

Going in to the Field: The Sensory Experience of Design Students on Spatial Atmosphere of Art Fashion Retail

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ABSTRACT

Today's retail architecture is developed by creating experiences, sensory experience is one of its aspects. Design students are expected to understand the concept, so this study aims to explore the sensory experience of students in a special retail space, namely art fashion retail. This research uses the qualitative photo elicitation method, participants are brought into real retail space and follow-up interviews are accompanied by photos. The findings revealed that only a small of participants paid attention to both tangible and intangible elements. So, for further assessment, it is necessary to match knowledge between education and the real world.

This study aims to explore the sensory experiences of product design students in the atmosphere of an art fashion retail space in a batik boutique, a specialty retailer that offers specific experiences in buying process activities and behavior. The findings of students' understanding of the elements of the atmosphere in the context of the fashion arts environment are expected to influence sensory experience. The selection of retail fashion art objects is related to the learning process of product design students in apparel elective courses to develop products and study the business aspects of batik art-based fashion products. One of the aspects studied is the physical retail space for marketing products.

Retail architecture continues to experience status development, from the status of an ordinary store to a store with added value. Retailers are required to develop a personality that fits their target sales group. Developing retail value by adding emotion is one way to differentiate one retailer from another (Quartier, 2016). In the field of architecture, retail is a commercial building of an arrangement of physical spaces that is arranged to sell and create unique and distinctive experiences with the aim of providing value to customers, where experience is 'used' as a tool for differentiation (Petermans & Kent, 2016). In experiential retailing, providing a differentiated retail experience and creating an atmosphere to encourage consumers to stay longer and induce buying behavior is an important investment for fashion retailers (Clarke et al., 2012; Kim et al., 2012).

In the discussion of this paper, case studies are used in batik boutiques, retail with special fashion products, containing values, traditional art, and culture, produced with a special technique by means of batik. A small boutique that has few resources available, therefore it is interesting to dig into how the user experiences on the retail atmosphere in this small fashion boutique. Consumers of art fashion retail are a special group, that is, consumers who are mostly familiar with the world of art and design, with a background of motivation, knowledge, and orientation to fashion. The atmosphere in space is how people experience and feel the atmosphere in space through their personality, this is a fact that underlies human perception (Bohme, 2016).

Research on the multi-sensory experience of customers in fashion stores has been mostly carried out in the field of marketing, especially in the field of fashion. Brands in fashion retail can be strengthened by customer presence and awareness that integrates multi-sensory experiences in physical stores, especially through sound, smell, visual, touch and taste acceptance, where based on previous research, sensory retail has a direct effect on consumer perceptions, especially on brand strength (Alexander & Nobbs, 2016). Research in the field of fashion marketing reveals that tangible spatial elements are not the only ones that can influence the user experience. But other elements such as smell, lighting beams, and the warmth of the owner's presence are influential in shaping the user experience (Clarke et al., 2012).

According to research in the field of retail architecture by Petermans, which discusses the behavior and experience of users in retail interiors in different countries, it is found that user experience has value on a multilevel scale according to the interior design of the space and the relationship with the culture of each user country (Petermans & Huerta, 2014). The multi-sensory experience felt by users in the fashion retail space differs from one another depending on the type of retail and the type of user group. Tantanatewin research results, shows that color and lighting arrangements greatly affect the impression and identity of a retail space (Tantanatewin & Inkarojrit, 2016).

The extent of understanding and awareness as a prospective planner in product design students in understanding architectural and design concepts, especially in art fashion retail, this is a gap in this study. Architecture and design itself have been considered, theorized, taught, and practiced mainly as visual disciplines, and consequently, the environment and buildings are developed through visual elements, both means and their representation. However, architecture is essentially an art form of all the senses that interact within it. Taste experience is a realist interaction of the human senses that collaborate to become sensations that form a complete experience, giving rise to a multisensory experience (Pallasmaa, 2019). Considering interior space experiences, elements, forms, and techniques to enhance the quality of the spatial experience in architecture as well as interior space elements that stimulate multiple senses for the user to feel will help create a better experience and emotional connection (Lee, 2022). In this study, the problem that will be sought is how the sensory experience in this specific type of retail is perceived by design students? How do the findings provide a step in the design learning process to provide space identity, there is no perception gap between the planner and the user?

The essential interaction between the user and space can activate all the senses to reinforce each other. In addition, the results of sensory experience regulation not only provide cognitive information for the brain to regulate but are also able to influence the user's psyche and feelings. This is what makes multisensory experiences important for architectural works (Pallasmaa, 2014). Experience in space involves the seven senses and a deep awareness of the body and environment. The seven senses are visual to the eye; sound by ear; scent by the nose; texture by touch; taste by the tongue; and the movement felt by the muscles and the skeleton (Pallasmaa, 2012). By considering the context in the need for design learning, namely the definition of related elements for the sensory experience of retail space, it is determined in this study that experience will be identified through five senses as follows.

Visual

Not only the shape of the building, but visuals also capture the feeling of the presence of light and shadows that are captured by the eye. Tantanatewin research results shows that the use of color and lighting greatly affect the identity and impression of a retail space (Tantanatewin & Inkarojrit, 2016). The most important component of vision is color as it attempts to detect spatial features, focus on certain items, and set the mood in interior spaces. Without light, colors cannot be seen. Environments cannot be accurately understood if colors, shapes, and contrasts are not used appropriately (Kopec, 2018).

Sound

Visual quality in space is accepted by the senses after sound and acoustic effects as the earliest elements captured by the senses. Natural sound or the voice of the human itself carries emotion and meaning, whether it is pleasant or disturbing (Pallasmaa, 2019). In luxury retail, the low, mellow volume of music creates calm and encourages shopping (Alexander & Nobbs, 2016). And the staff's low voice conveys creates the impression of 'reassuring and respectful' (Alexander & Nobbs, 2016).

Touch

Touch can represent weight, density, temperature, material, to the coolness of the shade of a tree and the warmth of the sun (Pallasmaa, 2019). In mid-to-high end retail touching fixtures and products gives a positive impression, knowing the materials used in the design of retail walls and floors: 'I love the feeling of cement floors. The feeling is very natural, raw and has a special aesthetic. In retail, touching most accessories and products can be done in the seating area (Alexander & Nobbs, 2016).

Smell and Taste

Smell and taste also matter in architecture. Smell contributes to an emotional atmosphere and a sense of real place judgment. This sensation provides the strongest memory influence (Pallasmaa, 2019). Aromas that reflect the heritage and history of retail, especially in luxury retail, can be presented through perfumes, lilies, woody scents, and sweet floral aromas as scents that give a positive impression. Facilities such as mini cafes within retail are perceived as positive gastronomic sensations by using words such as 'tempting' and 'interesting' and 'delicious'. In the research findings, participants stated that they would be disappointed if they were not offered a drink (Alexander & Nobbs, 2016).

Based on elaborative reasoning from a phenomenological perspective, a series of factors generating atmosphere through multi-sensory spatial experience consists of several factors, including materiality, lighting, sound, serial scenes seen through body movements (Bohme, 2016; Pallasmaa, 2014). In architecture, the atmosphere is formed by physical, spatial, material elements. These elements respond in the form of peripheral sensations. Peripheral sensations stimulate emotion, imagination, recall memories and generate connections. Atmospheric experience is created from the overall perception, emotional impression, context, and social conditions of space. Atmospheric experience is always at the center of existential experience (sense of presence). As an internal experience rather than a visual experience, experience makes architecture more embodied to be experienced in a multisensory manner in influencing haptic experiences (Bohme, 2016).

Literature in the fields of architecture, environmental psychology, retail, and marketing suggests that customer reactions to the physical environment of the store are more related to emotional states than cognitive perceptions, specifically in situations of hedonic consumption. Emotional stimulation in space has two aspects, emotional expression and emotional exchange produced

according to the user's interaction with space. Before giving a certain emotion, the user himself feels the emotional variables of memory, attractiveness, pleasure, stimulation, and satisfaction. While the second emphasizes the interaction of users and space related to the function of space and emotional variables such as awareness, perception, intention (Cho & Kim, 2017).

METHOD

The method is carried out with an exploratory approach that aims to develop a clear understanding of multi-sensory retail applications in the fashion field and examine the main effects of sensory stimuli on the perception of design students in real environments. Students are brought into the atmosphere of a real retail space to get as much output and exploration as possible. First, give challenges to students as observers of the atmosphere of the retail space, take photos and convey perceptions and experiences that describe the atmosphere of a batik boutique retail space. Second, make a sketch based on a photo in a retail space as a clarification at the perception stage. In accordance with the stated objectives, this study explores and identifies the perceptions of design students and the relationship between object elements in an art fashion retail space building and the atmosphere it creates. Because it aims to explore and identify the thematic and contextual aspects of the retail art fashion space, a case study approach was chosen to obtain precedents related to the object of study. The thematic case study phenomenological approach uses a qualitative strategy with photo elicitation, with the aim of exploring the relationship between user interaction and retail space and gaining a broad understanding of related aspects. The photo elicitation method is a method that uses photos or other visual media in interviews to generate verbal discussion to create data and knowledge. In addition, photo elicitation makes students generate deep emotions, memories, and ideas to explore experiences (Rose, 2016).

The location of the research was carried out in a batik boutique operating in a local market niche in the city of Surabaya according to a lifestyle business in the fashion sector which was established as a sole proprietorship. The research case study also fulfills the definition of a company with a small market share, with a selling concept that is personal and free. Research is carried out in collaboration with the owner to produce a clearer understanding and valid data. Each student gave consent and ensured anonymity to record photographic images and words from the exploration and interview results. The interview process was conducted for each student through individual meetings inside and outside the boutique area. There is a session that explains the purpose of the research, the nature of the research and the research procedure. Participants were asked to "take the three photos that best describe what it was like in the shop". Participants were also asked to enter the store and asked to "take as much time as needed" while one of the researchers waited outside. Through the data collection stage, it was discovered that the data had reached saturation after interviewing eight participants.

In in-depth interviews, students conveyed the multisensory and physical experiences of space as well as all perceptual senses in the description of spatial quality and assessment of spatial composition. Drawing sketches are used to tell students' experiences about deeper spaces. The image will convey a spatial quality that describes how space is used by its users (Martin et al., 2020).

Procedure

A total of 24 photos were produced and eight follow-up interviews lasted an average of 45—60 minutes per participant. In addition, telephone follow-up and whatsapp correspondence allowed researchers to clarify details to confirm interpretations of events and gave students opportunities to add, delete or modify what they wanted to convey through their photos and sketches. In this study, participants were given a 20.1 megapixel digital camera and got a demonstration of how to operate it. Where other data needs to be extracted at this stage as will be explained in the table 1.

Furthermore, the transcript process from the interview results was carried out by listening carefully to how the sensory experiences felt by the participants in the shop, where in this study the five senses were determined (sight, sound, smell, touch, and taste). Data collection is directly followed by writing, editing, classifying, reducing, and presenting the results. The grouping and display of the condensed pieces is then used for further analysis for conclusion (Miles et al., 2019).

Table 1. Structure of aspects in the questions for interviews with participants

Aspects	Description
Initial statement of mood	The state of mood before entering the store
Systematic exploration of each sensory sensor: sight, sound, touch, smell, and taste	What elements do retail owners use for the senses of sight, sound (sound), smell, touch
Systematic exploration of every impression the senses receive: sight, sound, touch, smell, and taste	What emotional response is obtained from the sensors of sight, sound, touch, smell, and taste?
Systematic exploration of every sensory expression: sight, sound, touch, smell, and taste	The triggering element of the sight, sound, touch, smell, and taste experience that leaves an impression?
Mood status when exiting the room	What is your mood when you walk out of the store?

Source: Alexander and Nobbs (2016)

RESULTS

The discussion in atmospheric theory begins with knowledge about the mechanism of multisensory perception obtained through the results of discussing sensory, domination, and elements that are often noticed and felt, and how emotional responses occur (Weidinger, 2018). In the field data it was found that retail buildings were former residential buildings which were later converted into boutiques. Based on interviews with the owner, there are levels of space related to the use of the space. On the plan (Figure 1), area 1 is used for visitors who come but have no interest in further boutique activities. The results of observations were in the terrace area, an open type area with wide viewing angles and free airflow as well as furniture chairs and a square teak wood table with a glass vase filled with water and fresh leaves. On the left side of the area there is a fish pond with an ornament of a shower statue. On the right side of the area there are batik makers who occasionally talk to each other about daily life. Area 2 is a product display space and a waiting room that can be accessed by anyone who is interested in visiting the boutique. Inside the area there are wall elements with bright colors, namely yellow and red combined with colorful batik motifs. There is display furniture in the form of teak wood with traditional carvings, mannequins, teak wood chairs and tables in a traditional style to support customer activities. The entrance to the building is a door with large glass windows, and a terrazzo floor. There are decorative elements including terracotta pots with green plants, paintings, flower vases, ceramic plates, cloth ornaments, decorative mirrors, gebyok, statues, and photographs. Lighting consists of a traditional style chandelier and natural light that enters through the glass windows. The room is connected to the front yard which is open freely so that air can flow freely into the room, the sound that arises from the flowing water in the pond and the sound of batik craftsmen talking from the writing area can also enter even though it is soft. Products are placed on display furniture and in an arrangement that is not tight and easy to reach.

The width of the space for the circulation path is also quite roomy. There is a round table for setting the direction of circulation, where on the table there is a vase of fresh sedap malam flowers and their aroma fills the room, mixed with the aroma of batik candles. typical. In this room it is also common to serve fragrant pandan leaves for visitors served in ceramic teapots and cups on traditional style wooden tables and chairs that surround it. Area 3 is a space used for visitors who want to know more about and are interested in boutique products because there is a collection of premium products from boutiques. Elements in area 3 are display furniture; traditional-style product display cabinets, room decorations in the form of paintings, ceramic decorative plates, cloth ornaments, and photos displayed on teak bedside tables, as well as parts of buildings; wall with large opening windows, doors and classic style chandeliers. In area 3, the sound of workers coloring batik and drawing motifs on soft cloth can enter the room. Air flow from openings on the left and right side of the room.

The distinctive aroma of batik products, the scent of wood from various teak furniture used for displaying goods can be felt in the room. In the floor plan area 4 is used for more intimate activities, welcoming guests of honor and community activities related to products. There are elements in the form of display furniture; gawangan, furniture supporting customer activities, such as sofas and teak wood chair tables. Room decoration in the form of paintings, flower vases with fragrant and fresh evening flowers, ceramic decorative plates, cloth decorations, decorative dolls with puppet art forms, teak wood gebyok and decorative mirrors with teak wood carving frames. Walls with large opening windows, doors, and classic-style decorative lights. Discussions when making custom design decisions made by the customer and the owner feel calm here because the room is located at the back of the building, but occasionally the sound of worker activity can be heard on the right side of the room. Area 4 is also filled with the distinctive aroma of batik products, the aroma of the wood of various wooden furniture used for displaying goods, and the smell of pandan tea placed on the table where the discussion is being held. The following is a retail space plan to complete the description of the elements of space and the paths that students passed during the research (Figure 1).



Figure 1. Plans of retail spaces and paths that student participants travel through

The results of the exploration path observations above show that all students are more interested in being in area 2, namely the product display area. There were very few students who passed areas 3 and 4, they felt they not understand the function of space related to activities in retail and they felt had no motivation and direct relationship in areas 3 and 4.

Photo points and sketches were taken to describe the atmosphere in retail and attract students' attention while in area 2 (Figure 2). Where this area is the product display area and the area that is first accessed when entering the boutique door. In this area, students' attention is more focused on the color of the walls and the colors of the products and elements of the display furniture. As shown in the Figure 2.

The description of the sensory experience of the retail space produced through photos and sketches shows that more than half of the product design student participants showed more attention to semi-fix elements, namely elements that tend not to remain in retail such as equipment for displaying products and decoration elements (Figure 3). Providing decoration in interior room details creates an interesting impression (Kopec, 2012). As in one of the photos produced below, the details of the wooden doll against a striking red wall background became the main concern of one of the students. At the interview stage, the student participants stated, "The photo of the room that was taken gave a bright and playful impression, but there was still a traditional impression". The sketches made also clarify the perception of perceived sensory experiences that are bright, pleasant, and traditional.



Figure 2. A retail corner that receives much attention from students in area 2



Figure 3. Student-generated photo at one corner inside the retail space

The element of spatial quality is of concern to all students, the most common of which is the element of color with a striking color composition (vibrant) and the texture produced by wood and cloth materials. This element gives the impression of being warm, comfortable, traditional, elegant, eye-catching, and energetic, according to the findings in the observations made by students. Color is an important spatial element with the power to influence emotions, such as pleasure and arousal; cognition, means making; and behavior, the intention to approach or avoid a particular environment (Spence et al., 2014). Aspects that are communicated are more likely to lead to product aspects rather than spatial aspects; the color, texture, and way of presenting the product, such as a statement issued by a student "In my opinion the placement of this product display is appropriate because it is in a position that is easy to see, the product is also easy to reach to see the color and pattern of the product more closely".

The findings indicate that the display area provides a more sensory experience for product design students. Five study participants stated that their favorite boutique section is an area that has product display elements such as gawangan and mannequins wearing batik suits. Here is the sensory experience of each of the senses.

Visual Experience and Related Elements

The sense of sight is used by all students so that the visual elements have the most notes and comments from the student sample. All participants' attention was more focused on the display of walls with bright colors, with the impression felt by almost all participants that they were bright, fresh, lively, and energetic (Table 2). The furniture and display elements made of wood, namely the log cabin, give a warm impression in accordance with the explanation given by the following student, "The room is equipped with a gawangan that matches the theme with dark shades of wood, making this space feel so warm." This is in accordance with Pallasmaa's theory where the experience of materiality, hardness, and surface texture has connections with other senses (weight and temperature) (Pallasmaa, 2019).

Painting caught the attention of most of the participants. The decoration element is a vase with fresh flowers, as shown in the Figure 2. The part of the room that is immediately visible when we enter the boutique. The yellow wall color and the flower decoration on the vase gives a bright and fresh impression with the fragrance of the flowers in the large vase that is displayed in the middle of the room". Decoration elements have received a lot of attention, such as other wall decoration elements, namely antique plates and batik cloth with unique motifs that are hung on the walls. Ornaments provide a vital function in identifying space, social and cultural functions, and a means of conveying identity to visitors (Kopec, 2012). As expressed by a student, "Furniture used in the store, such as drawn batik sofa chairs also adds a homey impression so that visitors who come to the shop feel at home for long." Setting elements used in the shop such as batik sofa chairs and chairs around the table also add a homey impression so that visitors who come to visit feel at home to linger in the shop.

The proportions and elements of lighting are considered by a small number of students. The student described it as follows, "Natural light, outside light and the lights above are also enough to provide an atmosphere that makes you want to sit relaxed there. during the day also adds to the impression of calm and relaxation because the light that enters is quite bright but doesn't make the room hot".

Table 2. Results of data processing on the experience of vision

Elements of note	Physical elements	Display furniture: gawangan, mannequin, Furniture: Sofa, table Decorations: Paintings, flower vases, ceramics, fabric decorations, wayang, decorative mirrors, gebyok, sculptures, photos Building parts: Walls, Doors, lights
	Elements of spatial quality	Color, Texture, Material, Space composition, Arrangement, Proportions, Lighting
Emotion		Comfortable, homey, traditional, warm, fresh, beautiful, unique, bright, antique, beautiful, fun, elegant, eye-catching, spacious, energetic, lively, classic, calm Connection: related to the application of space colors that match the personality of the participants; Bright colors make participants cheerful and energetic
Emotions that occur due to the relationship		Memory: reminds when at home; Home-like space composition makes participants comfortable and warm Imagination: the decoration of the room brings the imagination of tradition; paintings, wayang and sculptures

Sound Experience and Related Elements

The results showed that only one student paid attention to sound stimulation, namely sounds that came from the environment or natural sound sources and everyday sounds gave a calm impression (Table 3). And the participants hoped that there would be the sound of gurgling pool water to complete it. As he put it this way, “The still, fresh air from the front garden and the ladies talking gave me peace and quiet in the gallery”. The most important auditory experience created by architecture is tranquility (Pallasmaa, 2012). Most of the participants were not affected even though the source of the sound came from the activities of the workers in the boutique. At the interview stage, after being asked whether there was no sound source in the form of music, all participants agreed.

Table 3. Results of data processing on sound experience

Elements of note	Physical elements	Decoration: pool with fountain
	Elements of spatial quality	Sounds of nature and the activity of workers
Emotion		Quiet and serene Connection: participants' liking with the stimulus of nature sounds and the sound of conversation
Emotions that occur due to the relationship		Memory: the sound of water reminds the quiet feel of a rustic area Imagination: like being outdoors in a batik village

Smell Experiences and Related Elements

Only a small number of participants, as stated by Pallasmaa, that most of us do not consider smell and taste as significant sensations in architecture (Pallasmaa, 2019). Students who pay attention to their sense of smell, get the smell of flowers, the smell of cloth and the smell of wood, as stated by two students in (Table 4). The following is a narration of the experience, "The first time this foot entered the room, carefully walked through several corners of the boutique, inhaling the aroma of wood and cloth with a distinctive ancient smell, these eyes immediately stared at the rows of clothes with beautiful batik motifs hanging gracefully on wooden hangers" This experience also shows that smelly stimuli can stimulate visual stimulation. This experience also shows that odorous stimuli can interfere with visual stimuli. Narrated experiences with descriptions to deepen sense and articulate layered experiences resulting in multisensory, dynamic, and temporal sequence sensitivity, (Pallasmaa, 2019). Certain smells make us subconsciously recall spaces that have been completely forgotten by the retinal memory through the sense of sight (Pallasmaa, 2012)

Table 4. Results of data processing on the smell experience

Elements of note	Physical elements	Teak wood furniture Decoration: flower vases and batik fabrics
	Elements of spatial quality	Floral scent, Wood scent, and Fabric scent
Emotion		Bright, fresh, graceful, and beautiful Connection: Scents from different odor sources converge to form a distinctive scent that participants like
Emotions that occur due to the relationship		Memory: Reminiscent of traditionals Imagination: Like being in a fresh outdoor area with lots of flowers and other natural scents

Taste Experiences and Related Elements

Smell and taste interact to create a certain atmosphere and most stimulants are primarily due to their natural properties (Pallasmaa, 2019). Taste is not the concern of all students, although in this study the boutique also provides a special dish, namely pandan tea. Students do not understand that the taste experienced by users is also a sensory experience that makes visitors feel at home or linger in the store.

Touch Experiences and Related Elements

In the sense of touch, all students pay attention to materials and textures (Table 5). The narrative of his experience is as follows, "Hangers made of carved wood that give a traditional impression, mirrors whose frames use the same wood carvings and beautiful Javanese carvings, several display shelves of cloth and clothes that are neatly hung using baskets with attractive carvings". Carved wooden hangers, which in the context of everyday life are called *gawangan*, according to most students give the impression of an antique and traditional concept. Furthermore, the flow of air that enters the room is felt by students, because during activities in the boutique all the door openings are wide open. Setting room temperature/air circulation, humidity, and ventilation also affect the experience of the five senses of touch (Pallasmaa, 2012). In visual perception, idealized haptic shapes provide experiences that allow us to understand more about materiality, hardness, surface texture, weight, and temperature (Pallasmaa, 2019).

Table 5. Results of data processing on the experience of touching

Elements of note	Physical elements Elements of spatial quality	Display furniture: Wooden hanger (<i>gawangan</i>) Decoration: Flower vases, ceramics, decorative mirrors, and <i>gebyok</i> Material, texture, and airflow
Emotion		Comfortable, traditional, homey, fresh, beautiful, fun, beautiful, unique, lively, calm, classic, relaxed, and antique Connection: related to the implementation of the room flow preferred by participants; there is a stream of air entering the chamber
Emotions that occur due to the relationship		Memory: The sunlight entering the room makes participants feel comfortable and warm like home Imagination: Airflow and sunlight make participants imagine a calm and classic atmosphere

DISCUSSION

In the use of the photo elimination method, although it has not been specifically analyzed, there are some interesting things to convey, the first aspect is the accuracy of photographing lighting to explore certain areas. The resulting photo shows that even though the angle of the photo is taken in the same area, the lighting on the resulting photo image is different. In product design student participants, taking photos also focused more on product elements than spatial elements. Because the research was conducted during a pandemic, it caused participants to wear masks. Due to this situation many participants paid little attention to smell and taste stimuli. Will future designers concretize many of these things? can be returned in context. There is no doubt that the task of the architect and designer requires an understanding of phenomena beyond sight, and of the subtleties of interaction that can hardly be communicated by visual means. And experience is the quality of taste through the interaction of the senses which are combined into one whole feeling, this sensation gives rise to a multisensory experience (Pallasmaa, 2019).

In this study it was found that there is a level of attention to the elements and an understanding of the influence of stimulation by the senses in the process of perception. The most dominant perception in students is perception through sight (visual). According to Pallasmaa (2019), there is a tendency that sight is considered the focus in design. Architectural and interior design is often mistaken for prioritizing stylistic visual expression. So, it is very important for a designer to understand many additional perceptions, sometimes perceived subliminally, and that affect the human experience (Ruth, 2017). Only a small proportion of students experience the level of stimulation as a continuous integrated experience. Multi-sensory experience sensing mechanisms are continuously found in the display areas for showing off products. Areas used for closer discussion and interaction by loyal retail consumers receive little attention in terms of sensory experience. This happens because students do not have the motivation to be in the area. Where the influence of the physical environment is supported by the process of perception, motivation, beliefs, preferences, personality, and experience (Kopec, 2018).

CONCLUSION

It is necessary to realize and understand how a prospective planner can feel the atmosphere of the design through multisensory and how the quality of the atmosphere becomes the aim and objective of the design process which includes attention to users with different backgrounds. In addition, aspiring planners need to be taught to be aware of tangible and intangible elements that seem to have an equally important role in the experience of spatial qualities, situations, moods, and feelings. Identifying sensory touch points in the retail space helps students and provides a handle to think about new ways to enhance retail design as part of studying in fashion retailing. The results of the research are the findings of various levels of student understanding in the

learning process that lack sensitivity to intangible elements by discussing one by one using the narrative method in order to understand more. This is consistent with the student's description in the follow-up discussion. 'We really want to understand all the elements that make up the atmosphere of space, but what we have learned is not enough for practice' (student 1); 'During the process, we need to be more sensitive to feel and understand what users want like real practitioners, but our experience is very limited' (student 2); 'We are just beginners, we are not experienced, we are less sensitive in feeling all tangible and intangible elements' (student 3). These comments suggest that student sensitivity can be greatly influenced by current limited field experience. This makes it necessary to match knowledge between the world of education and the real world, from knowledge to action.

The experience of getting stimulated through the five senses from direct field observation activities can be a means of generating a stimulus for thinking ideas, especially for design students. with the influence of the multi-sensory experience gained from space exploration activities and the influence of various elements of space, students can get a variety of inspirations and stimulus ideas that are more diverse than before. In addition, the relationship between elements felt by students such as the application of room colors that match the participants' personalities so that they make participants cheerful and energetic, remember the nuances of being at home through the composition of the house so that it makes participants comfortable and warm, and room decorations carry traditional imagination; paintings, puppets, and sculptures. Other experiences also function to generate good emotions and experiences in providing meaningful experiential effects as a source of sensory experience learning to generate ideas and innovation in the world of design.

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