Store 1: Timberland Pop-up Store, Ankamall Shopping Mall

Timberland Pop-up store is designed within Ankamall Shopping Mall in an already existing store which is in the store line of the mall and its dimensions are 5m x 5m. Its entrance is through the middle axis and the name of the brand “Timberland” is written on both sides of the top elevation of the showcase. There is no indicator

which informs us that this is a pop-up store, neither in the showcase nor in any place within the floor that store is located. It is only stated on the entrance axis, on a graphic in white letters on red background. On a cardboard, “POP-UP STORE” is written with capital letters, on below there is an inscription that says “Timberland” and “DISCOUNT up to %30” and on the bottom an illegible writing states it is “\*until 30.03.2019.” On the store showcase, only shoes are displayed on stands that are of different heights and within the store, the brand’s trousers, shirts, jackets and so on can be found. An employee gives permission to take photos and was asked a couple of questions about the store. It was concluded from the conversation that the employee did not know much about the store. However, it was gathered that considering the circumstances, the store may be open after March 30 which is the first established time limit and that the store may be converted into a permanent one. Deduced from here, I concluded and added to my observation notes that pop-up was opened to evaluate the potential the store holds because of its location and its ability to attract customers (Figure 3.1).



Figure 3.1. Timberland pop-up store, Ankamall shopping mall

### **3.3.2 Store 2: Pop-up Shopping Festival, Next Level**

The festival was announced on the official Instagram account of Next Level sharing both a post and a story with different images. Permission for observation was verbally requested and obtained from Next Level management and contact information from both sides was shared for further communication.

Pop-up shopping festival is located on the top terrace floor of the shopping mall and is given a separate place from other stores. There are no directions in the mall. There is a wide, glass showcase on which nothing is displayed but it is only written “NEXT LEVEL POP-UP SHOPPING FESTIVAL 2, 9-17 March, 12.00-20.00”.

In a wide area, brands are given separate places by using stands and hangers, and in these places wooden floors and wooden surface panels are used. When it is necessary, products are also used for compartmentalisation. As the products are from old seasons and because of the way they are displayed, the emphasis on “discount” stands out. The disorder in the store complicates the shopping process. Expectations about pop-up technique which features experience and surprise are not met during the observation (Figure 3.2).



Figure 3.2. Pop-up Showing Festival, Next Level shopping mall

### 3.3.3 Store 3: Magnum Pop-up Store, Cepa Shopping Mall

Before the event date, pop-up store event was announced on the official Instagram pages of Magnum Turkey and Cepa Shopping Mall with a post. However, the posts that were shared by different pages after that date were also striking. Pop-up experience is located on the left side of the main entrance area of Cepa. There are no instructions but if you pay enough attention pop-up store can be seen. Pop-up store is separated from the main floor of the mall. Pop-up store experience is offered to the customer in three steps and one sees these steps before coming close to the stand because they are presented next to a Magnum sculpture with ruby stones in a different scale, and with inscriptions, images and price marking. The three steps, i.e. “choose your topping,” “choose your chocolate bar” and “choose your sauce” are

presented on a board with instructions below. When you get close to the stand, two employees greet you and allow you to choose from the products after seeing them on the counter. The fact that employees bring the ice-cream from the back of the stand shows that that area is used as a freezer. Power cables that are on the floor are covered with a different material to ensure customer safety. Next to the stand, sitting area and trash cans that belong to the mall are located. Observation was recorded through photos after obtaining verbal permission from the employees. During the observations, I had a chat with the employees and deduced that they did not know anything about pop-up store. Nevertheless, from their answers to my questions it was understood that the stand was designed for using multiple times and it was easy to set up like a fair stand (Figure 3.3).



Figure 3.3. Magnum pop-up store, Cemalettin shopping mall

### 3.3.4 Store 4: Vakko Pop-up Store, Tunali Hilmi

Pop-up store is located within the already existent Vakko store on Tunali Hilmi. The entrance is through the middle axis. Nothing is displayed on the showcases though

there is one on both sides of the store. The building that houses the store is covered with iconic Vakko pattern. Except for the inscription “POP-UP STORE VAKKO WEDDING COUTURE,” there are no instructions or information about the pop-up store. The store offers an experience in which discount theme predominates and presents wedding dresses from old seasons to customers (Figure 3.4). In the design of the store, a design other than the one that normally exists was not applied. The brand experience offered to the consumer is maintained in the same way, but with the emphasis on 'discount', it is aimed to attract the attention of the consumer.



Figure 3.4. Vakko pop-up store, Tunalı Hilmi

### 3.3.5 Store 5: Elvin Levinler’s Garage Sale, GOP

Elvin Levinler is an influencer who works in collaboration with brands and has approximately 1 million followers on social media. She produces many content in the fields of fashion, lifestyle, yoga and healthy living. The experience took place in soon-to-be-opened restaurant area that was under construction. Before the event, Elvin Levinler announced it on her official Instagram page as a story and said that she will be present there with her husband. She also remarked that the main purpose of the event was to sell unused items from her storeroom and to donate the profit to

charities. The event took place on the ground floor of the restaurant which was under construction and the products were displayed on hangers, boxes and wooden cases that they brought. Cosmetics, clothes, accessories, books, household goods, shoes and so on were among the products which were either totally unused with their price tags on, or in usable condition. It has been observed that not only did she offer the products at a much lower price than their normal value, but she also personally provided information about the products and chatted with her followers and hence presented a different shopping experience. Apart from the sale, she also offered the opportunity for interaction (Figure 3.5).



Figure 3.5. Elvin Levinler's Garage Sale, GOP

### 3.4 Findings Regarding the Observations

The information obtained from the literature was compared to the five different observations. The stores are analysed on Table 3.3. under the headings “novelty, experience, surprise effect, emotional connection”. The interior design of the brand and the shopping experience they offer to the consumer are compared with the observations made and evaluated in terms of innovation. At the same time, the design of the shopping experience and the difference in shopping experience from what is currently offered is examined under the heading of experience. When Pop Up retails are examined, one of the most important titles, 'surprise effect', has been examined following experience and again evaluated under the titles of 'novelty' and 'experience'. Considering all the factors as a result of the whole brand experience, whether an emotional connection can be established with the brand is presented under the last title, 'emotional connection'. Considering the overall table, it has been seen that the titles of 'experience' and 'surprise effect' affect the emotional bond between the consumer and the brand.

Table 3.3 Observation criteria analysis

<b>Observations</b>	<b>Novelty</b>	<b>Experience</b>	<b>Surprise Effect</b>	<b>Emotional Connection</b>
Store 1	-	-	-	-
Store 2	-	+	-	-
Store 3	+	+	+	+
Store 4	-	-	-	-
Store 5	-	+	+	+

It was concluded that among the information obtained from the literature section, it is important that ephemeral stores must meet certain criteria. It has been seen that the features such as being open to innovation in the designs made in the ephemeral retail area, being suitable for experience design, causing to feel amazement or

wonder by surprising consumer and creating an emotional bond between the brand and the consumer due to the surprise effect have been seen to be important. In Table 3.3, the stores visited during the observation are examined in terms of their suitability for these headings.

### **3.5 Stage Two: Interviews**

Interviews are planned to be held with 10 participants. As the research is conducted primarily through a social media platform, that is to say, on Instagram, attention is paid to select participants among active users. To analyse the research topic properly, the participants are selected according to a set of criteria. Under the research topic, it is aimed to select the participants from various professions, taking into account the relationship between interior design, brand, and digital media. In this context, it is thought that at least one of the participant profiles created as an interior architect, social media expert, and videographer will contribute to the examination of the subject from different dimensions. As the literature indicates that more than one professional areas are included as subheading, attention is paid to select participants who work or are interested in different fields. It is settled that participants are to be found among users who have a social media or interior architecture related background as they can address and make contribution to different points of the research and at different levels. For this reason, three different groups were reached by contacting three different people. Since it was aimed to implement the snowball technique, different participants were contacted by taking into account the suggestions of the participants. Priority was given to interior architects and people who deal with social media since diversity is important but not too far from the essence of the subject. Three of the participants work only in the field of interior architecture, two of them are interior designer and are interested in social media consulting, four of them work in the fields of interior architecture and retailing, and lastly, two of them are only interested in the field of social media. Attention is paid to select all of the participants from those who are in any way interested in the field

of design. Ages of the participants range between 25-40 and eight of them are female and two of them are male (Table 3.4). In order to get a quick response, a message was sent to participants via Instagram and they were given information about the research topic and asked if they would like to participate as voluntary interviewees. Priority was given to participants who were interested in pop-up retailing. According to their availability, meeting time was planned on Zoom and information about the participants was obtained. As meeting time approached, a reminder e-mail was sent to the participants in which the research topic, meeting link and voluntary participation form were attached (Appendix A).

Table 3.4 Participants

<b>Participant No</b>	<b>Sex</b>	<b>Age</b>	<b>Profession</b>
P01	Female	25	Interior Designer - Brand Owner - Social Media Expert
P02	Male	30	Interior Designer - Visual Merchandiser
P03	Male	34	Interior Designer
P04	Female	26	Social Media Expert
P05	Female	40	Interior Designer - Brand Owner
P06	Female	29	Interior Designer-Visual Merchandiser
P07	Female	30	Interior Designer
P08	Female	29	Social Media Expert -Videograph
P09	Female	32	Interior Designer
P10	Female	26	Interior Designer - Social Media Expert

### **3.6 Selection of the Videos**

More than one criterion was taken into consideration while selecting the videos which were to be watched by the participants during the interview. First of all, it was settled that a specific social media platform should be used as it was considered that if formats, durations, and narration styles of videos were similar it would be more convenient to analyse the interviews. After viewing brands' official Instagram,

YouTube and web pages, it was seen that most of the brands prefer Instagram as a social media platform to announce their pop-up store. After identifying Instagram as the selected social media platform, I followed certain brands there and examined the ways in which they announced their stores. This examination showed that brands used their own main accounts but also pages of the influencers that they collaborated with for their announcements. Significant features of pop-up retailing, namely its sudden appearance and its use of a single location only for a certain period of time, were associated with the Instagram feature which is called “story” and which remains available only for 24 hours, and announcements that were made through this feature were taken into account.

It was decided to use announcement videos that brands collaborated with Turkish influencers since the native language of the participants is Turkish. The videos that Turkish influencers shared as a “story” on Instagram were recorded so that duration and style of the videos would be similar. Since it was not aimed to create a contrast, two videos that were most alike were selected. At this stage, no attention was paid to brand position, interior design or similarity of the influencers. The first video presented that the pop-up store was in a public area, at Istanbul airport, whereas the second video was in the brand’s event area. In both videos, it has been noticed that the brand offered a multisensory experience for the user.

### **3.7 Description of the Videos**

Drawing from what has been stated in the literature review, I analysed the selected videos so as to be prepared for the questions that may rise during the interview and to properly represent the relations that video presents in my questions.

### 3.7.1 Brand 1: La Mer

The influencer (Elvin Levinler) begins her story series with asking “Guess where are we going?” in her car and continues by stating that she and her husband is about to catch their plane at the airport. At this point, she uses an Instagram feature to add her location and emphasises to her followers that they are at Istanbul Airport. Right after that, she turns the camera towards La Mer’s store and quickly moves toward there after saying “In fact, I see a giant cream [box] right now.” In the next story, the influencer arrives before the “giant cream [box]” and asks “Are you ready to go into this giant cream [box] with me?” before stepping into the box. The name of the brand, its affiliated group, and “mediaport,” “flyyourbrand” and “arrivehydrated” hashtags the brand designed can be seen in the video. The influencer (Elvin Levinler) highlights that beautiful wave sounds are heard inside and turns around to show five different La Mer creams on a panel (Figure 3.6).



Figure 3.6. Images from Video 1

Pop-up store is designed as a semi-closed area in which consumers may see the products among on giant panels. By changing its scale, the pop-up store is turned into a giant cream [box] where the colour white is predominant. After showing the products, the influencer goes out of the area and talks about the experience that is being offered at La Mer stand and emphasises with an inscription on the video that it is “Free of charge!” Videos continue with a time-lapse where creams are being applied and the influencer states her thoughts both verbally and in written form. The

last video shares the information that the pop-up store is open until 16th of February and underlines one of the most significant features of pop-up design, namely temporariness (Appendix F).

### 3.7.2 Brand 2: Pureline

The second brand, Pureline, was selected because it had common features with and served the same purpose as the previous one. Pureline appears as an event store which was one of the precursors of pop-up retailing. “Fragrance rooms” are designed by Pureline as promotion and experience oriented places that are used temporarily and they have common features with pop-up stores. “Fragrance rooms” are used as promotion for Pureline’s recent shower gel and designed as an open experience for participants.

After the collaborated influencer’s (İrem Akdemir) short promotional video in which information is given about both the brand and their new shower gel, the influencer experiences fragrance rooms one by one. The name of the brand, its affiliated group, the brand’s “yourfragrancelingersonme” hashtag and the name of the fragrance room can be seen in the video (Figure 3.7).



Figure 3.7. Images from Video 2

In terms of design, it is perceived that the room is a long, narrow, closed, and an isolated space. First room gives the fragrances of jasmine and St. John’s wort, second

one gives fig and white rose fragrances, the third one gives orange and wheat germ fragrances. The fragrance the room gives off is also reflected in terms of design. Except for the floor, all surfaces are covered with mirrors, creating an illusionary effect. Mirrors enable the influencer to show herself and shower gel with its changed scale and giant form shows to the consumer what the product really looks like. In short, both the main ingredients of the product that are prominent and the product itself are found in the design. Throughout the video, the concept of fragrance is emphasised by the influencer as well as in the design. In the last video, the influencer (İrem Akdemir) promotes her favourite room, the one with orange and wheat germ fragrances (Appendix G).

### **3.8 Pilot Study**

Before conducting the interviews, a pilot study was conducted with two different participants. One of them is a videographer who works in a social media agency, the other is a social media manager although she is a graduate of interior design. The first of the pilot studies was carried out on April 16, 2020 via zoom. The second was carried out in the same way a week later. The aim of conducting the pilot study is to test the interview guideline, spot the possible problems that may occur beforehand and see how long the interview takes approximately. There is a short introduction after which the videos are presented and questions are asked. When we moved on with the questions after the introduction part, the first participant gave detailed answers but the second one accustomed to the interview after a while and gave detailed answers after that. The fact that the interview with the first participant lasted about 40 minutes and with the second one it only took 25 minutes resulted in re-examination of the questions. As a consequence of the pilot study, the questions were improved and their numbers were increased to enable the participants to get accustomed to the topic and to quickly accommodate themselves to the interview before the video section. The questions that were asked before the video section were prepared to draw participants' interest to the topic and by considering their

professions and area of interests. Therefore, the first section of the interview consists of personal views of participants about the topic and the second section in which videos are watched constitutes the middle section of the interview. After the pilot study, similar questions that may cause participants to repeat themselves were removed from the interview guideline.

### **3.9 Procedure**

As the first step, the participants were contacted and the snowball method was applied considering the information obtained from the observation section. Due to the current pandemic conditions, it has been deemed appropriate to hold the meetings via Zoom. A short briefing on the subject was given by sending a message to the determined participants, and a 1-hour meeting was planned over Zoom, depending on their availability. Since most of the participants were actively working, the interviews were usually held at or after 8:00 p.m. Interviews were held with 10 participants over a 3 weeks period. The interviews lasted from the second week of May to the first week of June.

Data collection procedure is planned by dividing the interview questions into three main parts. The first part begins by gathering information about the participants' professional lives. After this information, the prepared questions are asked after considering participants' professions and area of interests. The questions at this stage are grouped under two main headings. These are "questions about the design and the interior" and "questions about social media and marketing strategies." The intention of the questions in the first part is to find out the general views of participants about the topic and get into the interview. The second part consists of general and short questions about the focal point of the research that is pop-up stores. These questions aim at finding out participants' involvement with and experience of pop-up stores, if there is any. In the third part of the interview, participants watch the videos that were recorded from Instagram stories and are asked relevant questions about the videos. In this part questions are asked in the same order. In the light of all the questions, the





## CHAPTER 4

### FINDINGS AND DISCUSSION

In this chapter, findings from the semi-structured interviews will be reported in detail. Findings are discussed under three main headings, that is, “interior design,” “social media” and “brand.” The relationship among these three are presented in Figure 4.1. The mind map in Figure 4.2 enables these topics and relations among them to be conveyed in detail without losing data. The three main headings associated with Pop-up retail are categorized on the mindmap with three different colors. These colors are associated with these three main headings throughout the thesis and the same colors are used in the figures.

- Interior Design – Orange
- Social Media – Yellow
- Brand – Blue

The themes found during the coding of the transcripts are divided into themes according to the subjects they are related to and their relations with each other. These themes were presented under the main headings by associating them with each other. Due to the inclusive and general expressions of the themes created, the important titles that emerged during the coding are located under the themes, but in a smaller and colorless form, in order not to be lost. In this way, it is aimed not to lose the items that will contribute to the findings and discussion section within the themes. On the other hand, a design was made according to the distance-closeness relationship between the themes in the mindmap, and the relevant topics were presented close to each other.

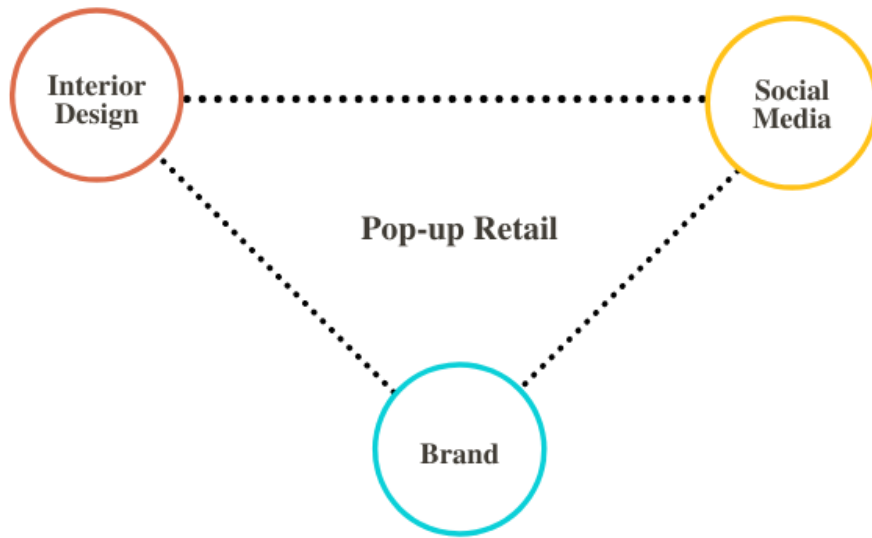


Figure 4.1. Pop-up retail relations

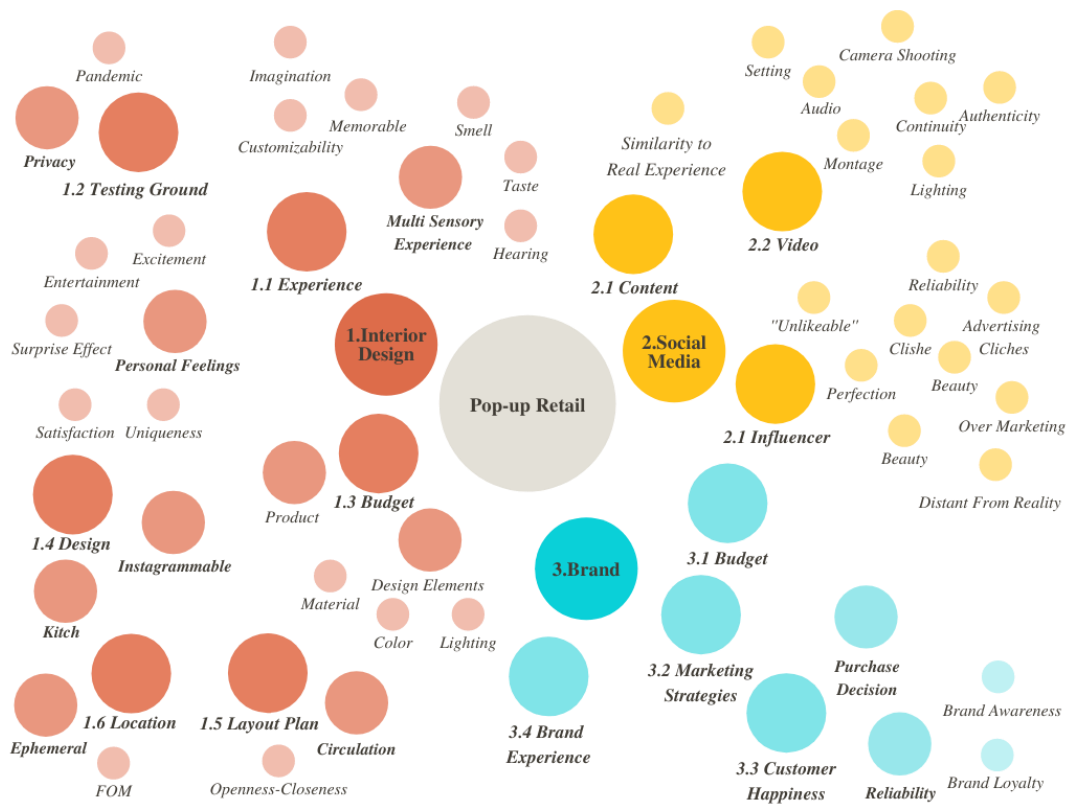


Figure 4.2. Mind map

## 4.1 Relations Between Interior Design and Ephemeral Retail

In this section the relation between interior design and ephemeral retail is examined. The findings are discussed from general to the specific, from retail to ephemeral retail (Figure 4.3).

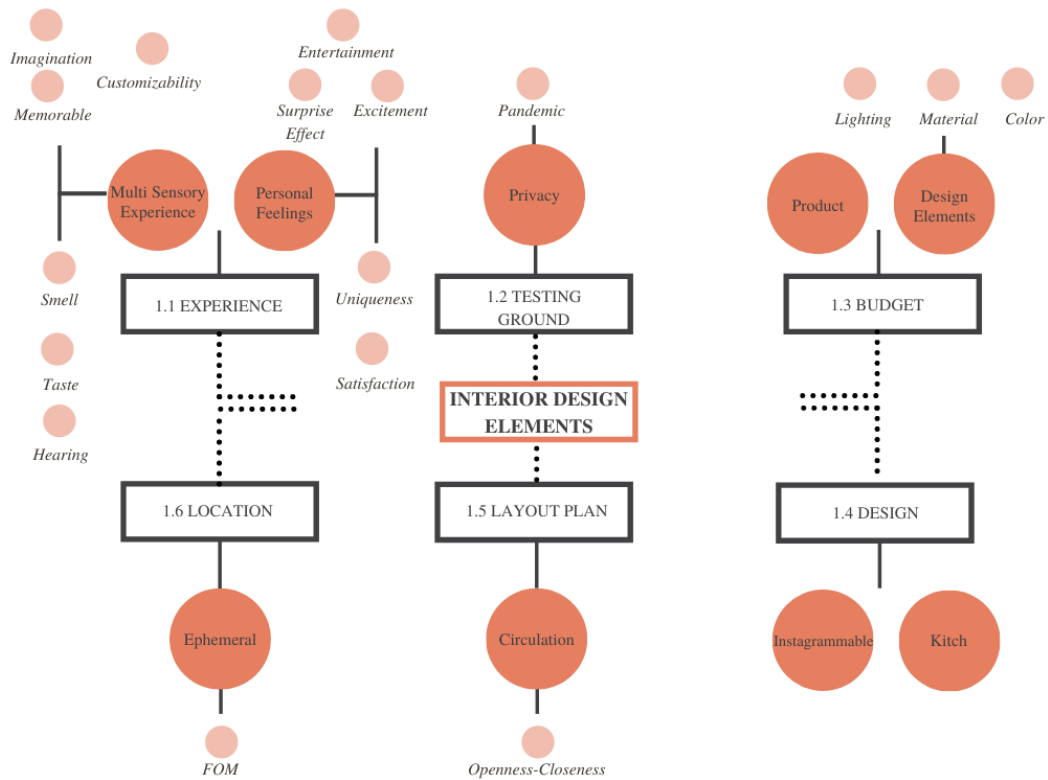


Figure 4.3. Mind map, interior design elements

### 4.1.1 Interior Design and Retail

Interviews with 10 participants were conducted. At the beginning of the interview, participants were asked about their general thoughts on retail. Six of them talked about physical stores, three of them about online shops, one of them about boutiques on social media and one of them about Omni channel/multichannel retails.

Some participants talked about the ways brands operate generally and what they consider as a “trend” in retail while some of them mentioned their own shopping

habits. It became apparent that interior design was important and affected shopping habits for all the participants. After stating that interior design was important in retail, participants explained the things that they deemed important. Four participants remarked that interior design should definitely be in harmony with the brand and target audience of the brand (Figure 4.4). Brand; It incorporates different elements such as brand identity, brand purpose, brand positioning, brand image, brand personality, and brand promise. Brand elements form the whole of the brand and each of them directly affects the brand. The harmony of these elements that make up the brand with each other and the correct reflection of them on the consumer enables the consumer to correctly position the brand within himself. Designing the brand in harmony by using the right brand elements plays an important role in the continuity of the design. After the design of the brand and the correct design of the brand elements, it has been seen that it is important for the consumer to design the interior design under all these elements. It is also among the findings that consistency in design affects consumer purchasing decisions and behaviors. The importance of the transfer process of the design language from brand elements to interior design and even the shopping experience has been realized for the consumer.

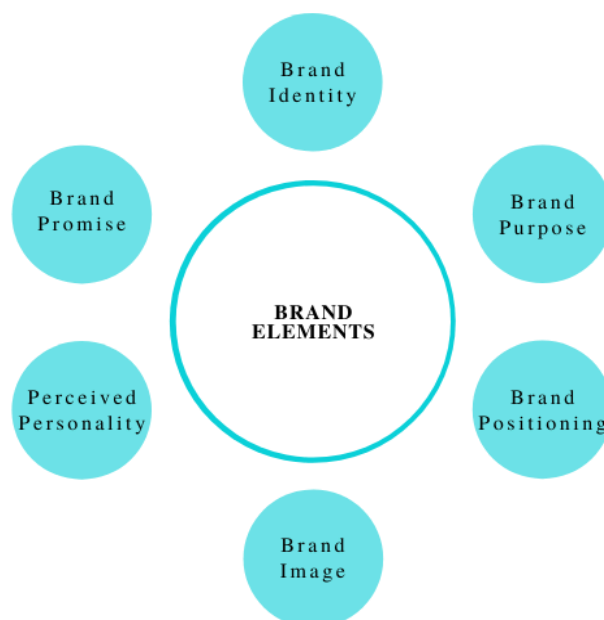


Figure 4.4. Brand elements

They also added that the interior should be designed in accordance with brand identity and consequently that this design affected brand image as well. (Figure 4.5)



Figure 4.5. Brand identity elements

“I think it is about representing brand identity properly. If the brand is a luxurious one the design should reflect that. If the brand is oriented towards youth, the design should reflect that. I believe that the design should present a proper image. The design should address certain people as the product is made for them as well.” (P01)

Two participants emphasised that functionality should be at the forefront (Figure 4.6).

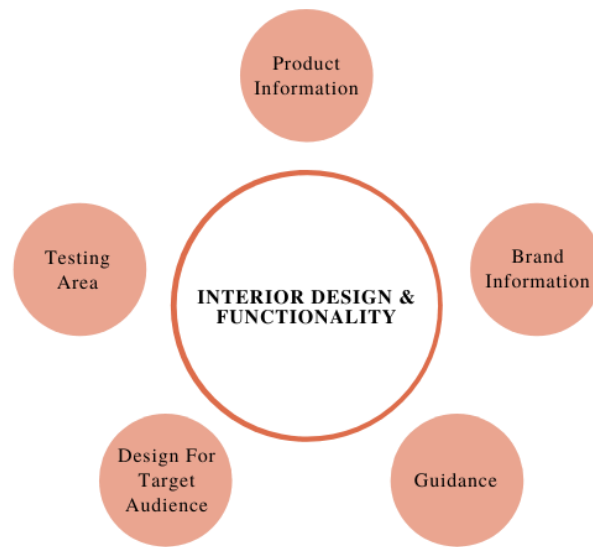


Figure 4.6. Interior design and functionality

Participants interpreted functionality as a concept which serves brand interests and gives information about it. At this point, while talking about brand interests, participants also added that interior design should be made keeping target audience in mind and in accordance with them.

“The most important thing is that it is functional, certainly. That there are viable solutions. That it is simple. That it can clearly address consumers.” (P09)

“About interior design... It should be easily apprehended so that customers will not get lost, perhaps a colour or a red line should show directions, I believe these are crucial.” (P05)

One participant mentioned the significance of form and stated that simplicity and elegance were now a global trend and pointed out that minimalism and Scandinavian design were especially prevalent in retail.

One participant said that interior design should lend itself for sharing on social media. When talking about interior design that lends itself for sharing on social media, participant P10 underlined the importance of lighting especially and mentioned “photo corners” we come across in all sorts of different places today.

“It is really important that every place has a good lighting. This is also about photographability. Good lighting, good brightness and not using overhead lights, these are important. Also, there is now a new concept known as photo corners. Upon entering that area you can see those corners. Some design this on purpose, some design all the place as photographable...” (P10)

There are several different design elements that serve interior design. When talking about the things that they seem important about the relation between interior design and retail, eight participants out of 10 mentioned interior elements that affect atmosphere. Lighting, colour and material selection were common points for all eight participants. Only one participant stated that material that was being used should be sustainable. The same participant also added that brands give weight to environmental consciousness in their designs and products.

“Does every brand care about this? No. Yet, various brands are now working on this. Sustainability. Using organic materials, being environment-friendly, etc. These are becoming more of an issue, especially in cosmetics and textile industries. For example, it is important for Ikea as well. They used to use plastics in lots of their products, now they are trying to lower it down. People are becoming more and more conscious. They don’t want to buy a plastic product. We don’t want to create products that are harmful to the environment, either. We want to make things that are ecologically beneficial.” (P06)

Six participants mentioned that interior design in retail should be remarkable and striking.

Two participants pointed out that showcase was one of the most important factors that affected interior design while one participant remarked that now, showcase was something that brands did not pay much attention to because customers lost interest in physical stores.

On a last note, it was observed that when commenting on the relation between interior design and retail, some participants categorised brands into three subheadings that are “boutique/small brands” “big brands” and “luxurious brands.” Participants remarked that, among these categories, luxurious brands hold a different

place in terms of store design because of the budget that they spend on designing especially luxurious stores.

#### **4.1.2 Interior Design and Online Retails**

Inevitable changes in living conditions that were brought due to pandemic affected consumer habits as well. Participants that talked about the rise in online shopping stated that physical stores of brands were in decline due to the decrease in demand. They described online shops as brands' own websites, Instagram accounts, and general dealers that contain various brands such as "Trendyol" and "N11".

Four participants referred to the need to create a similar design language among online shops and physical stores and expressed that brand identity should be reflected in physical stores and online shops as well. One participant talked about "big brands" that we mentioned in the previous section and stated that these big brands could adapt their interior design and brand identity into their websites thanks to their high budget but those brands which sold their products on "Amazon," "Trendyol" and "Hepsiburada" were losing their brand identity.

"I sometimes visit websites of globally valuable brands as well. Frankly, I view them for their website design. They are pleasing to the eye. You sense the level of quality and sense that they invested big amount of money on brand and they are now investing money to their websites. Adding animations here and there, etc. For example, when we look at Apple's website, we see that they design it per product. But when economic concerns become an issue [people tend to turn towards] Amazon, Trendyol, Hepsiburada, etc. They seem like a marketplace to me. I feel like I am walking around stands [while browsing]." (P03)

"I think if a store has a corporate website they can easily build [brand identity]. Using colours and different forms, etc. But the other websites that I mentioned, brands use only their banners there and you cannot sense anything about their brand identity." (P03)

Four participants stated that contents that were shared on brand's social media accounts, the language used while sharing and general page layout should be in

accordance with the language used in brand's physical stores. They also highlighted that Instagram pages, as with other elements of brands, were an integral part of brand identity. One of the participants added that creating a brand identity through social media was a new process in Turkey but it has actually been a predominating trend across the world.

“You cannot find many examples from Turkey. When we look at social media, we can give the example of Les Benjamins from Turkey. When we look at Les Benjamins's social media accounts and their shop in Nişantaşı, we can see that they are alike.” (P02) (Figure 4.7)

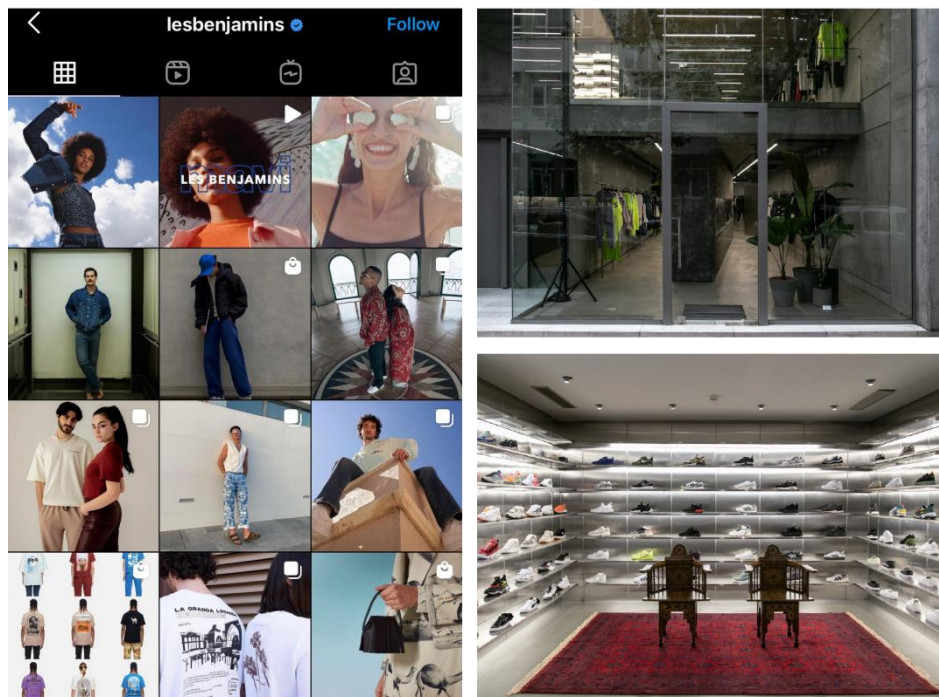


Figure 4.7. Les Benjamins Instagram page and store at Nişantaşı

### 4.1.3 Interior Design and Brand

Although only two participants mentioned brand identity as an important factor that affects design when participants were asked about important elements in interior design, all of the participants said that physical stores should correspond to brand

identity, when they were asked about the relation between interior design and brand. They underlined that interior design served brand interests.

“It is definitely something that has to be approached as a whole... As a part of brand identity, retailing should completely represent brand identity, I think.” (P01)

“You look at brand identity, the logo, fonts and think it’s a super cool brand but when you enter the store and it’s totally different and like a chaotic marketplace... There is a rupture there. This is not only about retail, the same goes for restaurants as well. If these two things do not overlap and use the same language, you feel uncomfortable.” (P05)

Participants expressed that using the same design language enables consumers to get the same feelings across all the stores of a brand. Participants who claimed that brand identity and interior design should correspond, described interior design like an element that constitutes brand identity itself, such as logo, font, brand voice, colour and form. (Figure 4.8). Figure 4.8 shows that the visual elements that make up the brand identity affect the interior design elements. Seeing these elements that make up the brand identity in parallel in the interior design elements, thus creating the same image in the memory of the consumer becomes an important issue for brands. Promoting the brand identity in the same way from the beginning and carrying it to the interior design also contributes to the continuity of the brand image formed in the mind of the consumer.

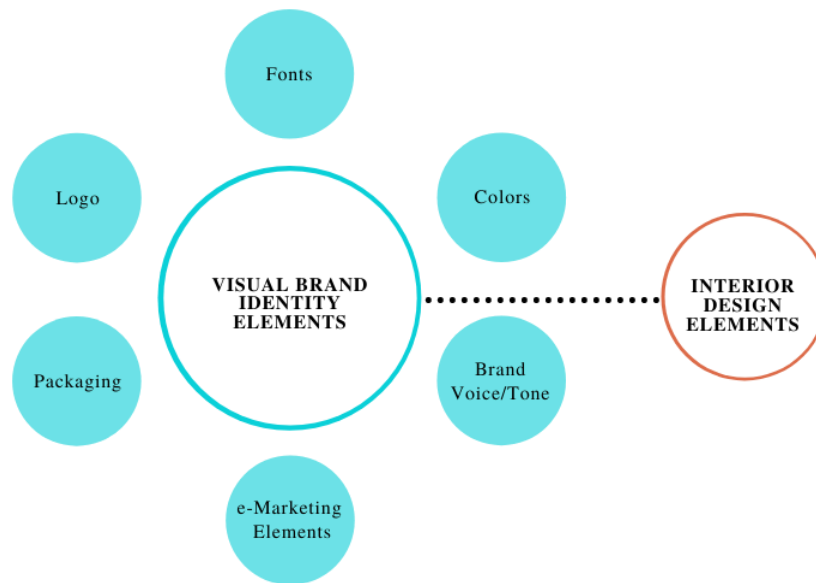


Figure 4.8. Visual brand identity elements and interior design elements

“The feeling that is created should match with whatever the brand is producing or marketing. Stores give service to all these. Brand logo communicates with people and consumers and stores are no different from this. Design should correspond to that logo, to managers’ worldview and to whatever they are presenting and representing.” (P09)

Then, it was found that using the same language in all the elements of brand identity and offering these as a whole as if they were all designed by the same designer result in creating a more consistent brand image.

#### 4.1.4 Interior Design and Product

In consequence of questions asked, it was observed that the relation between interior design and product was seen in two different ways. The first one was the relation between physical stores and product, the second was between the space that was conveyed through social media and product. Participants stated that product and interior design should be consistent with one another, that interior design should comply with product’s segment and should make the product stand out.

“If we play a wrong chord, everyone will stop and look at one another. It’s exactly the same thing. Interior design should represent and reflect the product, whatever the product is. It should convey the same spirit and share the same language.” (P05)

Stores stopped being spaces where consumers shopped and turned into experience areas. Two participants pointed out that this experience which is to be designed in accordance with the product should create a proper relation with interior design. They also said the atmosphere brand creates for that product might affect and change consumer behaviours. One participant gave an example from coffee houses in which people can drink coffee and have conversation with their friends. Consumers can spend a long time there and can buy a second drink and in turn can spend even longer time, so the atmosphere is important to create such an effect.

As a second step, participants mentioned the relations between the products they come across on social media through the accounts of influencers and interior design. All participants expressed that products they see on social media should be shared in interiors that are fit for the ways in which the product is experienced in daily life. It was also observed that consumers categorised influencers and products according to the interior spaces that the products were shared. For example, comparing two influencer friends who were promoting the same product, P03 described Influencer 1 as “luxurious and classy” while using “middle brow” for Influencer 2. P03 also added that the area in which the more luxurious Influencer 1 shot the video was “more interesting and striking” and referred to the same place in terms of colours and lighting and found it better. As for furniture, P03 said that they looked cleaner and classier. It was deemed important for the participants for these places to have taken hygienic measures, that they look clean and neat, and that they are relatively less plain and simple. Participant P04 claimed that it was not something only the last consumer expects, but brands especially pay attention to these sorts of details and if there is a case where necessary conditions cannot be met by the influencer, then brands decide and will not allow them to share the content.

#### 4.1.5 Interior Design and Ephemeral Retail

Field study presented the results as the answers to the questions that were asked to participants that interior design was important in ephemeral retail as it was in retail design. The effects product and brand have on interior design are seen in ephemeral retail as well.

As for the videos that were shown to participants in the interviews, La Mer's design (first video) were considered "kitsch" by five of the participants. One participant stated that entering into a giant cream tube would make one feel good but it is actually not a success in terms of design. Another participant expressed that entering into a giant cream tube gave a childlike and fun sense but that it was however kitsch in terms of design. Participants asserted that the brand only adapted the form of cream tube as interior design by changing its scale and that the design was form-centred. In addition to these, participants remarked that the colour white, using proper materials and simplicity were prominent design elements that stood out (Figure 4.9).

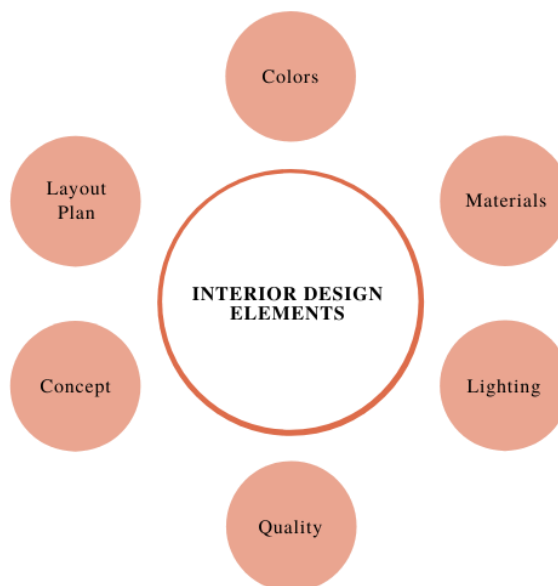


Figure 4.9. Interior design elements

For Pureline's design (video 2), all participants expressed that prominent design element was "fragrance experience." Participants also emphasised that besides the fragrance experience, giving a larger image of the place which is actually smaller by using mirrors contributed significantly to the experience. Furthermore, they stated that mirrors enabled conveying the design via video and allowed the influencer to show herself as well as the space.

"What they did in second video is interesting. I believe those fields that they placed were really interesting as an interior. Also, this came to my mind. Pop-up stores should have a concept. You should feel different. These places should not be like any stores that you see everywhere else."  
(P05)

All participants stated that they found the unity between brand, target audience and interior successful for both of the stores. However, four of the participants found La Mer's design more effective and successful while the other six believed that it was Pureline's design that was more successful. Overall, it was observed that these were among the expectations of participants:

- Proper lighting,
- Proper material selection,
- Proper colour selection,
- Proper strategy for circulation,
- Unity that the place forms with product and brand,
- Offering a multisensory experience to reinforce the design,
- Suitability for several consumers to experience it at the same time,
- Offering a different concept than brand's other physical stores
- To offer entertainment, excitement, and surprise for consumers.

#### **4.1.6 Interior Design and Experience**

The participants considered the designed experiences as a part of the interior design in the videos they were shown. They discussed these experiences in two different

ways. The first is about physically experiencing something while the second focuses on a sensory experience about the features of the product or the brand.

Eight participants pointed out that the experience area in the first video was not designed in the actual store. Participants added here that designing the experience area within the actual store and in an isolated way would be a more proper experience design. Meanwhile, it was observed that the influencer's use of gestures in excess and unfounded statements affected the participants negatively and distracted them from the conveyed experience. Furthermore, having a separate experience area from the store itself and placing this area in an airport which was, according to the participants, an "undefined" place, created a sense of insecurity for the participants. Four participants mentioned the lack of privacy in the area and one of them stated that such a place seemed unsafe after experiencing the pandemic and added that they will not experience the product. In consequence, it was observed that placing the experience area within the store and offering the senses of privacy and safety were important for consumers. Three participants also mentioned that they would get a more effective feeling if the store was within the pop-up retail and isolated from it.

"I think, showing the product in a different place, placing the pop-up store in a separate area resulted in conveying the experience less effectively. Having a place within a place creates an effect, too. You become completely isolated when you enter the room in the other [video]. As for the brand La Mer, if I wanted to relax before my flight by applying that procedure to myself, why would I do that in the middle of an airport? Outside of a pop-up? The other one isolated me into a closed and scented room, which was the right choice. If it was an open area, it wouldn't create the same effect and the fragrance would evaporate." (P01)

Although the second video did not offer any product experience, participants did not feel its absence. Only two participants mentioned that having a testing area for the second brand would affect experience design positively. One participant remarked that shower gel was not something that could be experienced in a public area in real life and consequently the brand conveyed the experience for shower gel by using the "fragrance experience" prominently.

The participants expressed that experience was an important factor for them but having an influencer convey the experience did not mean anything to them in terms of this experience. They said that they felt as if the experience was real, as if they were experiencing it themselves only when the influencer experiences it as the way they would experience it as well, or as close to it. However, they added that product experience was an integral part of shopping experience and that offering a free experience for everyone would make people prefer to go to that pop-up store. It was also found that the opportunity to test a product results in forging and strengthening the emotional bond between consumers and a product.

“Testing the product is severely important in cosmetics industry. I test perfumes all the time. The fact that they give you fragrance cards and that you see the bottle there... that experience draws you to the products.” (P03)

#### **4.1.7 Interior Design and Multisensory Experience**

Apart from product experience, participants also elaborated on the multisensory experience that was conveyed by influencers. Pureline’s design (video 2) offers fragrance rooms designed for each and every shower gel. The influencer I. A. walks around and goes into these rooms one by one and gives information about the brand and shower gel fragrances. The fragrances that were to be conveyed are reinforced by artificial elements in interior design. For example, besides the giant shower gel in the room with orange and wheat germ fragrances there is an orange tree at the back of the room and wheats on two sides of the entrance axis. Thanks to the mirrors that were placed on different surfaces of the room, the influencer can create the illusion as if she was in a garden (Figure 4.10).



Figure 4.10. Multi sensory experience from the video 2

All the participants gave prominence to fragrance experience in the second video. Seven participants expressed that fragrance experience was conveyed positively. Five participants remarked that fragrance experience could not be conveyed via social media but they were curious about the fragrances anyway. The participants said that even though they would not buy the product when they encounter it in a store, they would however wish to smell it. Some participants stated that they remembered the time the video was shot and that several influencers were saying things like “it smells really nice,” “you should really try it,” and “this fragrance lasts for long” about products and this was because the brand was stuck in their minds in terms of its “fragrance.”

“They designed something that we should definitely feel but now cannot feel. Only one thing remains which is actually the thing that would make us curious and go there. They created this sense of absence. I don’t have it now, it’s somewhere there so I should go and smell it right away.” (P07)

Participant P06 stated that this multisensory experience makes the experience stick in the mind and strengthen the emotional bond that the consumers forge with brand and product.

Meanwhile, participant P09 remarked that offering an experience that only focused on fragrances made the brand less reliable and drawing on previous experiences, stated that the products that gave really good smells and were prominent because of their fragrances were generally not natural and could contain allergens. One participant expressed that although some fragrances were familiar, they did not know anything about some fragrances such as wheat germ and hence this experience could not generate a thought or feeling for them.

“La Mer” from the first video means “sea” in French; consumers experience the sound of the sea when they enter into the design of a giant cream tube. Yet, only four participants mentioned experiencing this sound. Some of the participants mentioned that although they experienced smell and sound through videos in an equal weight, they were more impressed with the one that focused on smells. Drawing from their previous experiences and their theoretical knowledge about this, most of the participants claimed that experiences that focused on smell were hierarchically on top among other experiences. They remarked that although other sensory experiences would fade away and be forgotten in time, smell would always be remembered and have its permanent place in memory. Only one participant expressed that sight was hierarchically on top of other sensory experiences, followed by smell.

#### **4.1.8 Interior Design of Ephemeral Retail and the Pandemic Period**

Since there were people who practiced interior architecture among the interviewees, field study gives the perspectives of both consumers and designers. Two of the participants who worked as designers in retail, referred to the changes they made in sales strategy after the pandemic period. With the rapid change in consumer activities and routines that they lived through in their daily lives, they spoke of producing fast and innovative solutions that could meet consumers’ expectations and need.

“For example, last year when Covid hit for the first time, there was a lockdown. It was really a different thing. At that time, we were about to

say [to the consumers] that they should go outside, that it was springtime and so we could start marketing outdoor furniture but Covid hit and people started to spend their times at their homes. This resulted in a change of strategy that no one ever thought of before. In less than no time and rapidly we developed another strategy. We shot some short videos. Architects in interior design shot videos of all our stores and we shared those as Instagram stories. We informed people about how they could improve and have a more comfortable living area only by making slight changes.” (P06)

The same participant also remarked that although they marketed dining tables only as furniture upon which to sit and have meals before, after the Covid period they have now started new marketing strategies to sell those pieces with offering perspectives as how to change and adapt that furniture as a working area or how to create a convenient and suitable atmosphere for your little children using that table where they can connect to and participate in their online classes.

Four participants claimed that the pandemic period affected physical stores negatively but ephemeral retails such as pop-up stores could actually offer a solution for this problem. One participant added that places within the downtown where it would be crowded could not allure consumers who have stayed at their homes during the pandemic period which was a really long time and that places closer to nature would be more convenient for new strategies and designs, and should be adopted. The same participant stated that the furniture company they work for planned opening a pop-up store within a park near summerhouses which are not really far away from downtown. It was observed here that they made use of the features of pop-up stores which were to be designed in any given place temporally and could meet consumers in any time. The data show that pop-up stores are more convenient to adopt to changing conditions and new marketing strategies.

As the interviews took place during the pandemic period, the participants emphasised the necessity and importance to follow and take hygienic measures. They especially pointed out the need to offer enough personal and private space for consumers within experience areas and to design the pop-up stores which are placed in another interior space to have a separate, closed, and isolated area.

It was observed that participants used phrases such as “pre-pandemic,” “post-pandemic,” and “unrelated to Covid” when they answered the questions and evaluated the interiors in accordance with these different perspectives. It was expressed that physical shopping was reduced to the minimum out of necessity and the participants did not prefer to go to such activities during the pandemic period. Some participants stated that their shopping habits have changed after this period and they do not prefer to go to physical stores anymore as they used to.

#### 4.2 Relations Between Social Media and Ephemeral Retail

A significant part of this thesis refers to and covers social media and conveying experiences. Today, social media is not only a platform in which videos and photographs are shared, it has become an important space to share and convey experiences. In this section, the findings concerning the social media and ephemeral retail are discussed (Figure 4.11).

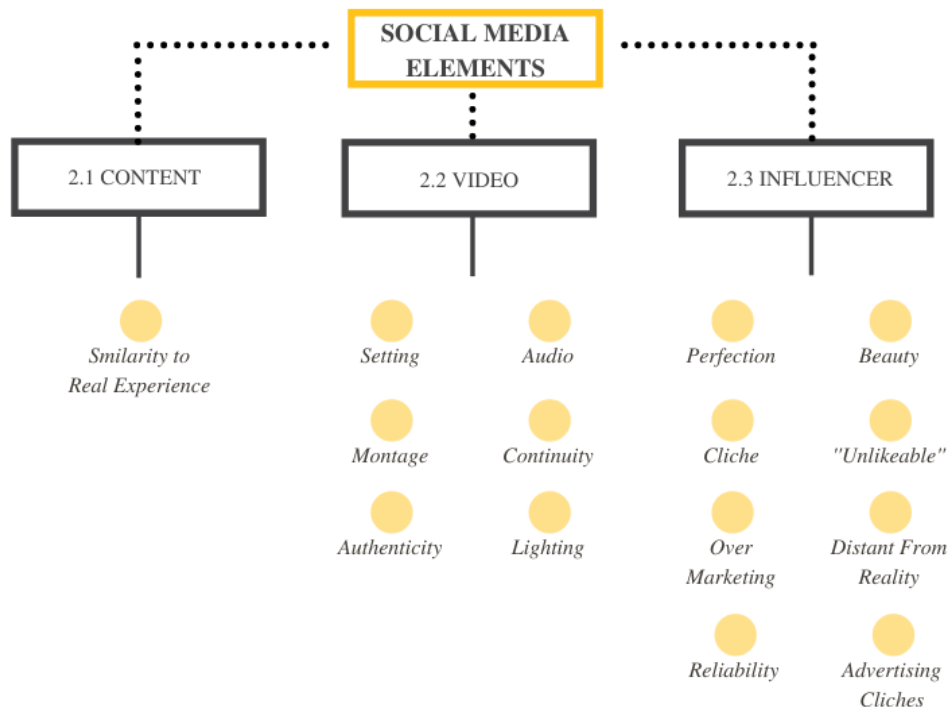


Figure 4.11 Mind map, social media elements

#### 4.2.1 Influencer Marketing

Within the scope of the study, the participants watched two separate videos from two different influencers that they shared in their personal Instagram accounts as stories. When asked about their general remarks about the videos, seven of the participants mentioned related topics to influencer marketing.

Nine participants stated that influencer marketing was something brands used as a social media strategy nowadays. Most participants expressed that they were exposed to this sort of marketing to a high degree against their will. Furthermore, four participants remarked upon the negative effects of influencer marketing though they pointed that it was something that worked for brands and created an effect for them.

“In recent years, brands are after finding and using influencers. They have started doing business with micro influencers as well if we consider more recent times. I believe the strategies brands develop and follow in this regard are sometimes bad and wrong.” (P10)

“Brands are now using influencers as walking advertisements. We used to have ads, now we have influencers.” (P05)

The majority of participants stated that in their daily lives, they were exposed to influencer marketing in excess. They pointed that influencers shared too much links and worked for different brands in the same product range at the same time and that this affected them negatively to the point that they did not want to see these anymore. In consequence of their discomfort, they added that they did not follow these kinds of influencers and brands in their personal accounts yet they always come across and see them somehow.

Six participants emphasised that brand and the choice for influencers should be consistent with one another. They stated that influencers who promoted for several and different brands which offered the same product segment lost their reliability and made consumers think that they promoted these products only because of their business contract and collaboration with the brand. In consequence, they added that reliability of both the brand and product was affected as well when one loses their

trust to the influencer. Four participants expressed that choice for influencers can harm brand image as these people affect brand reliability.

“When we follow ten influencers and each of them share at least ten products, it means that we are urged to buy 100 products every day. This results in a loss of reliability. [Reliability] of both the influencer and brand as well.” (P01)

“Besides all these, I don’t find people who promote for a photocopier, then a pen the next day, something else later, any striking.” (P02)

One of the participants who worked in social media expressed that it was to brand interest that brands work with influencers who are suited for their target audience and marketing budget. It was observed that brands deemed it important to choose among influencers whose audience matched the brand’s target audience.

“Brands do not generally consider this and work with whoever gets more interactions, but this does not work that way. For example, a pasta brand worked with A. A. His [posts] did not gain any followers or get any interactions [for the brand]. This is because A. A.’s audience is not an audience that a pasta brand could appeal to. In my opinion, for a brand knowing this and yet spending a lot of money on this influencer was really a bad strategy.” (P10)

Two participants expressed that the professional lives of the chosen influencers should correspond to the brand and the product to be marketed. They added that in brand collaborations, they wanted to see people who are “successful” in their professional lives, rather than mere “influencers.”

“[It should be someone who] has distinctive qualities, who did not become an influencer just for the sake of it, but who is perhaps a dancer. [Someone who] is practicing her/his job. Not an influencer but a dancer. I saw it in Les Benjamins. They did something of the sort. I found it impressive. Because there is someone who is successful in their job, their life style and world view correspond to the brand, it considered it a good example.” (P02)

It was found that the influencer's personal life and daily routine should correspond to the brand. The participants stated that not to lose the integrity and reality of the experience this correspondence should be created and opted for.

“... There is a furniture company called Divanev. Divanev is a middle-low segment brand and it addresses and appeals to those who get married and to families with children. I mean, they produce furniture to be purchased after marriage. They produce these furniture as ensembles. I mean, no one goes to Divanev and purchases furniture from there unless they are getting married. Recently, as for [influencer] choice, they collaborated with Fahriye Evcen. When we consider these recent times, what comes to our mind when we think of Fahriye Evcen? Her child, her marriage, her husband...” (P02)

Overall, participants stated that neither the interior place nor the physical appearance of the influencer should seem unrealistic and that influencers should share things as they are in their ordinary lives. For example, they expressed that when promoting for a shower gel, the interior should be a bathroom even if the influencer is not inside the shower itself and that influencer's appearance should correspond to this place and this product. They also added that they considered elements such as clothing and make-up in terms of the interior. Furthermore, they touched upon the importance of the language and gestures used in video. Three participants stated that they found posts and conveyed experiences that were exaggerated and over the top “repelling” and “repulsive and that these made the experiences unrealistic and created a sense of “advertisement.”

“Towards the end, it became somewhat repulsive, [saying things like] your face becomes like this and that after your flight... What happens to our faces during our flights? [the participant gets angry] The maximum amount of time you could spend on a flight is 27 hours, what could really happen to our faces?” (P04)

“That's what influencers do; they advertise things. But when they become excessively obvious in what they do, they become unreliable. The last thing she said, ‘look at my face, how healthy it is’ is definitely unrealistic. We're talking about a cream, it's not magic, it does not produce magic. Of

course, La Mer is an expensive and a good cream, it is effective, but it is impossible for it to produce such an effect in a second.” (P10)

Moreover, participants pointed that when they feel a product is being promoted because of a brand collaboration it creates a negative effect on them. Although they know it is part of brand’s deal with the collaborator, they said that they did not feel or get the sense of an “advertisement” in these. Four participants talked about the perception of “beauty” and “perfection” that was aimed for in the videos. They stated that the fact influencers are extremely beautiful, and they correspond to certain beauty standards is unrealistic. Some participants describe influencers by using words such as “repelling,” “fake,” and “Barbie.” In consequence, they added that the experience and design they convey could be negatively affected by these.

“If they could be better in acting that could produce healthier results. When they make it obvious it’s all an advertisement it becomes even more repelling.” (P10)

“I found it extremely fake, not original or natural. Perhaps other people are doing these things as well and yet they seem natural. Other accounts who do these [advertising] more naturally and as a flow of life, it draws my attention. But here, I feel like some Barbie dolls are trying to address us so that we will buy these things.” (P05)

Two participants expressed that what they deemed important was not the person who shared the content, but the ways in which it was shared and the content itself. They claimed that posts by people they would never follow or people with whose perspective they could find nothing they have in common could appeal to them if the content is beautiful and has aesthetic concerns and offers proper colours and lighting.

In light of all these findings, it is seen that influencer marketing holds an important place in retail and ephemeral retail. These issues are deemed important by the participants:

- Choosing an influencer who is an appropriate choice for brand identity and brand image,
- Choosing an influencer with keeping brand budget in mind,

- The correspondence between influencer’s professional-personal life and brand-product,
- Influencer’s creation of realistic contents,
- Influencers’ giving no prominence to the sense of perfection and beauty and showing their natural appearances,
- Not making it obvious for consumers that there is a brand collaboration.

#### 4.2.2 Conveying the Experience

Both in the first and video part of the interview, participants were asked questions about experiences that were conveyed via social media (Table 4.1). It has been prepared by taking into account the specific answers they gave to the question "What do you think about methods that influencers use to convey the spaces and experiences?", directed to the participants in Table 4.1, and the answers about the transfer of experience they mentioned in other questions. The aim here is to find out whether an experience conveyed by an influencer can be perceived by the end user. The general thoughts of the participants about the experiences in the videos are detailed in the previous sections.

Table 4.1 Conveying the experience

<b>Participant No</b>	<b>Brand 1</b>	<b>Brand 2</b>
P01	Conveying The Experience Poorly	Conveying The Experience Properly
P02	Conveying The Experience Poorly	Conveying The Experience Properly
P03	Conveying The Experience Properly	Conveying The Experience Poorly
P04	-	Conveying The Experience Properly

P05	Conveying The Experience Properly	Conveying The Experience Properly
P06	Conveying The Experience Properly	Conveying The Experience Properly
P07	Conveying The Experience Poorly	Conveying The Experience Poorly
P08	Conveying The Experience Properly	Conveying The Experience Poorly
P09	Conveying The Experience Properly	Conveying The Experience Poorly
P10	Conveying The Experience Poorly	Conveying The Experience Properly

Participants stated that these experiences created a positive effect on them overall. Six participants expressed that places that everyone shared pictures or videos affected them negatively and that they did not wish to go there. They explained their reasoning as follows: oversharing the same place on social media turned the brand into a “repelling” one and gave the sense that there was nothing left to be seen there. Four participants gave the example of Luigi’s restaurant in Atakule, Ankara for this. The participants said that flooding posts about the place where it first opened its doors gave them the sense that there was nothing left to be experienced there. One of the participants added that Luigi’s was a luxurious and expensive place yet it now seems like a more accessible and middle segment brand. Nevertheless, one of the participants who was negatively affected by these overshared posts about places expressed that the posts by places they liked to follow impressed them that they could stay informed about activities that took place in those areas. Some participants spoke of the feeling that they felt “compelled to go to these [overshared] places” as well and wanted to go there so they could share some content from there.

Four participants said that they could experience the place without really going there thanks to the conveyed experience. When we think of the globalised world we live in, they added that any place on earth was within their reach via social media. Some participants pointed that they could get inspiration for their designs and gain new and different perspectives through places that were shared on social media.

“It is impossible for us to travel to any and every place on earth but I get inspiration from and use these details, colours and combinations in my designs when I sense that a certain brand forged a proper communication with their consumer, with their last customer and could convey a feeling and a spirit. It is not the same thing [that the brand created] but may be conveyed in different shapes and colours and this excites us. It makes you say that ‘I was not there but I could sense the spirit.’” (P05)

The participants expect the conveyed experience to be in correspondence with the ways in which they experience things. They remarked that overly exaggerated and unrealistic experiences created a negative effect on them, and they found these unconvincing. In consequence, it was found that brand identity and brand image was negatively affected as well.

Three participants stated that they could get enough information about the interior, product or brand itself thanks to these conveyed experiences.

Three participants expressed that the experience itself, the ways in which it was shared and the perspective of the person who shared it were important. They gave their reasoning for this as follows: consumers can only experience these as the way influencer experiences them.

“That designed atmosphere stays as a whole but [when you only see a picture or video of its parts] its pieces are hard to put together in our minds. The person who shares this content is also important. You could shoot [a photo or video] of lighting but that by itself cannot convey the design language of all the place. It’s also about taste, about colours, about perception.” (P03)

As a result of the method used, the participants went through a shopping experience by means of a video that was shot by an influencer. As a result of the conveyed

experience, it was seen that participants remarkably talked about “fragrance experience.” It was found that although participants stated that associating a shower gel with fragrance was the first feature that comes to mind when it comes to shower gels, participants were curious about fragrances because of the influencer’s conveyed experience of these fragrances. Meanwhile, the product experience that was offered in the first video did not create any sensation for participants but it was seen that they could go there only to enjoy a free service and “feel satisfied” as a result of this experience (Figure 4.12).

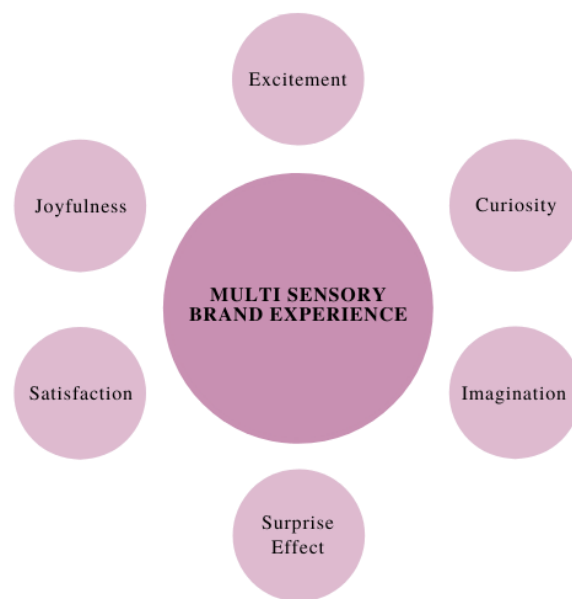


Figure 4.12. Multi sensory brand experience

In conclusion, it was observed that participants did not get the feeling that they lived through this experience if they did not experience it by using all five of their senses. Yet, it was also seen that the conveyed experience strengthened the emotional bond consumers forge with brand and created feelings such as curiosity and excitement to the point that could affect and shape consumer behaviour and make them visit that place. Moreover, some participants pointed conveyed experience as an important factor for building brand image (Figure 4.13).

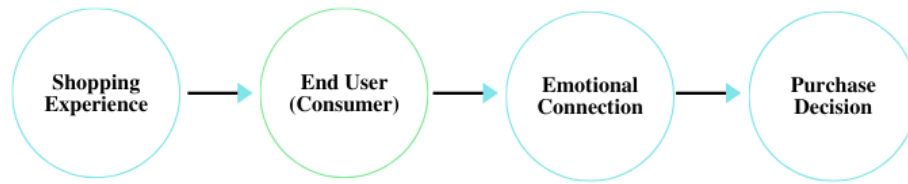


Figure 4.13. Effects of shopping experience

“I did not feel like I was there but [the video] gave us an environment that appeals to four of our five senses and we do not taste [cosmetic] creams. I only watched it so I used my sight, but did not smell or touch it so cannot say that I fully experienced it. But now I’ve heard of [this product]. So it enabled me to form an image for this brand...” (P06)

#### 4.2.3 Method For Conveying

It was seen that conveying method and quality were considered as important as the content of conveyed experience. Participants pointed that lighting and image quality also contributed to conveyed experience. Both of the videos offered a general image of the environment and used a documentary-like shooting style. Influencers informed their audience about the experience and the brand before conveying the experience. One participant stated that in both of the videos influencers designed the shooting in journalistic and informative style and this style contributed to videos’ progression. It was expressed that the fact influencer shot herself as well and conveyed/showed her next step verbally was important to make the experience seem realistic and this enabled the conveyed experience to become more than an advertisement that was designed by the brand and gained and improved consumer’s trust to the product and the experience (Figure 4.14)(Figure 4.15).

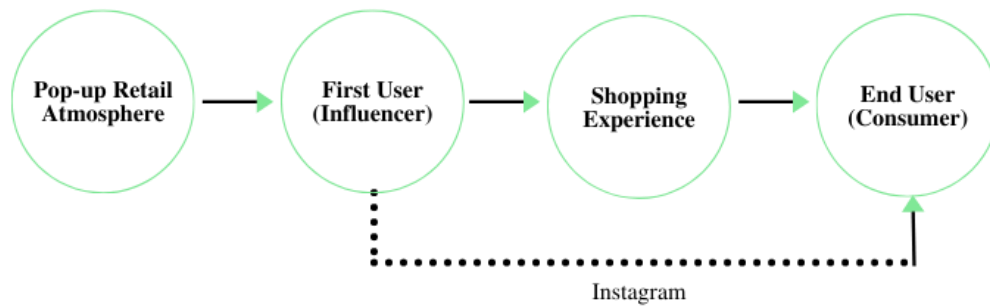


Figure 4.14. Conveying method

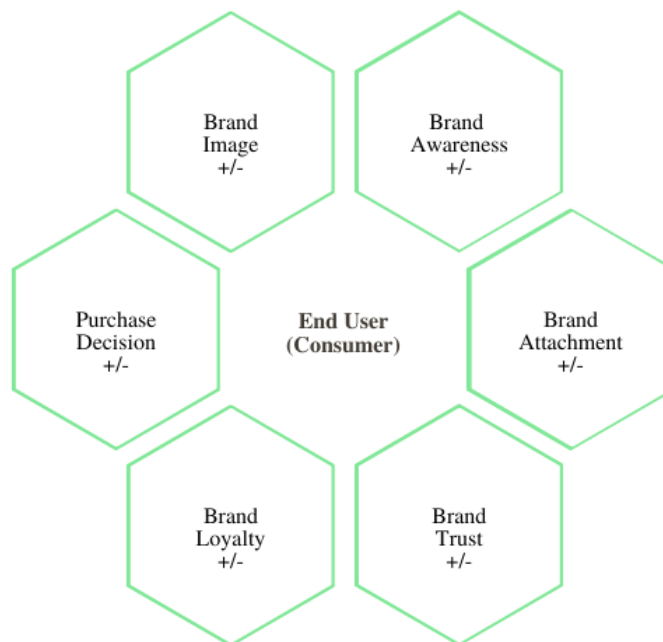


Figure 4.15. End user (consumer) and brand relations

4Four participants remarked that this conveyed experience was a planned shooting and the result of a brand collaboration. Two participants stated that they believed some, if not all, of the words and expressions used in the video were the works of the brand that were forwarded to the influencer.

“These things were planned months ago. Because the [shooting] date is determined and the influencer should be available on that date. Since the influencer is going to earn money for this, it should be something

worthwhile. I think agencies tell influencers the important points and what they need to tell to show the product.” (P08)

It was found that details in the video and its similarity to a real experience were the things that were deemed important for consumers. For example, the video about the brand Pureline does not show the transitions between fragrance rooms. On account of this, participants remarked that the video did not progress realistically, and they could not picture these transitions in their minds. Similarly, the fact that the video does not show or inform the audience about the location or outer surface of the place resulted in participants losing touch with this reality.

Participants remarked that influencer marketing should use other method than those used in usual and traditional advertising. Consumer here expects someone to convey the experience rather than using clichés. It was observed that in the mind of participants, influencers hold a different place than actors and that they wanted to trust them.

“To promote such a luxurious place in the airport, they had to design this shooting, not only design the pop-up with its structure. If [the influencer] is there solely for the purpose of promoting this pop-up, she had to be travelling in those marketing days. Did they have luggage? Did they really have a flight to catch? I don’t know... With the state of traffic in İstanbul and for someone who is really busy and in an airport where one usually catches their plane at the last moment, I can’t be really sure about [the video’s] plausibility. The fact that she greets [the store] with great joy and says things like “my skin was so dry, now look at it” ... These are all clichés that are used in advertisements.” (P01)

Two participants stated that the experience the place offers should be sharable on social media and this was an important factor for them. They said if the place is convenient for a video or photo shooting this makes the place and the brand sharable on social media. Participant P10 describes this shareability as “Instagrammable.” According to this participant, if a place (as a whole or its different sides) encourages consumers to share these on social media and follows periodical trends then this place is “Instagrammable.”

### 4.3 Relations Between Brand and Ephemeral Retail

As it was elaborated on previous sections, it was found that brand was related to several themes that came up during the field study either directly or indirectly. This section examines relations between brand and ephemeral retail reciprocally (Figure 4.16).

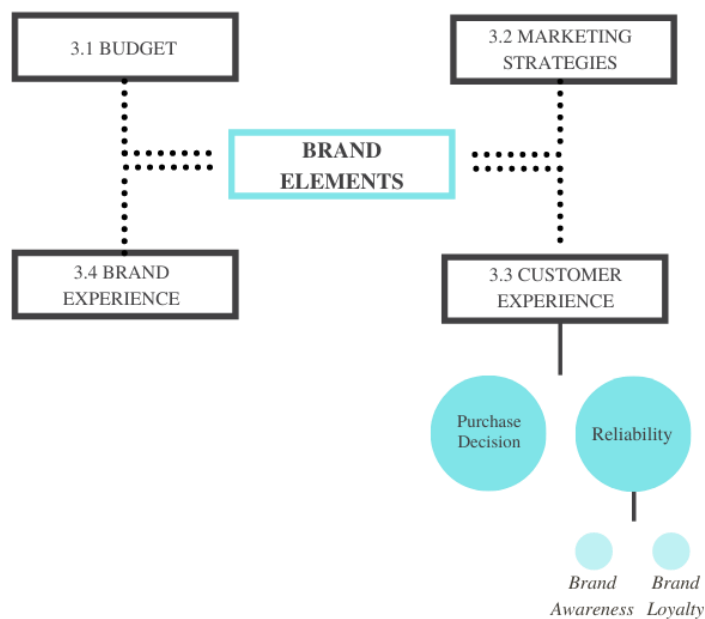


Figure 4.16. Mind map, brand elements

#### 4.3.1 Brand Identity and Brand Image

Brand identity and brand image is a common topic that came up and were referred by participants both in the fields of interior design and social media. In fact, it was seen that themes that came up during the interviews were somehow related to brand identity and brand image and that they affected one another.

Participants stated that interior design in retail and ephemeral retail should be based on brand identity.

“As I said, one should familiarise with the brand. What it is like and what it wants to show to consumers. I mean, what its brand identity is... What it is like. Does it want to create a feeling that it is clear, pure and clean, or that it is elegant and unreachable, etc. One should examine the brand closely and decide [what to do] and make choices accordingly.”(P02)

Similarly, the importance of selecting an influencer who corresponds to brand identity was explained in detail in previous sections.

In conclusion, participants expect the design, the elements used in the design, the presented experience, the selection of influencer, the quality of video/photograph and conveying method to correspond with brand identity. In consequence, conveying these compatible data to consumers affected brand image as well, according to participants (Figure 4.17).

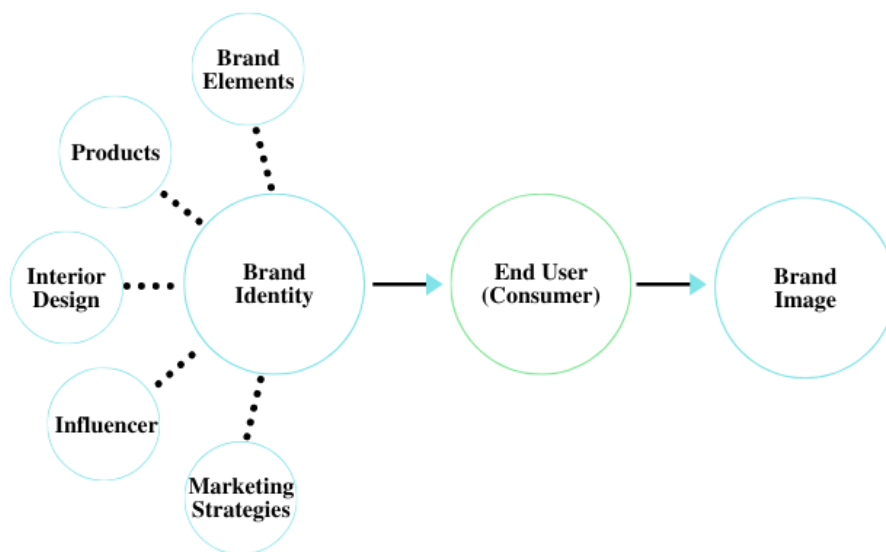


Figure 4.17. Brand identity and end user (consumer) relations

Another factor which affects brand image is brand reliability and it is examined in detail in the next section.

### 4.3.2 Brand Reliability and Brand Loyalty

Brand reliability is a factor that participants emphasised as important which can affect consumer behaviour and their buying decisions. The interviews suggested several elements that had impact on brand reliability. Participants believe that if a brand is consistent in what it does, beginning from the designing process to conveying the experience by influencers, positively affects consumer trust. Furthermore, participants stated that if this process corresponds to brand identity and brand image that consumers have in mind, then it improves brand reliability.

In light of the experiences that were offered by the brands that were chosen for this study, participants also remarked that emotional bond between brand and consumer was enhanced as well. The obtained data show that this emotional bond positively affects brand loyalty (Figure 4.18).

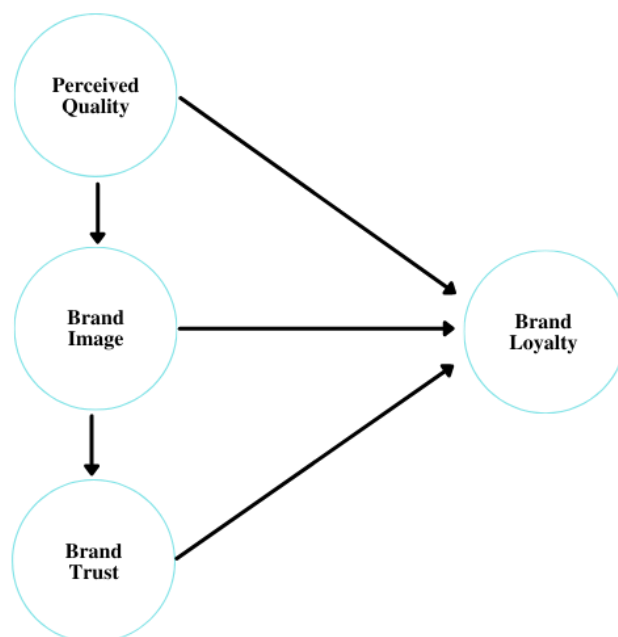


Figure 4.18. Consumers' emotional bond and brand loyalty

### 4.3.3 Consumer Perception Towards Brand Positioning

After watching the videos, participants were asked to state their opinions on brand and brand positioning. All of the participants said that videos were informative about the brands they were representing. Participants offered their comments basing their opinions on interior design, the experience presented, location, and influencers on the videos. Only one participant pointed that they cannot comment on brand by solely looking at the interior design in cases where they do not know the brand at all, yet claimed that interior design informed one about products. Another participant said that they could not fully comprehend what the brand is like solely by looking at a video, however this could change if they somehow could go there and physically experience the place themselves. Participants mostly commented on brand's target audience, its segment and the budget they had for this project (Table 4.2).

Table 4.2 Participants comments about brand positioning

<b>Participant No</b>	<b>Brand 1</b>	<b>Brand 2</b>
P01	+	+
P02	+	+
P03	+	-
P04	+	+
P05	+	+
P06	+	+
P07	-	-
P08	+	+
P09	+	+
P10	-	+

Participants considered La Mer (video 1) an upper-middle segment brand. They added that it appealed to well-off people since it seems like a luxurious brand and to women over the age of 35. Four participants associated seeming-like-a-luxurious-

brand to the use of colour white, simplicity, minimality, serenity and proper lighting. One participant found the design more futuristic and hence concluded that it was a more unreachable brand. Three participants stated that since the interior was placed in international flights area it was not somewhere anyone could reach anytime they wanted, and the place only appealed to certain people. One participant remarked that the brand gave the sense of being “luxurious” and “expensive” because its name was in French. Meanwhile, according to one participant, luxurious brands did not need this sort of marketing strategies and hence the brand should be an upper-middle segment one. Five participants described the brand as pure and simple. As the first brand offered a free experience, one participant commented that this brand had “a larger budget” than the second one.

Participants found PureLine (video 2) as a middle segment brand which appealed to everyone. The fact that one can find its products in supermarkets was seen as an implication that every consumer from any segment could reach and afford buying the products of this brand. By changing the product’s scale, there was a giant shower gel shown in interior design of the place. Three participants found this shower gel informative. Two participants stated that the brand did not seem expensive to them because there were trees, oranges and wheats used in interior design. Participants associated the brand with its fragrance experience overall. One participant pointed the brand’s budget and importance they attached to this marketing since they used an influencer though the product was affordable and appealed to everyone. By looking at the interior and the experience, one participant said that they thought this could not be a brand they knew of and was probably a high segment brand but then recognised it as Pureline. One participant expressed that the influencer did not give enough information about the brand and they could not fully comprehend what the brand is like since there was not enough information about the location and outer design of the place. However, they added that they were curious about it and wanted to go there.

One participant stated that brands gave a sense of a certain profile because of the influencers they worked with and added that both of the brand probably had a high

budget since they could afford to use a pop-up store and an influencer as marketing strategies.

In light of all these data, it was seen that below factors informed one about brand positioning:

- Interior design,
- Elements used in design,
- The experience that was being offered,
- Location,
- Selection of influencers,
- Information and language used in videos,
- Marketing strategy.

#### **4.3.4 Brand and Marketing Strategies**

The common comments among participants stated below indicate what brands need to pay attention to when they choose their marketing strategies:

- Determine an appropriate target audience for brand and product,
- Determine an appropriate place for target audience,
- Determine an appropriate budget for brand positioning,
- Select an appropriate influencer for brand identity and brand image,
- Select an appropriate influencer for the product that is to be marketed.

#### **4.3.5 WOM (Word of Mouth)**

With the increase in online shopping, participants remarked that the shared experiences and social media comments about products affected their buying decisions. Meanwhile, some participants stated that before purchasing a product, they looked it up online and then went to store where they bought it and left immediately.

The increase in online sharing brings forth the rapid transmission of information about brands on social media. Participants pointed that they could share certain places or products if they wanted to recommend them to others or if these are aesthetically pleasing to them. One participant remarked that they shared things because they “wanted to show that [they] did it and went there as well.”

Participants mentioned that rather than the product itself, shopping experience and interior design encouraged them to share things on social media. One participant who wanted to lay a particular emphasis on designing features stated that they found different details in terms of design in the places they visited and shared these.

“What a brand offers us is more than simply a product and one becomes really attached and loyal to that brand. Perhaps it presents you with a product that you are going to use for the rest of your life so you tell about it or give it as a present to other people you know. Perhaps this will spread as words of mouth and create a huge network among consumers that this is a reliable and favourable brand.” (P06)

#### **4.4 Other Factors That Serve Ephemeral Retail**

Themes, experiences and expectations about pop-up retails which came up during the interviews and could not be directly grouped under the headings of interior design, social media or brand are examined in this section.

##### **4.4.1 Pop-up Retails and General Data**

Pop-up retail experiences and general opinions of participants are listed below.

- All of the participants came across a pop-up store post on social media.
- 6 of 10 participants visited a pop-up store.
- 2 of 10 participants took part in designing a pop-up store.

Participants were asked to list key words that they deemed as important characteristics and descriptions of pop-up retails that differentiate them from other

physical stores (Table 4.3). As a result of the field research, the general thoughts of the participants about the videos are given (Table 4.4, Table 4.5).

Table 4.3 Pop-up keywords according to participants

<b>Participant No</b>	<b>Key Words</b>
P01	Customizable, Feeling Special
P02	Different, Remarkable, Conceptual
P03	Joyful, Surprising
P04	Short Term, Temporary
P05	One Shot
P06	Fast, Specific
P07	Curiosity
P08	-
P09	-
P10	Temporary, Small Areas

Table 4.4 Specialties describing videos according to participants

<b>Participant No</b>	<b>Brand 1</b>	<b>Brand 2</b>
P01	Pure	Smell
P02	Consistent, Not Expensive	Middle-Upper Segment
P03	Kitsch, Sound	Smell
P04	-	Amateur
P05	Luxury, Clean Cosmetics	Colorful, Joyful
P06	Multisensorial Experience	Multisensorial Experience
P07	-	-
P08	Old, For 35+ Women	Young, Catchy
P09	-	-
P10	Expensive	Smell

Table 4.5 The success of videos according to participants

<b>Participant No</b>	<b>Brand 1</b>	<b>Brand 2</b>
P01	-	More Successful
P02	-	More Successful
P03	More Successful	-
P04	More Successful	-
P05	-	More Successful
P06	Successful	Successful
P07	-	-
P08	-	More Successful
P09	More Successful	-
P10	-	More Successful

#### **4.4.2 Location**

It was found that location selection was important in the sense that it made the brand reachable to its target audience and enabled the brand to communicate with consumers who are not initially their target audience.

One of the participants stated that location should be selected in accordance with the needs and expectations of consumers. Participants predicted that due to the pandemic and with changing consumer habits, location selections will be affected as well.

The location selection of La Mer which placed the store within an airport and in international flights area meant that the brand appealed to and addressed only certain people, according to participants. They stated that promoting this place via social media was pointless because the place was in international flights area and it was not

possible for any and every person to go there and experience the pop-up if they wanted to.

#### **4.4.3 Temporariness and Fear of Missing (FOM)**

Five participants remarked that they felt to urge to go visit a pop-up store saying things like “I should go as well,” since these stores are only open temporarily.

“On the one hand, you have this limited period of time and you feel excited, you want to go there as well. When [brands] address appropriate target audiences and communicates with them well, I wait in long lines to get to these places and I have done so.” (P05)

One participant stated that since pop-up stores do not last for long they should capture and impress consumers rapidly by designs and experiences they offer.

“When it comes to pop-up, I should be able to see, “Yep, that’s it,” [when I see it]. It’s one-shot thing. It should be something that hits the red circle in darts. There is this important market research going on, you don’t have much time because you can’t hope that people will get to know you in time.” (P05)

It was seen that pop-up retails that offered certain collections or certain products for a certain period of time triggered the feelings of curiosity and excitement. One of the participants said that less is more and in consequence pop-up retails enrich and enhance brands.

Knowing that a certain pop-up store will be closed after a period of time, participants remarked that they visited there because they did not want to miss that experience out. As pop-up stores address a more limited and smaller target audience, this made them think they would feel deficient for it if they did not visit there.

#### **4.4.4 Consumer Expectations Towards Pop-up Retailers**

It was seen that participants expected pop-up retailers to have “striking” and “impressive” designs. They also expected these retailers to offer a multisensory experience.

Three participants stated that pop-up retailers should make the consumers feel special and offer a different experience than those in their other physical stores.

“If I buy something from this pop-up there will be only one of it and it will be something unique. Or if I buy five things from there, there will not be a sixth one. [In this sense] I feel more special. It’s like, well, it’s not something that anyone can buy. You can find Zara in every place on earth, I can buy that t-shirt anywhere. But I can’t buy that stool, that candlestick or whatever. If I don’t buy these from there, then I can’t buy them anywhere. This gives me the feeling that it’s only me who has this [product].” (P05)

The same participants added that pop-up retailers should surprise them either with their design or experience they present.

“In fact, if I were someone who would buy [a product of] La Mer, I would not visit this place and this is because of its design. It should’ve been somewhere more exclusive, VIP-like that would create a “wow” effect. Especially when you think that it’s in the new airport in Istanbul where lots of tourists pass by and could buy many, many products... But they did not pay attention to this fact.” (P01)

One of the participants described the right sort of pop-up as somewhere which offers only an experience and exhibition for those who are not the target audience. Two participants stated that collaboration between brands with other brands and designers would be of service to pop-up store and enabling consumers to experience different brands and experiences together would positively affect the brand.

## **CHAPTER 5**

### **CONCLUSION**

#### **5.1 Research Questions Revisited**

The aim of the study is to investigate the contribution of interior design to brand and brand values in the pop-up retail experience transferred from the first user (influencer) to the end user (consumer) through social media.

The main research question and sub-questions that are related to the aim of the study are given below.

How does interior design affect brand experience in ephemeral stores that are conveyed in social media?

- How does interior design affect consumers in ephemeral stores?
- How do social media marketing strategies affect consumers and brands in ephemeral stores?
- What sort of relationships are there between brand, the interior design of a store, and social media?

##### **5.1.1 How does interior design affect consumers in ephemeral stores?**

As a result of the field study, it is seen that interior design has a significant effect on the experience that the brand wants to convey to the consumer. It has been revealed that the experiences of the consumer directly or indirectly are affected by different criteria. As a result of the semi-structured interviews, it was concluded that we should handle the consumer in two different ways. First, we need to address the first consumer, influencer who directly experiences and conveys the experience desired

to be conveyed by the brand. Secondly, it would be correct to talk about an end user who does not have a direct experience but whose relationship with the brand and purchase decision is shaped in the light of the experience transferred by the influencer.

When we think of the influencer who is consciously guided by the brand and transfers his/her experience through social media, the factors that interior design affects are listed below.

- The interior design helps the influencer determine the transmission method (video, photo, etc.).
- Interior design contributes to the content that the influencer wants to convey.
- The interior design contributes to the realism of the influencer's experience.
- The interior design contributes to the transfer of the designed shopping experience.

Interior design affects the relationship between the consumer and the brand, as well as indirectly affecting the purchasing decisions of the consumer. The interior design, which plays an important role during the transfer of experience, causes the consumer to have an idea about the brand and to establish an emotional bond with the brand. In addition to the items mentioned before, items on the relationship between the interior space and the end user (consumer) are presented below.

- Elements of interior design help the consumer obtain information about the brand.
- Interior design informs the consumer about brand positioning.
- Interior design plays an important role in strengthening the emotional bond between the consumer and the brand. Therefore, it contributes to brand awareness and brand loyalty.
- The interior design contributes to the accurate transfer of information about the product to the end user.

- Since interior design affects the development of the bond established between the consumer and the brand, it changes consumer behaviour and may affect the purchasing decision positively or negatively.
- The interior design contributes to the experience of the designed shopping experience.

Finally, it was concluded that interior design plays an active role in consumer behaviour and purchasing decision, indirectly carries information about the brand and product, and contributes to the strengthening of the emotional bond between the consumer and the brand.

### **5.1.2 How do social media marketing strategies affect consumers and brand in ephemeral stores?**

By their nature, pop-up retails are short-term stores that are established in different locations and offer the consumer an unusual shopping experience. Unlike the store structure that consumers are used to, brands can reach new audiences by offering different experiences to the consumers in pop-up stores and strengthen the bond between them and the consumer. This experience offered in pop-up stores is designed by brands from the very beginning to the end of the process and is supported by different marketing strategies. Brands receive support from professionals separately in the development and follow-up of strategies in areas related to design and plan the process as a whole. According to field study and literature data, brands frequently prefer social media marketing strategies as in other areas of retail. With social media being a part of daily life, modern marketing strategies that we are used to are replaced by social media, which adopts a postmodern approach. Social media marketing strategies show similar features with guerrilla marketing, which is one of the important parts of postmodern marketing, and exhibit an attitude that puts the consumer in the centre. At the same time, unlike the advertising

strategies adopted by modern marketing, it is more open to innovation. Influencer marketing has become an important building block of social media marketing.

Brands have a limited time to reach the consumer in the pop-up stores they set up for short-term and in different locations. At this point, brands need to reach consumers' data about pop-up stores quickly and instantly. This dynamic and instant structure offered by social media exhibits a parallel attitude to promote the pop-up stores of the brands. On the other hand, social media marketing methods can be done with lower budgets than modern marketing methods and action can be taken quickly. In addition, it is an important issue for brands to instantly see and analyse the effects of strategies developed through social media. Influencers preferred by brands in cooperation play an important role in conveying the designed experience to the consumer. Here, the experience is transferred to the end user (consumer) by being experienced most realistically by the influencer, and the consumer is expected to perceive the experience in the most accurate way. It is also among the results obtained that the influencer's sensory and emotional experience during the experience designed by the brand affects the end user (consumer) who has not been there yet. Accurate and realistic transfer of emotions is considered important in terms of consumer's trust in the brand. It is considered by the consumer that this should be a real exchange of experience and ideas rather than a collaboration. In this sense, the consumer expects to see a different attitude from advertisements in traditional media such as television and newspapers. One of the most important reasons for this is that influencers are not actors and an actor is not expected by the consumer during the promotion. As a result, although the consumer is aware that this is promotional cooperation, they expect the promotion to take place in the closest way to reality.

It is also among the results that influencer marketing, and therefore social media marketing, has negative effects as well as its contributions to brands. At this point, it is seen that it is very important for brands to accurately reflect their brand identities and goals. The fact that the designed strategies are far from the brand identity affects the consumer negatively. Both the design decisions and the harmony of the social media agencies with the brand are important. The fact that the characteristics of the influencers that the brands deal with for promotional purposes are suitable for the brand image and that they behave in accordance with the brand values play an important role. The fact that the influencer's private life is also suitable for the brand is among the expectations of the consumer. It is seen that the development and implementation of a correct marketing strategy has a positive effect on brand experiences. The right brand image formed in the mind of the consumer causes a correct connection between the consumer and the brand. A strong emotional bond established between the brand and the consumer also shapes consumer behaviour.

The effects of the strong bonds established between the consumer and the brand on the brand experiences are given below.

- Increasing brand awareness,
- Establishing and increasing the trust in the brand,
- Development of brand loyalty,
- Development of consumer behaviour and thus influencing the purchasing decision,
- Reaching potential consumer audiences by supporting Wom and e-Wom.

On the other hand, the selections of influencer plays an important role in accurately transferring the designed shopping experience to the end consumer. At this point, it has been observed that the influencer is responsible for the brand image as well as his image and affects the brand image. The

points that brands should pay attention to when choosing an influencer are listed below.

- The compatibility of the selected influencer with the brand image,
- The selected influencer appeals to the right target audience,
- The parallelism of the chosen influencer's lifestyle with the brand,
- Reflecting the cooperation of the selected influencer with the brand correctly to the consumer,
- The selected influencer's details such as hair, make-up, and clothes are suitable for the shopping experience and environment,
- Avoiding being 'extreme' under the shopping experience of the selected influencer,
- Experiencing the shopping experience by the influencer in parallel with daily life,
- Experience of the shopping experience by the influencer in the most appropriate way for the consumer,
- To convey the shopping experience in a way that is close to reality, away from advertising clichés,
- The transfer method of the shopping experience,
- Attention to technical aspects such as camera angles, image, and sound quality.

In addition, it would be correct to state that social media plays a very important role in the announcement of pop-up retailers, reaching the targeted audience, and finding new audiences for brands. In this sense, in a world where social media is not used, access to the masses for pop-up retailers will be limited and will not have the expected effect. As a result, it was seen that the brand, interior design, and social media elements should be considered as a whole. Interior design should be developed in line with the marketing strategies and the targeted consumer behaviours and that the process should be handled with all its elements.

### **5.1.3 How does interior design affect brand experience in ephemeral stores that are conveyed through social media?**

Interior design can positively or negatively affect consumers and also can change and determine experiences and shopping experience that ephemeral stores offer. The first impression that consumers get about brand or product is formed by interior design itself and consequently it shapes consumer behaviour and plays a dominant role in determining buying decisions. The fact that interior design shapes consumer behaviour results in forging an emotional bond between consumers and brand and/or product during shopping experience. This bond helps developing a strong relationship between consumers and brand and hence contributes to brand value as mentioned in the literature review chapter. Thanks to these relationships, consumer loyalty to and trust in brand improves and for some consumer groups, using this guerilla marketing strategies contributes to developing brand awareness. The material used and its quality, colours, lighting, circulation and space setup become prominent in interior design which affects consumer experience. All of the factors that have a function in determining and setting up interior design affect consumers' shopping experience and helps building brand awareness. Consumers view all these elements at once and form an opinion about brand and give a certain place to brand in their minds. Brand profile is identified every time one comes across it when one meets the elements of interior design and consumers give and re-give certain places to brands in their minds in accordance with these.

The importance of interior design where ephemeral retails are directly experienced by consumers holds its place and has the same effect for interior designs where Influencer experiences and conveys it to the last consumer on social media. Consumer behaviours that interior design has an impact on affect the last consumer as well even though they cannot personally and directly experience it. Brand awareness, brand loyalty and brand trust stand out as prominent factors that are affected by interior design. Apart from elements of interior design, it was seen that selection of influencer and conveying methods drastically affected brand value as

well. In the light of the field study and information obtained from the literature review, it was found that interior design in ephemeral retail affected influencer and the way they experienced the store and in consequence, this experience affected the conveying method that influencer conveys the experience to last consumer. At this point, it is seen that interior design affects and even determines conveying method of influencer. Hence, conveyed experience is affected as well.

## **5.2 Limitations of the Study**

There were several limitations that need to be mentioned. Ephemeral stores were not prevalent in Turkey in the period when I chose this research topic to work on and hence there was this difficulty in finding pop-up stores. Furthermore, the fact that pop-up stores by definition take place temporarily, for certain periods of time and in certain places, and that brands announce them only on social media using guerilla marketing strategies made it difficult to physically visit and observe pop-up stores. Finding the videos (that the interviewees watched) from Instagram stories that would correspond to the study proved to be a challenge as well since these stories were only accessible for 24 hours which made it hard to access them and to find a variety of them.

The first step of the field study was observation and I began this process before the pandemic period and planned to visit pop-up stores that were open in Ankara during thesis writing period and add them to observation list, but due to the pandemic measures there were no new openings for pop-up retails. Retail industry took a heavy blow from the pandemic and caused them to direct their attention to social media rather than using marketing strategies that gave prominence to physical activities where crowds would be formed. As with pop-up retails, it was seen that there was a decrease both in the number of retail stores that we could call ephemeral retails and event stores that were in brand launch to the point that there were no new openings in the pandemic period. This period negatively affected the number of observations drastically.

In order to get accurate data and shed a light on different topics as well, interviewees were expected to meet certain qualifications. Interviewees were expected to have visited at least one pop-up store recently but this criteria became invalid with the pandemic period. Moreover, the pandemic period was taken into consideration while determining methodology and certain steps of this study was restructured in accordance with this. Semi-structured interviews were planned as the second step of the field study and interviewees were to watch pre-recorded videos of ephemeral stores. Again, the pandemic period affected the number and variety of these videos because of the decrease in the number of ephemeral retails. In this period, marketing strategies adapted by brands went through a change and were restructured as well and this brought on different and significant developments in influencer marketing. Yet, as we have seen, influencers could not go beyond the confines of their own homes spatially and their posts were affected by this fact as well. In conclusion, the pandemic period affected the field study negatively from the start to the end.

### **5.3 Recommendations for Future Research**

Since the research subject contains elements belonging to more than one discipline and is very broad, it is desired to be kept in a certain framework by limiting it. For this reason, ephemeral retail and pop-up retail, which are specific disciplines of the retail design field, were chosen as research subjects. However, according to the findings, it has been seen that interior design can be effective not only in the ephemeral retail area but also in many areas related to retail design. For this reason, the effects of interior design on retail design should be investigated in different contexts. With the integration of technology into our daily lives, social media has become a part of our daily routines and has been seen to be significantly effective in many areas of life. It is foreseen that the importance of social media marketing is increasing day by day and it will evolve in different ways over time. On the other hand, the relationship between interior design and social media is seen as an

important issue that should be examined in-depth and its relationship with postmodern marketing should be evaluated.

Under the scope of the study, the field research was created through interviews with designers and social media experts. For this reason, the study only reflects the views of a certain point of view. Including the point of view of the consumer and the brand in future studies will add a new dimension to the topic.

Social media transfer methods were mentioned very briefly during the research; it has been seen that elements such as video, photography, shooting methods, and content make an important contribution to the research subject. For this reason, it is thought that its examination by related disciplines will make important contributions to the literature.

#### **5.4 Contributions of the Study**

This research explores the contribution of pop-up retail interior design, transmitted by influencer through social media, to brand and brand experiences. The research is evaluated according to many different perspectives starting from the literature section; it deals with interior design, social media marketing, and brand elements as a whole. The interrelationships of all these elements were discussed in the literature section and were used in the discussions. In the light of the studies, the contributions of the study were determined as follows. First of all, the examination of the literature on different subjects within themselves and in relation to each other will contribute to future research. In this way, it is aimed that many designers from different disciplines will benefit from this research. It is aimed to contribute to the literature by evaluating the data obtained as a result of the researches together with the literature section. As a result, designers will be able to use the findings as a guiding map in their own designs. Using this research, designers will be able to base their designs on different and stronger foundations by exploring the perspectives of different disciplines. At the cutting edge of technology, being able to understand

social media, unlike traditional marketing, will open different paths for many designers in their design processes. At this point, the relationship between social media and interior design presented by the research will continue to be an important issue. It is an important issue not only for the designer but also for the brand and the consumer, for the designers to advance the design processes in a way that predicts what may be in the final stage. The research presents the possible points and effects of design by giving an idea to the designers. On the other hand, not only designers but also brands must understand this relationship so that the design process can proceed correctly. In this way, brands will be able to prioritize their interests by evaluating many elements at the beginning of the design process, and unexpected negative effects will be minimized. It may cause some undesirable negative consequences for brands to advance the design process in a disconnected manner from the designer. On the other hand, too much involvement of the brand during the design process can negatively affect the design and also the designer. At this point, both parties need to understand each other and anticipate the problems that may arise. In addition, the fact that brands can understand the contribution of design to brand values can cause interior design to become more important in marketing. This study can be seen as an important resource, especially in the field of ephemeral retail, as it brings together different disciplines and aims at strong relationships, and because there are not many resources in the literature. Social media marketing, which is seen as one of the most important points in the study, is thought to be an important resource when creating a basis for the designs of designers today and later.



## REFERENCES

- Aaker, J. L. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, 34(3), 347-356.
- Aaker, D., A., & Joachimsthaler, E. (2000), *Brand Leadership*, The Free Press, New York, NY, 13-48.
- Ailawadi, K.L., & Keller, K.L., 2004. Understanding retail branding: conceptual insights and research priorities. *J. Retailing* 80 (4), 331–342.
- Alexander, A. (2002). Retailing and consumption: evidence from war time Britain. *The International Review of Retail, Distribution and Consumer Research*, 12(1), 39–57.
- Allmendinger, R. W. 1999. Introduction to Structural Geology. Lecture notes. 279 p.
- Allmendinger, R. W., Cardozo, N. C., and Fisher, D., 2013. *Structural Geology Algorithms: Vectors & Tensors*: Cambridge, England, Cambridge University Press, 289 p.
- Alpar, B. and Yaltirak, C. 2002. Characteristic features of the North Anatolian Fault in the eastern Marmara region and its tectonic evolution. *Marine Geology*, 190, 329-350.
- Alpaslan, M. 2007. Early to Middle Miocene Intracontinental basaltic volcanism in the northern margin of the Arabian Plate, SE Anatolia, Turkey: geochemistry and petrogenesis. *Geological Magazine*. 144 (5), 867-882.
- Amrouch, K., Lacombe, O., Bellahsen, N., Daniel, J. M. and Callot, J. P. 2010. Stress and strain patterns, kinematics and deformation mechanisms in a basement cored anticline: Sheep Mountain Anticline, Wyoming. *Tectonics*, 29, TC1005, doi:10.1029/2009TC002525.

- Angelier, J. (1990), Inversion of field data in fault tectonics to obtain the regional stress. III: A new rapid direct inversion method by analytical means, *Geophys. J. Int.*, 103, 363-376, doi:10.1111/j.1365-246X.1990.tb01777.x.
- Arger, J., Michel, J. and Westaway, R.W.C. 2000. Neogene and Quaternary volcanics of southeastern Turkey. The Geological Society, London, Special Publications, 173,459-487
- Atilgan, E., Akinci, S., Aksoy, S., & Kaynak, E. (2009). Customer-Based Brand Equity for Global Brands: A Multinational Approach. *Journal of Euromarketing*, 18, 115-132.
- Baras, J. (2015). What's 'In Store' for the Pop-Up Industry in 2015
- Barijan, D., Ariningsih, E. & Rahmawati, F. (2021). The Influence of Brand Trust, Brand Familiarity, and Brand Experience on Brand Attachments. *Journal of Digital Marketing and Halal Industry*, 3(1), 73-84.
- Batat, W. (2019). *EXPERIENTIAL MARKETING Consumer Behavior, Customer Experience and The 7Es*. Routledge, Oxon.
- Baustani, G. (2020). *Ephemeral Retailing, Pop-up Stores in a Postmodern Consumption Era*. Routledge.
- Berry, L. L., Carbone, L. P., & Haeckel, S. H. (2002). Managing the total customer experience'. *Sloan Management Review*, 43, 85–89.
- Bickart, B. and Schindler, R.M. (2001) 'Internet forums as influential sources of consumer information', *Journal of Interactive Marketing*, Vol. 15, No. 3, pp.31–40.
- Bilal1, A. & Malik, F.M 2014. Impact of brand equity & brand awareness on customer's satisfaction. *International Journal of Modern Management & Foresight*, 1(12), 342-364
- Blackman, A. S., 2009. An introduction & outline on how I will use social networking to expand my business. *Social Media Marketing*, 6.

- Bladen, C., Kennell, J., Abson, E., & Wilde, N. (2012). *Events management: An introduction*. Abingdon: Routledge.
- Bo, D. (2016). *Pop-up Stores: Conquering a New Frontier of Brand Expression*, Klepeirre, Paris.
- 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.
- Brown, S. (1995). *Postmodern Marketing*. London, England: Routledge.
- Bruynd, A., D. & Lilien, G., L. (2011). *A Multi-stage Model of Word-of-Mouth Influence Through Viral Marketing*.
- Caner, E., Doğan, H., & Geçer, N., G. (2012). *Viral Pazarlama*. Haliç Üniversitesi Sosyal Bilimler Enstitüsü İşletme Doktora Programı.
- Chen, J. (2011). *Explore Guerrilla Marketing Potentials for Trade Show*.
- Chernatony, L. and McDonald, M. (1998), *Creating Powerful Brands*, 2nd ed., Butterworth-Heinemann, Oxford.
- Chu, A., & Lam, M.C. (2007). Store environment of fashion retailers: A Hong Kong perspective. In T. Hines and M. Bruce (eds.), *Fashion Marketing*, 2d ed. Amsterdam: Elsevier, 151–167
- Ciesielska M., Boström K.W., Öhlander M. (2018) *Observation Methods*. In: Ciesielska M., Jemielniak D. (eds) *Qualitative Methodologies in Organization Studies*. Palgrave Macmillan, Cham.
- Clifford, E. (2012). *Fashion online*. Mintel Group, London.
- Cochrane, K. (2010). *Why pop-ups everywhere*. The Guardian online.

- De Lassus, C.; Anido, F., N. (2013). Access to the luxury brand myth in pop-up stores: A netnographic and semiotic analysis. *Journal of Retailing and Consumer Services*, 21, 61-68.
- Diamond, N., Sherry, J.F., Muniz, A.M., McGrath, M.A., Kozinets, R.V., Borghini, S., 2009. American. American Girl and the Brand Gestalt: closing the loop on sociocultural branding research. *J. Marketing* 73 (May), 118–134.
- Dias, G. N., Demo, G., Scussel, F., and Watanabe, E. (2020). The Magical World of Disney: building relationships with clients from the brand personality. *Tourism & Management Studies*, 16(1), 39-49.
- Doyle, S.A. and Moore, C. (2004), “Methods of international market development: the Guerilla Store of Comme des Garçons”, *British Academy of Management Conference Proceedings, CD Proceedings, St Andrews, September*.
- Epstein, S. (1977). "Traits are Alive and Well," in *Personality at the Crossroads*, D. Magnusson and N.S. Endler, eds. Hillsdale, NJ: Lawrence Erlbaum Associates, 8.
- Ferguson, J.L. and Johnston, W.J. (2011). Customer response to dissatisfaction: a synthesis of literature and conceptual framework. *Industrial Marketing Management*, 40(1), 118-127.
- Firat, A., F., Dholakia, N. & Vankatesh, A. (1994). Marketing in a postmodern World. *European Journal of Marketing* 29(1), 40-56.
- Filho, M. (2017). *Designing for Brand Experience: Operationalizing a Service Dominant Logic Approach to Branding through Service Design*.
- Fitts, R. (2013, October 21). Do luxury brands need pop-up shops? *Luxury daily*.

- Fong, K. & Yazdanifard, R. (2014). The Review of the Two Latest Marketing Techniques; Viral Marketing and Guerrilla Marketing which Influence Online Consumer Behavior. *Global Journal of Management and Business Research: E Marketing*, 14(2).
- Foster. J., Mcllelland, M.A., 2015. Retail Atmospherics: The impact of a brand dictated theme. *Journal of Retailing and Consumer Services*, 22, 195-205.
- Gedik, Y. (2020). Gerilla Pazarlama: Araçları, Avantajları ve Stratejileri Üzerine Teorik Bir Çerçeve. *Çağ Üniversitesi Sosyal Bilimler Dergisi*, 17(2), 68-86.
- George, C. E., & Scerri, J. (2007). Web 2.0 and user-generated content: Legal challenges in the new frontier. *Journal of Information, Law and Technology*, 2.
- Ghodeswar, B. M. (2008). Building brand identity in competitive markets: a conceptual model. *Journal of Product & Brand Management*, 17(1), 4–12.
- Gordon, K.T. (2004), “Give it a go: a ‘hands-on’ approach to marketing your product could be just the thing to win customers (tactics)”, in *Entrepreneur Magazine* online.
- Greoger, L., & Buttle, F., A. (2014). Word-of-mouth marketing influence on offline and online communications: evidence from case study research. *Journal of Marketing Communications*, 20(1-2), 21-41.
- Hart, C.; Grazyna, S.; Cadogan, J. W. (2013), “Conceptualizing town center image and the customer experience”, in *Journal of Marketing and Management*, 29(15-16), 1753-1781.
- Hassan, A., 2014. Do brands targeting women use instamarketing differently: a content analysis. *Marketing management association spring 2014 proceedings*, 62.

- Haug, A. & Münster, M., B. (2015). Design variables and constraints in fashion store design processes. *International Journal of Retail & Distribution Management*, 43, 831-848.
- Hekkert, P., Leder, H. (2008). *Product Aesthetics: Product Experience*. Elsevier, London & Amsterdam, (259-285).
- Hennig-Thurau, T., Gwinner, K.P., Walsh, G. and Gremler, D.D. (2004). Electronic word-of mouth via consumer-opinion platforms: what motivates consumers to articulate themselves on the internet? *Journal of Interactive Marketing*, 18(1), 38–52.
- Hiscock, J. (2001). Most Trusted Brands. *Marketing*, March 1st, 32-33.
- Hollenbeck, C. R., Peters, C., & Zinkhan, G. M. (2008). Retail spectacles and brand meaning: Insights from a brand museum case study. *Journal of Retailing*, 84(3), 334–353.
- Homlgren, A., & Olofsson, S. (2015). *Pop-up Stores: The Attraction of Ephemeral Experiences - A phenomenological study on consumers' experiences in pop-up stores*. Lunds Universitet, Departmen of Business Administration.
- Kapferer, J. (2011). *The New Strategic Brand Management: Creating and Sustaining Brand Equity Long Term* (4th ed.). London: Kogan Page.
- Karabulut, M. (1981). *Tüketici Davranışı*. Minnetoğlu yayınları, İstanbul.
- Karagöz, E. (2012). *Pop Up Mekan Tasarımı ve Pazarlama İlişkisi*. İstanbul Teknik Üniversitesi.
- Karagöz, E. (2012). *Pop Up Mekan Tasarımı ve Pazarlama İlişkisi*. İstanbul Teknik Üniversitesi.
- Katz, E., 1957. The two-step flow of communication: An up-to-date report on an hypothesis. *Public Opinion Quarterly*, 21, 61–78.

- Keller, K. L. (1993). Conceptualizing, measuring, managing customer-based brand equity. *Journal of Marketing*, 57(1), 1–23.
- Keller, K. L. 2003. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*, 4th ed. Prentice-Hall. Upper Saddle River, NJ.
- Kim, S. and Choi, S. M. (2012). Credibility cues in online shopping: an examination of corporate credibility, retailer reputation, and product review credibility. *International Journal of Internet Marketing and Advertising*, 7(3), 217-236.
- Klein, J. F., Falk, T., Esch, F., & Gloukhovtsev, A. (2016). Linking pop-up brand stores to brand experience and word of mouth: The case of luxury retail. *Journal of Business Research*, 69(12), 5761–5767.
- Kotler, P. (1973), “Atmospherics as a marketing tool”, *Journal of Retailing*, 49(4), 48-64.
- Kotler, Philip & Armstrong, Gary. (2004). *Principles of Marketing* (7th ed.). Jakarta: Salemba Empat.
- Kozinets, R. V., Sherry, J. F., DeBerry-Spence, B., Duhachek, A., Nuttavuthisit, K., & Östorm, D. (2002). Themed flagship brand stores in the new millennium. *Journal of Retailing*, 78(1), 17–29.
- Kozinets, R. V., De Valck, K., Wojnicki, A. C., & Wilner, S. J. S. (2010). Networked narratives: Understanding word-of-mouth marketing in online communities. *Journal of Marketing*, 74(2), 71-89.
- Krafft, M., & Mantrala, M., K. (2006). *Retailing in the 21st Century, Current and Future Trends*. Springer Berlin, Heidelberg.
- Lacoeuilhe, J. (2000). *Le concept d’attachement: contribution à l’étude du rôle des facteurs affectifs dans la formation de la fidélité à la marque*. Unpublished doctoral dissertation, Paris XII Val de Marne University.

- Lee, M. and Youn, S. (2009). Electronic word of mouth (eWOM) how eWOM platforms influence consumer product judgement. *International Journal of Advertising*, 28(3), 473-499.
- Lopez, M., Alcazar, C., H., & Sizilia, M. (2016). Wom Marketing in Social Media. *Advertising in New Formats and Media: Current Research and Implications for Marketers*, 149-168.
- Lorenzini, B., & McCarthy, B. (1992), *The Branding Evolution, Restaurants & Institutions*, 102, 87-106.
- Louis D., Lombart, C. 2010. Impact of brand personality on three major relational consequences trust, attachment, and commitment to the brand. *Journal of Product and Brand Management*. 19(2), 114 -130.
- Maffesoli, M. (1996). *The Time of the Tribes. The Decline of Individualism in Mass Society*. London: Sage publications.
- Malik, E. M. & Naeem, B. (2012). Aaker's brand personality framework: A critical commentary. *World Applied Sciences Journal*, 24(7), 895.
- Mcdivitt, J. 2010. Is there a role of branding in social marketing? *Social Marketing Quarterly*, 9(3), 11-17.
- Menon, S. (2016). Branding and Models of Branding. *International Journal of Research and Scientific Innovation (IJRSI)*, 3(10), 47-53.
- Meshar, L. (2010). *Basic Interior Design: Retail Design*. An Ava Book.
- Mugandanyi, M. (2017). The influence of consumer based brand equity on customer satisfaction and brand loyalty in mobile cellular services. Master of Technologiae: Marketing in the Department of Marketing and Sport Management Faculty of Management Sciences Vaal University of Technology Vanderbijlpark.

- Niehm, L. S., Fiore, A. M., Jeong, M., & Kim, H. J. (2006). Pop-up retail's acceptability as an innovative business strategy and enhancer of the consumer shopping experience. *Journal of Shopping Center Research*, 13(2), 1–30.
- Odabaşı, Y. (2004). *Postmodern PAZARLAMA: Tüketim ve Tüketici, Mediacat Yayınları*, İstanbul.
- Palmer, A., & Koenig-Lewis, N. 2009. An experiential, social network-based approach to direct marketing. *Direct Marketing: Int. J.* 3, 3 (2009), 162-176.
- Pine, J. B. & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review*, July-August. 98–105.
- Pletikosa, I., & Michahelles, F., 2011. Understanding social media marketing: A case study on topics, categories and sentiment on a Facebook brand page.
- Pomodoro, S. (2013), “Temporary retail in fashion system: an explorative study”, in *Journal of Fashion Marketing and Management*, 17(3), 341-352.
- Puccinelli, N., Goodstein, R. C., Grewal, D., Price, R., Raghurir, P., & Stewart, D. (2009). Customer experience management in retailing: Understanding the buying process. *Journal of Retailing*, 85(1), 15–30.
- Rayburn, S.W., Voss, K.E., 2013. A model of consumer's retail atmosphere perceptions. *J. Retailing Consum. Serv.* 20, 400-407.
- Robards, B. & Bennett, A. (2011). Post-subcultural Manifestations of Belonging on Social Network Sites. *Sociology online*, vol. 45 (2), 303–317.
- Russo Spena, T., Carida, A., Colurcio, M., & Melida, M. (2012). Store experience and co-creation: The case of temporary shop. *International Journal of Retail & Distribution Management*, 40 (1), 21–40.
- Saravanakumar, M. & Lakshmi, T.S., 2012. Social media marketing. *Life science journal*, 9(4).

- Schmitt, B., H. (1999). Experiential Marketing, *Journal of Marketing Management*, 15:1-3, 53-67
- Schmitt, B., H. & Rodgers, D., L. (2008). *Handbook on Brand and Experience Management*
- Schmitt, B. & Zarantonello, L. (2013). Consumer experience and Experiential Marketing: A critical review. *Review of Marketing Research*. 10, 25-61.
- Senthil, M., Chandrasekar, K.S., Selvabaskar, S., 2012. “Experiential Retailing” as a strategic tool for retail store differentiation and brand association—a conceptual approach. *SIES J. Manage.* 8 (1), 92–102.
- Sihvolo, O. (2017). A Literature review on pop-up stores and their potential to assist micro-businesses.
- Smaoui, F. & Behi, A., T. (2011). Brand engagement vs. brand attachment: which boundaries? *Micro & Macro Marketing*, 20(2), 255-272.
- Smilanski, S. (2009). *Experiential marketing: a practical guide to interactive brand experiences*.
- Smith, K. & Hanover, D. (2016). *Experiential Marketing: Secrets, Strategies, and Success Stories from the World's Greatest Brands*.
- Spitzkat, A. (2016). **HERE TODAY, GONE TOMORROW CONSUMER EXPERIENCES AT FASHION POP-UP SALES.**
- Stephens, D. (2012). “The Future is Temporary: Retailing in a Pop-Up World”, in *Retail Prophet* online.
- Stonedahl, F., Rand, W., & Wilensky, U. (2010). *Evolving Viral Marketing Strategies*. Genetic and Evolutionary Computation Conference, GECCO 2010, Oregon.
- Surchi M. (2010), “The temporary store: a new marketing tool for fashion brands”, *Journal of Fashion Marketing and Management*, 15(2), 257-270.

- Tynan, C., & McKechnie, S. 2009. Experience marketing: a review and reassessment, *Journal of Marketing Management* 25(5–6): 501–517
- Uysal, S. (2011). Küçük ve Orta Ölçekli İşletmeler İçin Yeni Bir Pazarlama Anlayışı: Gerilla Pazarlama. Yayınlanmamış Yüksek Lisans Tezi. Ankara: Atılım Üniversitesi SBE.
- Uzunoglu, E., & Misci Kip, S., 2014. *International Journal of Information Management* 34, 592–602.
- Van Tonder, A. B. (2003). The postmodern consumer: implications of changing customer expectations for organisation development in service organisations. *SA Journal of Industrial Psychology*, 2003, 29 (3), 1-10
- Verma, A., Mishra, K. (2017). Brand Image: Awareness of Sensory Branding and Its Effect on Purchase Behavior of Consumers. *International Journal of Advanced Research (Ijad)*, 5(6), 1882-1885.
- Wang, C., Zhang, P., Choi, R. & D'Eredita, M. (2002). Understanding Consumers Attitude Toward Advertising. Eighth American Conference on Information System.
- Warnby, G., & Shi, C. (2018). *Pop-up Retailing: Managerial and Strategic Perspectives*. Springer.
- Weilbacher, W.M. (1995), *Brand Marketing*, NTC Business Books, Chicago, IL, 4.
- Wolny, J. and Mueller, C. (2013). Analysis of fashion consumers' motives to engage in electronic word-of-mouth communication through social media platforms. *Journal of Marketing Management*, 29(5-6), 562-583.
- Yassine, M., & Hajj, H., 2010. A Framework for Emotion Mining from Text in Online Social Networks. In *IEEE International Conference on Data Mining Workshops*. ICDMW'10. IEEE, 1136–1142.

Zadeh, A.H. & Sharda, R. (2014). Modeling brand post popularity dynamics in online social networks. *Decision Support Systems*, 65, 59-68

Zarrella, D., 2009. *The social media marketing book*.

## APPENDICES

### A. Gönüllü Katılım Formu (Türkçe)

Bu çalışma ODTÜ Endüstriyel Tasarım Bölümü yüksek lisans öğrencisi Ezgi Doğa Balkanlı tarafından Doç. Dr. Fatma Korkut danışmanlığında yürütülmektedir. Bu form sizi araştırma koşulları hakkında bilgilendirmek için hazırlanmıştır.

Çalışmanın Amacı Nedir?

Çalışmanın amacı; bir dijital pazarlama stratejisi olarak, “ikonik kullanıcı” olarak nitelendirdiğim çok takipçili sosyal medya üzerinden pop-up marka deneyimini birinci ağızdan ikinci kullanıcıya (tüketiciye) ulaştırırken iç mekan mağaza tasarımının pop-up dijital pazarlama stratejilerine ve markanın kendisine olan katkılarını tasarım ilkeleri üzerinden araştırmaktır.

Bize Nasıl Yardımcı Olmanızı İsteyeceğiz?

Görüşmelerimiz Zoom/Skype video konferans şeklinde yapılacak olup, yaklaşık 45 dakika – 1 saat arasında olacak şekilde planlanmıştır. Görüşme sırasında daha önceden sosyal medya üzerinden seçilmiş olan araştırmanın amacına uygun videolar, iç mimarlık ve dijital pazarlama alanında bulunan profesyonellere izletilerek yarı yapılandırılmış görüşme soruları sorulacaktır. Soruların ardından katılımcılardan videolarda bulunan markalardan herhangi birini tercih ederek tasarım önerileri yapmaları ve bir kurgu oluşturmaları istenecektir.

Katılımınızla ilgili bilmeniz gerekenler:

Bu çalışmaya katılmak tamamen gönüllülük esasına dayalıdır. Herhangi bir yaptırıma veya cezaya maruz kalmadan çalışmaya katılmayı reddedebilir veya çalışmayı bırakabilirsiniz.

Araştırmaya katılanlardan toplanan veriler tamamen gizli tutulacak, veriler ve kimlik bilgileri herhangi bir şekilde eşleştirilmeyecektir. Katılımcıların isimleri bağımsız bir listede toplanacaktır. Ayrıca toplanan verilere sadece araştırmacılar

ulařabilecektir. Bu arařtırmanın sonuçları katılımcıların kimlięi gizli tutularak bilimsel ve profesyonel yayınlarda veya eęitim amalı kullanılabilir.

Arařtırma ile ilgili daha fazla bilgi almak isterseniz: alıřma ile ilgili soru ve yorumlarınızı arařtırmacıya [dogabalkanli@gmail.com](mailto:dogabalkanli@gmail.com) adresinden iletebilirsiniz. Yukarıdaki bilgileri okudum ve bu alıřmaya tamamen gönüllü olarak katılıyorum. (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz.)

İsim Soyisim:

Tarih: --/--/----

İmza:

## **B. Informed Consent Form (English)**

This study is conducted by M. S. Ezgi Doğa Balkanlı in the Department of Industrial Design at METU and supervised by Assoc. Prof. Dr. Fatma Korkut. This form is prepared to inform you about the research.

What is the Aim of This Study?

This study aims at researching and analysing the ways in which interior store design affects pop-up digital marketing strategies and contributes to brand itself on the basis of design principles in cases where a social media strategy is adapted in which users that I call “iconic user” who have a large number of followers share videos and convey pop-up brand experience to consumers using words of mouth and create a domino effect.

How Can You Help Us?

Our interviews will take place on Zoom/Skype as a video conference and are planned to take 45 minutes to 1 hour. Semi-structured questions will be asked to professionals in interior architecture and digital marketing after watching carefully selected videos that correspond to the aim of this research. After completing this questionnaire, interviewees will be asked to select one of the brands that videos represent and give design recommendations to and imagine a space set-up for them.

What you need to know about your participation: Participation in this study is on a voluntary basis. Without any consequences or punishments, you are free to refuse to take part in this study or quit any time you want. If there are questions you do not want to answer, you are free to not to answer them. Data obtained from participants will be kept strictly confidential, data and identification information will not be put together in any way. The names of participants will be collected on a separate list. The data collected can only be accessed by researchers. Keeping identification information confidential the obtained data can be used for publishing purposes in scientific and professional settings or educational purposes. For further information

about the study or if you have further comments, please contact the researcher at [dogabalkanli@gmail.com](mailto:dogabalkanli@gmail.com).

I have read the information above and would like to participate in this study completely voluntarily. (After filling and signing the form, please return it to the conductor.)

Name Surname:

Date: --/--/----

Signature:

## C. Yarı Yapılandırılmış Görüşme Soruları (Türkçe)

### *Bölüm 1 – Perakende Mağazacılık ve İç Mekan Tasarımı*

- Perakende mağazacılık sektörünü ele aldığımızda sizce iç mekan tasarımının rolü nedir?
- Yine aynı şekilde perakende mağazacılık alanında mağaza iç mekan tasarımında hangi unsurlar, iç mekan tasarımına ait öğeler ön plana çıkmaktadır?
- Sizce mağazalarda iç mekan tasarımı ve marka arasında nasıl bir ilişki vardır ve birbirlerini nasıl etkilemektedirler?
- Sizce mağazalarda iç mekan tasarımı ve ürün arasında nasıl bir ilişki vardır ve birbirlerini nasıl etkilemektedirler?

### *Bölüm 2 – Sosyal Medya ve İç Mekan Tasarımı*

- Perakende mağazacılık alanında markaların izlediği sosyal medya stratejileri hakkında neler düşünüyorsunuz? Sizce hangi yöntemler ön plana çıkmaktadır?
- (Eğer cevap “sosyal medya fenomeni” (*influencer*) içeriyorsa) sosyal etki pazarlaması (*influencer marketing*) sizce ön plana çıkma sebepleri nelerdir?
- Markaların tercih ettiği yeni stratejilerden biri olan sosyal etki pazarlaması hakkında neler düşünüyorsunuz? Bu sizi etkiliyor mu, etkiliyorsa nasıl?
- Sosyal medya fenomenlerinin tanıtımını yaptığı ürünlerin mekan ile olan ilişkisi hakkında neler düşünüyorsunuz? Bu sizi etkiliyor mu, etkiliyorsa nasıl?
- Sosyal medya (Instagram) üzerinden takip ettiğimiz kişiler tarafından birçok paylaşım yapılıyor. Bunların bir kısmında da mekan ve deneyim paylaşımını görmekteyiz? Bu konu hakkında neler düşünüyorsunuz?
- Sosyal medya (Instagram) üzerinden aktarılan bu deneyim sizi etkiliyor mu? Etkiliyorsa nasıl?

- Sosyal medya üzerinden aktarılan mekanları veya deneyimleri gerçekten deneyimleyebildiğinizi düşünüyor musunuz?
- Sosyal medya üzerinden aktarılan mekanların veya deneyimlerin size bir katkısı oluyor mu?

### ***Bölüm 3 – Geçici Mağazacılık ve İç Mekan Tasarımı***

- Daha önceden konuştuğumuz üzere siz de geçici mağazacılık konusuna aşinasınız. Hiç bir geçici mağazayı ziyaret etme şansınız oldu mu? Eğer ziyaret edildiyse;
- Ziyaret ettiğiniz geçici mağazadan hangi şekilde haberdar olmuştunuz?
- Ziyaret ettiğiniz geçici mağaza ile ilgili bilgi verebilir misiniz?
- Ziyaret ettiğiniz geçici mağaza ile ilgili kendi kişisel sosyal medyanızda paylaşım yaptınız mı? Yaptıysanız neden?
- Sizce ön plana çıkan geçici mağazaların önemli özellikleri nelerdir?
- Geçici mağazaları önemli gördüğünüz noktalara göre birkaç anahtar kelime ile tanımlayabilir misiniz?

### ***Bölüm 4 – Videoların Değerlendirilmesi ve Analizi***

- İzlediğiniz videolarla ilgili genel düşüncelerinizi alabilir miyim?
- Videolardaki iç mekan tasarımları hakkında düşüncelerinizi alabilir miyim?
- Sizce bu mekanlarda ön plana çıkan tasarım öğeleri nelerdir?
- Videolarda izlemiş olduğunuz mekan tasarımları ve marka ilişkisi hakkında neler düşünüyorsunuz?
- Bu mekan tasarımlarına bakarak markalar hakkında bilgi edinebiliyor musunuz? Edinebiliyorsanız bunlar nelerdir?
- Bu iç mekan tasarımlarından yola çıkarak marka pozisyonlandırması (*brand positioning*) hakkında neler söyleyebilirsiniz?
- Sosyal medya fenomenlerinin mekanları ve deneyimleri aktarım yöntemleri hakkında neler düşünüyorsunuz?

- Son olarak sizin videolarda eksik gördüğünüz ve geçici mağaza mekan tasarımında sizin dikkat edeceğiniz şeyler neler olurdu?
- Eğer siz bu tasarımları yapıyor olsaydınız/aktarıyor olsaydınız nelere dikkat ederdiniz?

## **D. Semi Structured Interview Questions (English)**

### ***Part 1 – Retail and Interior Design Questions***

- What role do you think interior design play in retailing industry?
- Similarly in retailing, what elements and factors are prominent in interior design?
- What sort of a relation is there between interior design and brand and how do they affect one another?
- What sort of a relation is there between interior design and product and how do they affect one another?

### ***Part 2 – Social Media and Interior Design Questions***

- What do you think about social media strategies that brands adapt in retailing? Which methods are prominent?
- (If the answer mentions influencer marketing) What are the reasons for the prominence of influencer marketing?
- What do you think about influencer marketing, which is a new strategy brands opt for? Does it affect you? If yes, how?
- What do you think about the relation between products that influencers are promoting and the space itself? Does it affect you? If yes, how?
- We are exposed to a large number of posts that people we follow share in social media (Instagram). We see in these posts certain things about experiences and spaces. What do you think about this?
- Does the experience that is conveyed via social media (Instagram) have an effect on you? If yes, how?
- Do you think that you can really experience the spaces and experiences that are conveyed via social media?
- Do conveyed spaces and experiences via social media contribute to anything for you?

### ***Part 3 – Ephemeral Retail and Interior Design Questions***

- You are familiar with pop-up retailing as we talked before. Have you ever had the chance to visit a pop-up retail?

If yes:

- How did you hear that pop-up retail you visited was going to take place?
- Can you inform us about the pop-up retail you visited?
- Did you share any posts on your personal social media account about the pop-up retail you visited? If yes, why did you do so?
- What do you think the important features of pop-up retail that stand out are?
- Based on the points that you seem important, could you describe pop-up retail with a couple of keywords?

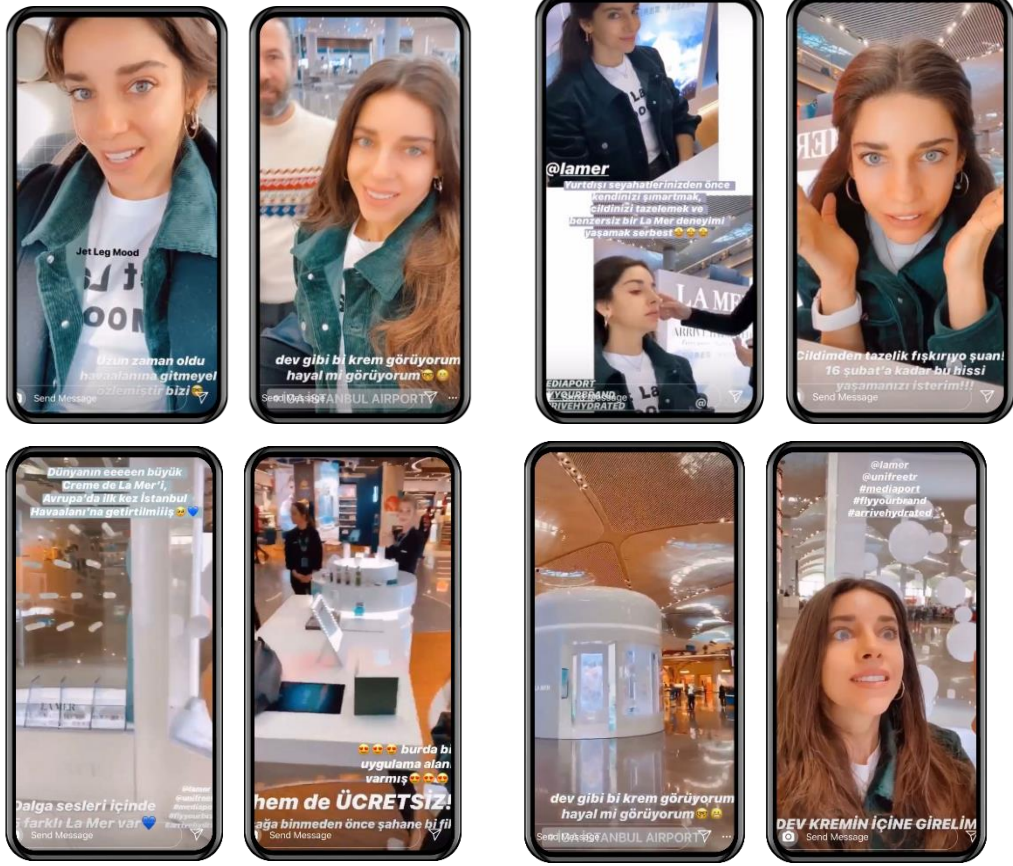
### ***Part 4 – Reviewing and Analysing Videos***

- What are your general thoughts about these videos you have just watched?
- What are your thoughts about interior designs that are represented in these videos?
- What do you think prominent design elements are in these places?
- What do you think about the relation between interior design and brand that are represented in these videos?
- Could you obtain any information about the brands by seeing their interior designs? If yes, what are those?
- In light of interior designs, what can you say about brand positioning?
- What do you think about methods that influencers use to convey the spaces and experiences?
- Finally, what are the points that you deemed deficient would pay attention to in pop-up design?
- If you were the ones who designed/conveyed these designs what elements would you pay attention to?

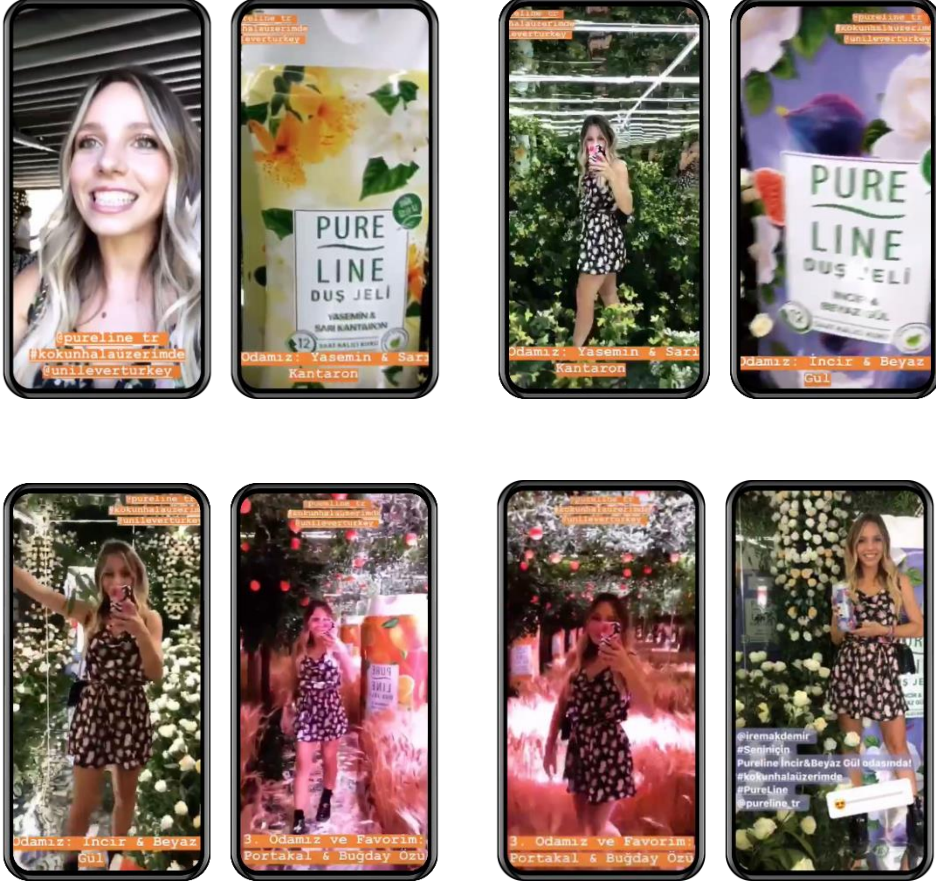
## E. Results Showing “Ankara Pop-up” Keywords on Google



## F. Images from the Instagram Story 1 (Video 1)



G. Images from the Instagram Story 2 (Video 2)



## H. Ethical Approval

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ  
APPLIED ETHICS RESEARCH CENTER

DUMLUPINAR BULVARI 06800  
ÇANKAYA ANKARA/TURKEY  
T: +90 312 210 22 91  
F: +90 312 210 79 59  
ueam@metu.edu.tr  
www.ueam.metu.edu.tr



ORTA DOĞU TEKNİK ÜNİVERSİTESİ  
MIDDLE EAST TECHNICAL UNIVERSITY

Sayı: 28620816 /

21 ARALIK 2020

Konu: Değerlendirme Sonucu

— Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

### Sayın Fatma KORKUT

— Danışmanlığını yaptığımız Ezgi Doğa KALKANLI'nın "*İç Mekan Tasarım Öğelerinin Markaların Dijital Pazarlama Stratejilerine Olan Katkılarının Pop-Up Mağaza Deneyimi Üzerinden İncelenmesi*" başlıklı araştırmanız İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve **354-ODTU-2020** protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız.

  
Prof. Dr. Mine MISIRLISOY  
İAEK Başkanı