



The Emotional Organization: Feelings, Senses, Consciousness

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Abstract

Stationary Retail is challenged to reform itself. The shopper leads the way and demands multichannel opportunities. Highlights in every respect and customer-binding discount opportunities are supposed to persuade the potential customer to buy. Customers want the ultimate shopping experience across all their senses, they want to be excited, engaged and surprised, otherwise they won't buy! Shopfitters are challenged – the POS, POI or POP has to fulfil all these factors, so the general opinion goes, otherwise stationary retail will not stay in the game. But what exactly leads the customer on our sales floor? CDA centre d'ambiance™ has been dealing with people and their unconscious actions for over 25 years. CDA works with its own conceptual approach and developed the FMA© Color Method Analysis, a unique basic tool for building multisensory interior designs. With insights from research, reports of experiences and clear questioning of existing and generally known procedures, CDA shows a slightly different point of view.

2.1 Introduction

Already a quarter of a century ago, we were challenged in various areas of sales promotion to deal with the topic of addressing the senses at the point of sale. From the work in professional scent marketing with our company Air Creative, the brand CDA and the associated centre d'ambiance were later created for the field of multi-sensory technology. To this day,

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we have been confronted with new scientific principles and theories time and again, which has constantly spurred us on to find out to what extent, for example, the results of studies can be directly transferred to the point of sale and applied in a meaningful way. This resulted in a lively exchange with highly decorated personalities, but of course heated discussions were also part of it. The rapid development, as well as the questioning of certain procedures, forced us again and again to set up our own test arrangements in order to get a feeling and also evidence for our further concept and development work of what exactly happens in the brain during decision-making.

We, too, were initially driven by the belief that the evidence is to be found exclusively in the brain. Against this background, we, like many others, tried to record thought processes by means of EEG in order to draw conclusions (Fig. 2.1). For a long time, our company poured vast amounts of money and human resources into this experimental department. We felt obliged to be able to prove our own theses and elaborated concepts in a broadly supported and well-founded manner.

Showing impressions with impressive pictures of the brain was the key to success! That was the general tenor.

From all the collected results, however, a certain disillusionment arised and finally insight emerged that man is not driven by individual sensory perceptions, but that he always moves through his life multisensory and also acts accordingly. This insight supported our thesis that our reactions can only be considered in the consensus of the totality of perceptual influences. The results on measurements via, for example, EEG, which could only take place in test environments, were from now on to be questioned and were no longer relevant in the form they had been at the beginning of our work.



Fig. 2.1 Electroencephalography (abbreviated EEG)

2.2 Store Concepts Today

In marketing today, we speak not only of the point of sale (POS), but also of the point of purchase (POP). Both terms mean the same place, they just look at it from different perspectives: POS, the place of sale, reflects the view of the manufacturer and retailer. POP, the place of purchase, on the other hand, looks at the store and everything that happens in it from the customer's point of view. At the forefront of people's expectations of what is the decisive element at the POS or POP is the space, the display and the product presentation. Conceptualizations and theses always present the sales space as if it can be transformed without external influences. Even more, it is usually perceived as a "uniformed vehicle" of the advertising message that can be easily transformed like a chameleon. New multi-sensory concept stores are constantly being created, because the shopper wants variety.

However, our decades of experience and research at the POS show a completely different picture. All the well-intentioned efforts of customer animations via multisensory elements very often come to nothing if they are not developed in consensus of the environment and the preload of circumstances. And it is precisely this environment or the circumstances that can usually hardly or only with great difficulty be changed. Thus, many well-intentioned concepts, which were based on scientific principles, were quickly discarded without being successful.

But why do these concepts, which are factually correct, sometimes fail? Our opinion on this: because one loses oneself far too much in details, orients oneself to defined procedures and ultimately lacks of customer focus. Most concepts are designed on paper according to clear principles and always require an ideal condition at the POS. Hardly anyone has ever considered that every POS is a small "village" in itself.

2.3 The Shopper, an "Emotional Animal?"

In order to be able to understand and comprehend our current working methods and theses, it is essential to deal with the evolution of man. In particular, the focus is on the fact that we still seem to be mainly "emotionally driven beings." Another important aspect is that we humans move through the world today with a focus on our rational thinking. But an even more fatal fact is that it is usually disregarded that there are clear limits to our abilities, including the abilities of the customer at the POS! These are repeatedly misjudged, even overestimated. We see ourselves as supernatural beings with limitless receptivity. We think we have everything under control, we control, plan and decide with a very clear strategy.

But is that the case? Could it be that we are misleading ourselves here and committing fatal errors of thought in our work because we have perhaps internalized a distorted image? We will return to these questions later with regard to the processing of sensory impressions.

If one is concerned with multisensory concept development, the first duty is not to deal with already existing concepts, theories and studies, to map and apply them, but to understand them in depth, partly also to question how they are to be meaningfully mapped to the human being. Because the human being is always at the centre! Even in today's smart-phone age, humans still react the same in their basic unconscious behavior as they did thousands of years ago. Pragmatically speaking, even today we are driven by the struggle for survival. Consequently, many reactions and actions at the POS can be subjected in a very rudimentary way to the will to survive and the fulfillment of basic human needs.

2.4 CDA Centre d'ambiance™ Development Work

Two central elements and companions during the development work of the CDA centre d'ambiance™ were the concept development of the American brain researcher and psychiatrist Prof. Dr. Paul D. MacLean (Tribune Brain) and the social psychological model of the American psychologist Abraham Maslow (Maslow's hierarchy of needs). By intensively thinking through and combining certain elements, new ways have opened up for us to better understand people in their actions.

Even in today's multisensory conceptual work, we include the work in our consultations. It is clear that most people do not know Prof. Dr. MacLean, but with regard to Abraham Harold Maslow, voices are often heard saying, "Maslow, what an old hat, we know it all already!" Of course, Maslow is generally known and that this model has its justification and is still taught at all renowned universities and training institutes has its reasons. But is this model really so "old hat" and does knowing it also mean understanding it?

2.4.1 Model Prof. Dr. Paul D. MacLean

Neuroscientist Paul D. MacLean was an American brain researcher. He made valuable contributions to physiology, psychiatry and brain research. He was a USPHS fellow at Massachusetts General Hospital ("Harvard Medical School") from 1947 to 1949, conducting studies with Dr. Stanley Cobb. During this time MacLean researched psychomotor correlates of epilepsy and published his work on the "visceral brain" – in 1952 he coined the term "limbic system" for it.

In 1949 he received a position in the physiological and psychiatric faculty of the "Yale Medical School." Together with Dr. John Fulton, he researched, among other things, the brain mechanisms of emotions. During this time, he began to formulate his theory of the "triune brain," which became the basis of his research throughout his career. In 1956 he became "Associate Professor of Physiology" and spent a year in an institute of physiology in Zurich, Switzerland.

Triune Brain

The triune brain is a simplified brain model in which a hierarchical organization of the human brain, consisting of three phylogenetically differently old basic types (Fig. 2.2). According to MacLean's theory, humans have three "brains" that are connected to each other in many neuronal ways and that have very different structures and neurochemistry. According to his theory, they are from different epochs of the evolution. Together, however, they function as a "triune brain." In most cases, the evolutionarily younger parts of the brain continue to be very strongly influenced by the older ones.

Deep within lies a primal "reptilian brain." It is located in the brain stem and neighboring structures and generates phylogenetically pre-programmed behavior, such as breathing, heartbeat, waking and sleeping.

Later, the overlying "old mammal brain" developed, which humans share with cats and rabbits, for example. It corresponds to the limbic system, which, among other things, coordinates the messages coming from or going to the cerebral cortex and regulates our feelings and dispositions, such as the sex drive and the dispositions to aggression. Some learning also became possible for the first time in evolution with the appearance of the "old mammal brain."

With the development of the "new mammalian brain," especially through the considerable cytoarchitectonic differentiations of the neocortical area (neocortex), mammals were enabled to no longer devote themselves solely to the satisfaction of their primary needs. Equipped in this way, behaviour without seriousness was now possible for the first time, called play. Insightful and creative action thus became possible. The extent to which humans allow themselves to be influenced by their old brain parts depends not least on the

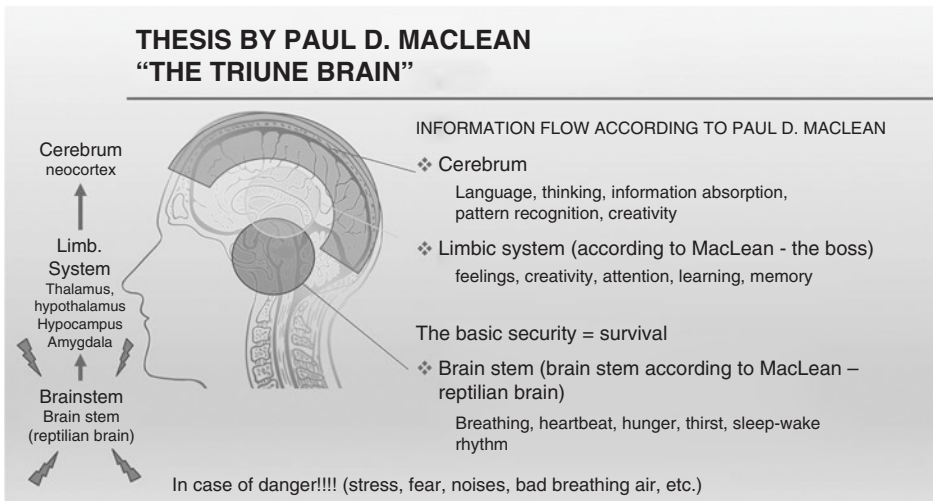


Fig. 2.2 The triune brain

rational abilities of the individual to come to terms with himself and his own archaic impulses.

The three “cerebrotypes” did not evolve independently, and primitive mammals, for example, already have neocortical parts, but to a much lesser extent than more highly developed mammals. The triune brain model is therefore not without controversy, but it offers a possible framework of orientation that facilitates understanding of mammalian and human behavior from a neurobiological perspective. Evolution of nervous systems and brains.

2.4.2 Maslow

Based on his conception of man, Maslow developed a stage model of motivation (pyramid of needs), which is divided into five stages (Fig. 2.3).

1. Stage – The physiological needs (food, warmth, etc.) are the most basic and powerful of all: The needs that are usually used as the starting point of motivation theory are the so-called physiological drives.
2. Stage – This is followed, provided that the physiological needs are largely served, by safety needs. Under safety needs we understand safety, stability, security, protection, freedom from fear, need for structure, order, law, boundaries, protective power.
3. Stage – Next, social needs emerge. When both physiological and safety needs are satisfied, the needs for love, affection and belonging will emerge.
4. Stage – In the further course, needs for respect and
5. Stage – Self-actualization are served.

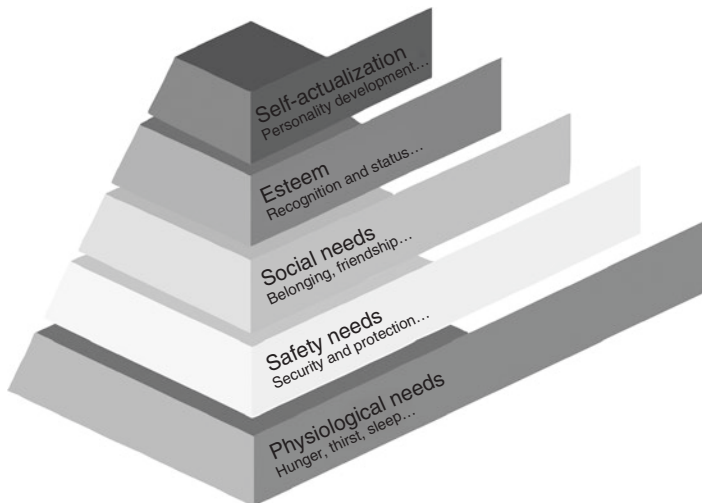


Fig. 2.3 Maslow pyramid

Maslow claims that there are real psychological and functional differences between the “higher” and “lower” needs. The higher needs specifically distinguish humans (as opposed to, for example, animals), but are not absolutely necessary for their survival. The needs can also be differentiated according to deficit needs (essential needs, 1st–fourth level) and growth needs (higher needs). Deficit needs must be fulfilled in order for satisfaction to arise; the additional fulfilment of growth needs means happiness that goes beyond satisfaction.

2.4.3 CDA Findings from Development Work

Only when the deficit needs are satisfied, the person feels safe and can turn to the other needs. At first glance, all this seems to be comprehensible and clear, logically explained and pictorially depicted.

But what exactly can we do with this? What do these explanations bring us for our work, what for the design of the POS, POP and POI, the place where customers inform themselves about products? During our research and development work, we have drawn some comparisons and worked out important basic rules for us.

If we consider the theory of Prof. Dr. Paul D. MacLean and superimpose Maslow’s hierarchy of needs, it is striking how the two quite different works merge into one another (Fig. 2.4). If we bring both theories together in relation to emotionality and our actions, we get a picture that seems to be particularly important for designing the POS.

We call it, “The Doctrine of Threat and Joy!”

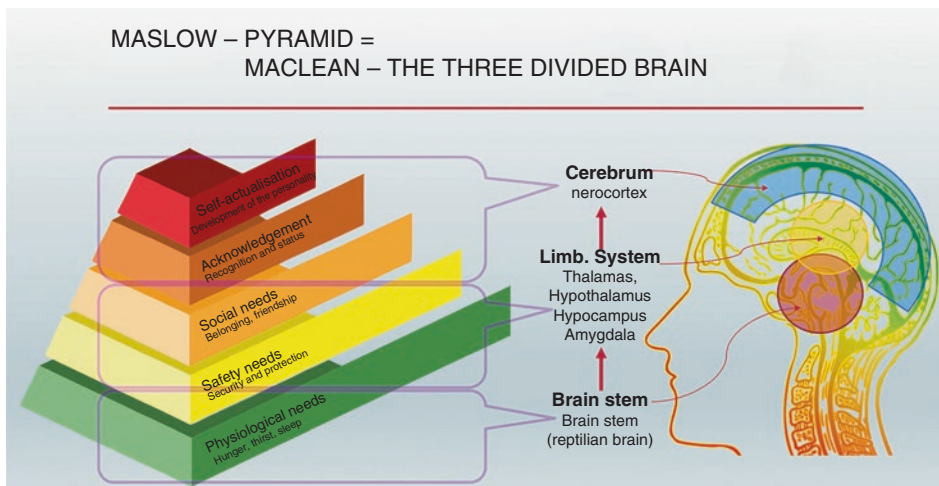


Fig. 2.4 Combination of the Maslow pyramid and MacLean

2.5 Threat and Joy

In order to be able to correctly assess people in their behavior, we must understand their emotional worlds, which trigger their actions. Thus, for the assessment of the POS, the question always arises, where are the natural “threats” and how can we generate “joy.”

Naturally, today at the point of sale almost exclusively the topics of pleasure are worked off. Hardly anyone thinks about what other influences can be found in the environment of the point of sale and how these influences affect a concept of product presentation. How the topic of “threat” by the environment is worked off at all is quite obviously shown in the science. Surprisingly, there are only sparse studies to be found that address this topic. This is probably due to the fact that there are no laurels to be won with this topic and that it is perceived as tedious to analyse local conditions in detail. Negative impulses caused by local conditions are apparently non-existent for many designers of the POS, although they are usually omnipresent in some form or other. Eyes, ears or nose are literally closed here. Many seem to believe that the POS is an island of its own, which these factors cannot harm. We have never found any evidence of negative external influences or local conditions in the store concepts submitted to us for analysis. The concept only starts on and with the space.

If you take a deep look at the POS, the first question that comes to mind is: What is more important for people at the POS: the joy or the threat? Most would answer this question with certainty: of course the joy! So this would inevitably mean, we need to produce as many pleasures as possible for the buyer. Beautiful products, as much choice as possible, a wonderful environment, etc. And here we are with the usual, familiar procedures that lead us, or even tempt us, to apply the knowledge we have learned in marketing according to “schema F” and usually get lost in the details before we have even dealt with the basis. **It is important to remember that every single threat overrides many times the joy!**

If we analyze our POS, POI or POP, we must first take care of the negative influencing factors – so-called pain points. If we do not do this, the actual situation is always left to chance. If the goal is to encourage potential customers to buy, to keep them in the store longer or to get them into our store in the first place, threats must not be a priority or we must be clearly aware of them in order to be able to counteract them. **Because threat also means escape!**

The limbic system is primarily responsible for judgement and above all for unconscious, intuitive decisions, because it is responsible for emotions and social competence. If we use Maslow’s pyramid and our comparison with MacLean, the limbic system is located in the middle of the pyramid. Only about 5% of the emotionality and the corresponding subsequent actions are generated in the cerebrum (upper area of the pyramid), i.e., in the conscious perception – connected with rational thinking. The lower area of the pyramid is seldom considered or consciously attended to, although the pyramid collapses in on itself (and thus possibly our concept.) In reverse, briefly and transferred to our work, this means, joy can only arise, if security and trust are addressed and if possible no kind of stress arises.

Threat: Negative Impulses

Which emotions belong to the pleasures or the threat is always to be seen in the consensus of the activity or environment. From the survival strategy and from the point of view of the “triune brain,” first of all, all sensory impressions are a threat, which can endanger our health and trigger stress. Such impressions are mainly processed in the brain stem. We can hardly influence the brain stem with the cerebrum. The brain stem is there to ensure our survival, therefore the brain stem is also the one that can implement the action the fastest. For this purpose thought processes of consideration are only a hindrance, consequently these do not become active at all. The reaction starts immediately, there is no time for conscious considerations.

What does this mean when we consider the POS/POP?

Olfactory

Let’s take a look at this using the sense of smell as an example. In the case of a negative impulse, such as an odor nuisance, the brain stem immediately changes the respiratory activity. As a result, the hormone “adrenaline” is released. In such an environment we can send out as many so-called positive impulses at the same time, the brain stem cannot be manipulated.

Who now believes that this reaction only sets in when we objectively perceive the negative odor impulse, is mistaken. The reaction starts much earlier. With some odors, it only takes 2–3 odor molecules and the emotional upset already occurs. Measurements have shown that in addition to the discomfort, the blood pressure and pulse rate very quickly raise. This means that in such an environment we are more likely to get into a flight or fight mood than enter a benevolent calm phase.

In such situations, people usually take the easy way out and assume that they will get used to the smell. Yes, we can and must get used to bad smells after a certain time or learn to deal with them. This is a natural protective mechanism. However, we cannot prevent superficial breathing and stress. There are a number of studies that show that unpleasant odours are not only annoying, but also have a significant impact on our health (Hillebrandt 2015; Linde Gas GmbH 2016). However, this only applies to places to which people MUST return again and again anyway, such as the workplace. At the POS, however, retailers often only have one chance. A POS with an unpleasant odor environment is more likely to be avoided and intuitively left than to be attractive.

Here, too, the principle is to eliminate the threats (pain points) first. For this purpose, there is a professional odor neutralization, which can be produced precisely tailored to a wide variety of negative odor situations. In this way it is possible to free zones individually from negative burdens and to play with them in a correspondingly positive way. Freely according to the motto “shower before perfume.”

Acoustics

The same applies to negative background noise, which we encounter again and again in our room analyses. In supermarkets, for example, we have often come across doors to warehouses right next to displays of fresh food. The rattling noises from the Backroom have an impact on the customer and, so to speak, bring their heart to a standstill for a brief moment. When asked why such doors are used, the argument of price is always put forward and that staff find it very convenient when the door automatically opens upwards. Price and functionality are clearly placed at the forefront, without thinking about the background noise the customer is ultimately in at the POS and whether this does not have a negative impact on the shopping cart.

Even so-called “customer-related music styles” are often only well-intentioned. There are very few areas where conceptually applied music actually works as a positive amplifier. Music has immense unconsciously playing side effects. The beat is set and this also influences the speed at which the customer moves at the POS. Furthermore, as soon as we are in the conscious perception, the decision is always made whether one likes something or not. Music that encourages dancing at the Street Parade, for example, can even create a threatening backdrop at the POS. Even with such impulses, the blood pressure changes and the pulse rate rises. Set up and presented in an ill-considered way, audio marketing is a well-intentioned investment that is unfortunately doomed to failure. In many places it makes much more sense to place music in the form of soundscapes, as a tapestry of sound. Sounds should usually be part of the whole, run in the background and be tuned to the clientele and the product.

Light and Shadow

Light can also not only have a positive effect, but also pose a threat. We absorb light not only with our eyes, but also through our skin. However, the eye in particular is there to detect dangers. On sales floors, for example, there are often spots that could set off a product wonderfully, but which are left to chance in day-to-day work. Lighting that is not properly aligned can draw the focus to the wrong spot or create a glare effect. Observations and recordings show very clearly: where lights directly catch our eye, we turn away, we intuitively avoid them, so to speak. We are very reluctant to expose ourselves to lights where the eye feels disturbed. But if you think you can simply point the spotlight at the product, you are mistaken. Here, too, the position of the person moving in the sales environment must be looked at carefully and it must be checked whether the height of the customer’s eye is not negatively affected from a different perspective.

A very impressive example from our work was the analysis at a well-known bedding supplier in Switzerland. The test lying is a decisive moment for the possible purchase. In addition to the positioning of the test bed, we encountered very beautifully illuminated mattresses and beds. However, at the latest when lying down it became clear that these spotlights were only designed for product illumination and one did not test how

the potential customer feels when lying down on the mattress. The spotlights shone directly into the eyes. The glare was so strong that the eye needed minutes to recover. It is at this exact moment that the body will not accept the mattress when test lying, but the disturbance factor will take over. At this point the central question arises: where does the customer make his purchase decision? Just as in a fashion store the decision to buy is usually made in the changing room and not, as is supposedly assumed, at the shop window or on the sales floor.

Light and shadow can also have an unfavourable effect on customer flow or dwell time. Our studies clearly showed: shadows on the ground divert us, correctly used lighting in the distance attracts us. So we like to use such impulses as unconscious waymarking or customer flow control. With such impulses, the customer is guided without consciously noticing it. However, it is also important to bear in mind that he can also be misguided.

Incongruence

Sensory perceptions that are not in the consensus of the environment can also be described as threats.

Especially in shopping centers, people like to talk about the “smell of bread” through freshly baked rolls, which is supposed to stimulate customers in their buying behavior. If we now assume a food court area, there should accordingly be nothing better than the fine smell of a pizza that revels through the aisles. But here it is important to clearly define that this is only true for stimulating the feeling of hunger and even here only conditionally when the negative cooking smells are switched off. If customers would now like to visit a fashion boutique or a beauty department, the scent of pizza must by no means be a companion. If we draw the link to professional scent marketing at this point, it quickly becomes clear that this must also be thought through very carefully, divided into zones and developed in a differentiated manner if it is to have a sales-promoting effect and not appear as a pain point.

Spicy scents, for example, can stimulate feelings of hunger, but hardly animate the desire to buy in an environment of beauty and fashion. Scent marketing can therefore only ever work if the relationship to the environment and the product is congruent.

Incidentally, on the subject of scent marketing, it is worth mentioning that there is no such thing as the so-called synthetic “bun scent,” which can stimulate our feeling of hunger. With synthetic scents, we always need an image to consciously associate. This is in contrast to essential oils, which have the ability to trigger an activity/reaction via the brain.

2.6 The FMA© Color Method Analysis

Our FMA© colour method analysis combines knowledge of colour theory with that of neuroscience (Fig. 2.5). It is based on the fact that humans can comprehend all sensory perceptions in a color code. If we touch iron with our eyes closed, in most cases the color



Fig. 2.5 FMA color method analysis. (Courtesy of © [iStock.com/hidesy](https://www.iStock.com/hidesy) 2014. All Rights Reserved)

code “blue” is addressed, even if the object is of a different color, for example red. If we take this fact into account, the whole color theory becomes the central part of an emotion-alization at the POS.

The color theory is already very old in the basic features. The Greek philosopher Democritus describes the beginnings. Leonardo da Vinci, Isaac Newton and Johann Wolfgang von Goethe also observed and researched this phenomenon of how colours affect us.

2.6.1 Goethe

In an exchange with painters and philosophers, Goethe dealt intensively with colour, which stood as a unit in his overall view of the world. He discovered the phenomenon of subjective colors and basic principles of color vision, the afterimage effect and simultaneous contrast. From his own point of view, he was interested in the phenomenon of coloured shadows as part of a colour theory that understands the emergence of colour from the living interaction of light and dark. Inevitably, he felt that the basic phenomenon of Newtonian optics, which is based on the colour spectrum of a refracted light beam, was an aberration. Through the prism, a yellow and a blue edge are created by “pushing light and dark over each other.” These edges mix into green or red depending on the proportion of light and dark (this is how the colours of the rainbow are created – red, yellow, green, blue, violet). Yellow means a greater proportion of light, blue predominant dark.

In addition to the physical decomposition of color, including color mixing, Goethe (citing Runge) was concerned with the sensual-moral effect of color. From his understanding of colorfulness, the harmony of color is to be sought in the struggle between light and

dark. Yellow, the “victory” of light, has a light-living effect, blue a dampening one. Purple is the highest enhancement, because the opposites balanced each other.

2.6.2 Origin FMA©

Now, two centuries after the publication of Goethe’s work, his contribution to the theory of colour is certainly of cultural and historical significance. His thoughts on physiological colours and their effect on the viewer have been taken up and further developed by us. His observations and methods regarding the effect of colours are primarily the starting point of our research activities and can be seen as the beginning of colour psychology at the POS. Goethe’s basic statement was that colour influences feelings and thus has a direct effect on the “soul” and thus also on the unity of body and mind.

Together with the research of the EEG (method for measuring brain activity), the findings of the CDA centre d’ambiance™ now led to a pairing of the knowledge of color theory with the assignment of attributes of individual statements. Thus, statements about love or eroticism are always associated in the subconscious with the color “red,” whereas statements about family and trust are associated with “blue.”

The revolutionary thing about our research, however, was not the realization that we could confirm the statements of color theory. The revolutionary thing about it was that we found out that man can probably dissolve every sensory impression in a color code. Sound sequences, for example, can also be understood in terms of colour-emotionality. Sound sequences that hit us in a slow wave motion tend to be perceived as calming and relaxing. Sounds emitted in this way can be assigned to the blue range. Fragrances and smells are also predestined to be perceived according to a colour code. Spicy scents are perceived as centering, strengthening and health-promoting, and are therefore associated with the color “green.” Seen as a whole, a firework of emotions arises in the human brain, which can be resolved via a colour code.

As an aid for the development of a conceptual tool, we translated concepts into colors in consideration of the discipline of psychology. From this, in turn, a collection was produced in the form of FMA cards, which serves us today for the development of the color codes.

2.6.3 The FMA© at the POS: Application for the POS/POI/POP

Basically, the theory of color method analysis© can be applied anywhere.

It is important to understand how and what the POS should radiate, how exactly our customer works and what has to be considered from the emotional side. That is why we must always first ask ourselves the three central questions for the development of the colour code and relate the answers to the associated statements:

1. Who are we?
2. What is important to our customer?
3. How do I (we) want to be perceived?

Without internalizing and explicitly answering these questions, we will not succeed in properly approaching an emotional presentation at the POS. Interestingly, the same picture emerges again and again during our FMA customer workshops. Even the question “Who are we?” in relation to the company or company divisions presents a challenge. Particularly in the case of larger companies, where people from all possible areas of the company organization are usually present, it becomes clear with astonishment that completely different perceptions and points of view exist. Often a certain tunnel vision is recognized by the participants. The same applies to the development of the other two questions. Here it usually becomes very clear that one has not dealt with these central questions for a long time or only very superficially. Astonishing results are the final outcome, which always differ from the initial assessments. From these results of the workshop, the color code is finally created, which serves as a guide and basis for concept development or implementation.

The FMA© gives us the opportunity to create environments in which people can feel comfortable, feel emotionally addressed and which are precisely tailored to companies or business areas, always with the customer as an emotionally controlled person in the center. It can contribute to creating an environment that is not only perceived, but experienced intensively. It can stand as a single element and form an overall concept or serve as a companion and provide valuable input. At best, each type of sensory stimulation ultimately sends information that matches or is congruent with the other sensory stimulations.

Colours, music, fragrances or touchpoints – cross-sensory harmony is the key. It is the unified overall sensation that unfolds the effect of multisensory enhancement in the first place. The art here lies in the transfer of the results of the FMA©, i.e., in the translation of the colour code to all relevant sensory stimuli, such as optics/visuality, haptics, olfaction, sound worlds – sometimes even gustatory.

Studies confirm that matching impressions are processed up to ten times more intensively in the brain. This means, as it were, a considerable increase in memory and recognition performance, as well as in differentiation.

2.6.4 Insights into Practical Examples of FMA© Color Method Analysis

The colour method analysis has already accompanied many of our multisensory projects or concept consultations. From concept analyses with suggestions for change to overall concepts, it has been impressively demonstrated again and again in many works how much added value multisensory technology brings with it. The diversity of FMA’s application has been demonstrated time and again, both in work for small and medium-sized

enterprises and in projects with large corporations such as EDEKA, Migros, MFI Management für Immobilien AG and many more.

Excerpt from a Color Method Analysis of a Food Retail Chain from Germany for the Multisensory Optimization of Store Design

In the analysis of the current situation, the CDA uses a complex and very detailed analysis documentation to show how the current situation is presented (Fig. 2.6). In doing so, the individual senses are dealt with, existing problems are pointed out, but also positive effects, competence points or reinforcers are determined. Finally, the cross-sensory congruence of the existing situation is assessed, especially with regard to possible factors influencing the customer's unconscious actions.

The results of the spatial analysis, i.e., the actual situation, are combined with the FMA in such a way that finally an explicable and transparent documentation regarding cross-sensory congruence is created. The transfer into the spatial representation always takes place under the aspect of the unchangeable conditions. This results in the implementation catalogue created by CDA, with corresponding implementation proposals and associated visualizations.

The result after the FMA workshop provides the basis for the conceptual design, the addition or modification of a store concept (Fig. 2.7). The results of the spatial analysis, i.e., the actual situation, are combined with the FMA in such a way that finally an explicable and transparent documentation regarding cross-sensory congruence is created. The transfer into the spatial representation always takes place under the aspect of the unchangeable conditions. This results in the implementation catalogue created by CDA, with corresponding visualisations and implementation proposals.

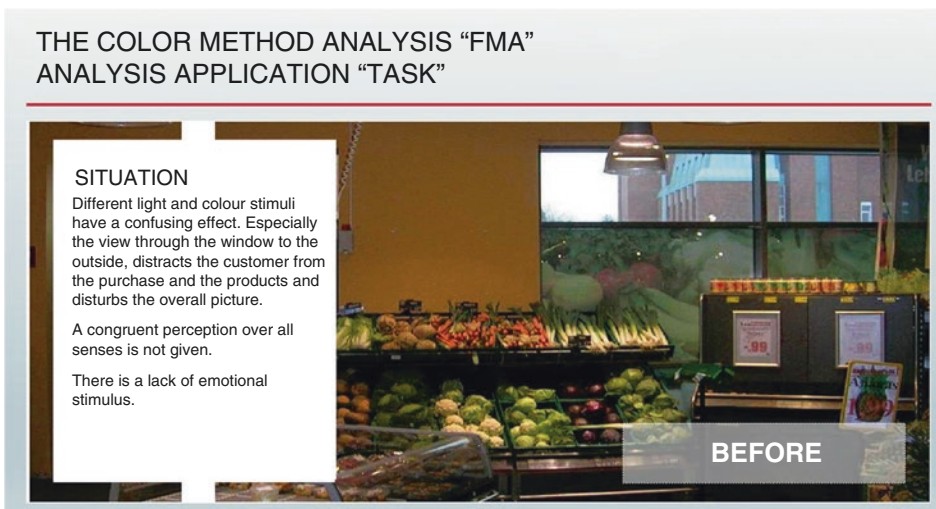


Fig. 2.6 FMA – Analysis of the actual situation from a multisensory point of view

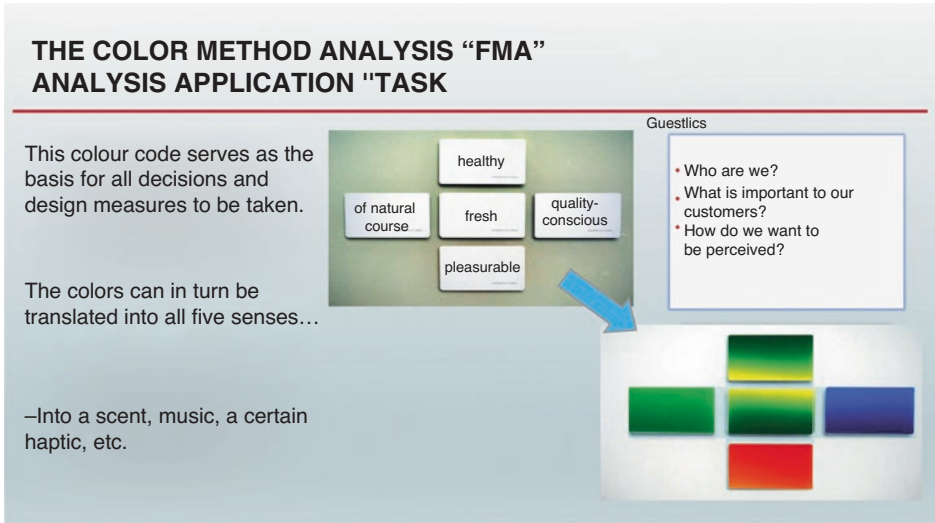


Fig. 2.7 FMA – Workshop

Report of the Lebensmittelzeitung about concept and sales increase to the overall conceptual multisensory implementations with Air Creative/CDA centre d’ambiance. (<https://c-da.ch/content/presse/>).

Excerpt from a Colour Method Analysis for a Store and Shop-in-Shop Concept and the Associated Construction of a Sensory-Congruent Scent for Neuromarketing

Figures 2.8, 2.9, and 2.10 visualize a color method analysis for a store and shop-in-shop concept.

Example of an Overall Conceptual Implementation via FMA© with Additional Offer Extension

Figures 2.11, 2.12 and 2.13 give examples of an overall conceptual implementation of an FMA concept.

2.7 The Emotional Organisation: Recognising and Implementing It

At the outset, the question was raised “Could it be that we often mislead ourselves and make fatal errors in thinking?” With our current level of knowledge, we would answer the question with a resounding yes. Why?

Many years ago, we ourselves had to make the painful experience of what it means when one is not concerned enough with the customer/visitor. What it means when you



Fig. 2.8 FMA – Result customer workshop CI fragrance to store concept

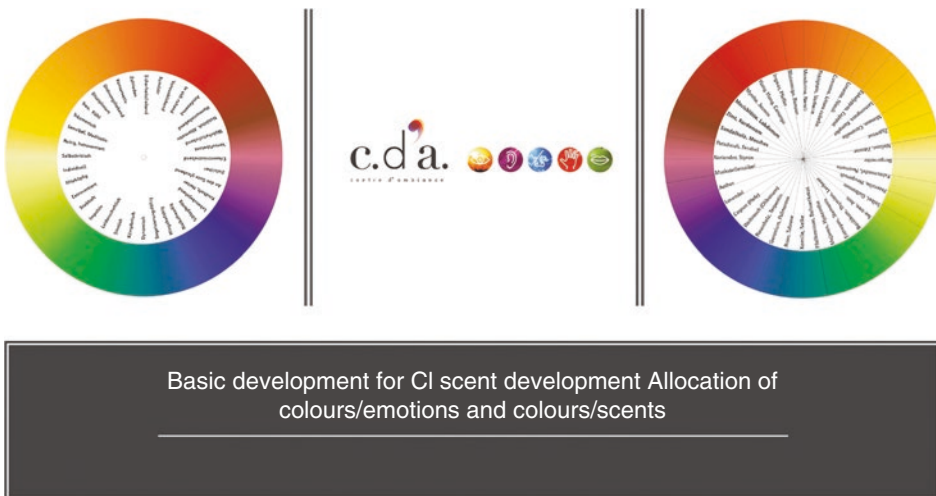


Fig. 2.9 FMA – Scent concept

create an area with your own tunnel vision, internal understanding and expertise and try to win customers with it.

The preparations for a large trade fair in Switzerland were in full swing. Multisensory was to be the topic for the first time, parallel to our core business at the time, professional neuromarketing. We wanted visitors to experience that olfaction is only one part of a whole and that sensory stimuli such as light, colours, sounds, scents and even haptics influence each other. We elaborately put together a stand concept, which was equipped with technology via various labelled light boxes, so that we could show how, for example,



Fig. 2.10 FMA – Scent concept



Fig. 2.11 FMA overall concept

a scent can change in perception if we change the light colour at the same station. Or, how the taste of apple juice changes when we associate it with different colors, and so on. The enthusiasm of the visitors was great. They were amazed at what our brain can do with us. Full of pride that we were able to present this so impressively, we confidently went on to our daily business. But disillusionment came quickly. When we followed up on the trade fair contacts, it immediately became clear that we had by no means addressed the people where we should have and wanted to!



Fig. 2.12 FMA overall concept

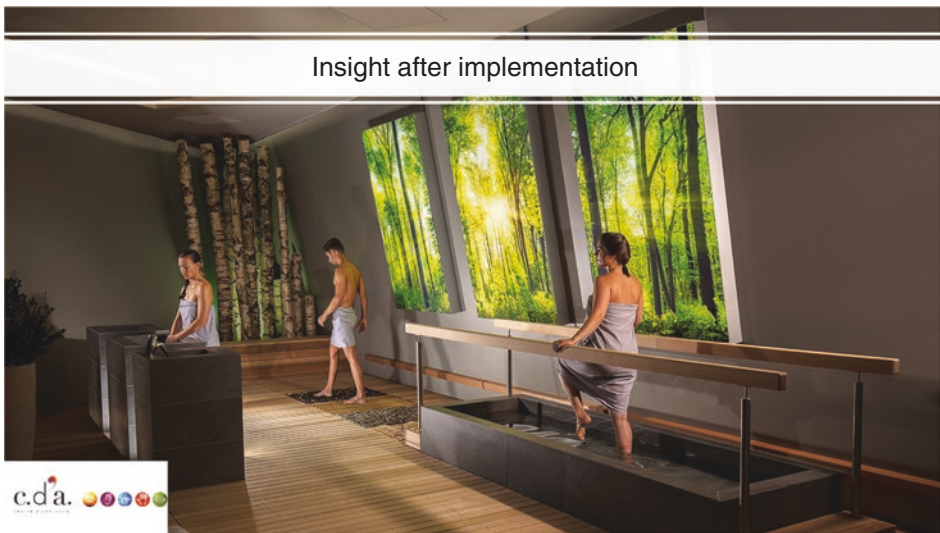


Fig. 2.13 FMA overall concept. (Courtesy of © Bernaqua 2020. All Rights Reserved)

What had happened? Quite simple: we had tried to amaze people – indeed, to polarize them with our findings. The fact that we ourselves had subliminally triggered an overload and perplexity through these fascinating, abstract transmissions, and by no means an understanding of multisensory as a concept, was something we were only aware of afterwards. We had unintentionally created a complete sensory overload.

When faced with an overload of stimuli, people react with uncertainty, stress and exhaustion and are no longer able to absorb or classify things. However, the insight gained from this was another milestone for us.

POS Design in Stationary Trade

The fact that up to 95% of all actions take place unconsciously forces us to analyse our POS in detail and to bring it as close as possible to the customer on an emotional level. When it comes to creating considerations for the emotional optimisation of the POS, we always catch people digressing into the conscious perception of the customer. That is, thoughts keep circling back within the customer’s conscious decision-making level, i.e., within the 5% (Fig. 2.14). **However, the goal must be to address the 95% as well as possible.**

POS equipment is very often only geared towards visuality, modernity and eye-catching, polarizing elements. Of course with success for the POS designers, because what positively catches the eye of the shop owner and is extravagantly positioned, pleases and often even wins prizes! The reasons why a POS designed in this way sometimes does not function optimally can usually not be understood by anyone, because only experts were at work! Experienced architects, designers and planners, specialized lighting designers, brilliant marketing experts, etc..

Striking imagery, good illumination of the area, abstract style seating, great music, changing lighting that changes in time with the music. Since smoke is always drawn onto the sales floor via the smoking room, a perfume smell that the marketing team particularly likes is used, which also serves neuromarketing at the same time. This is how the majority of sales areas show themselves to us in this day and age.

In the preceding description, work was done with the often encountered diversity, which at first glance is based on an interesting, varied and striking POS concept. Such

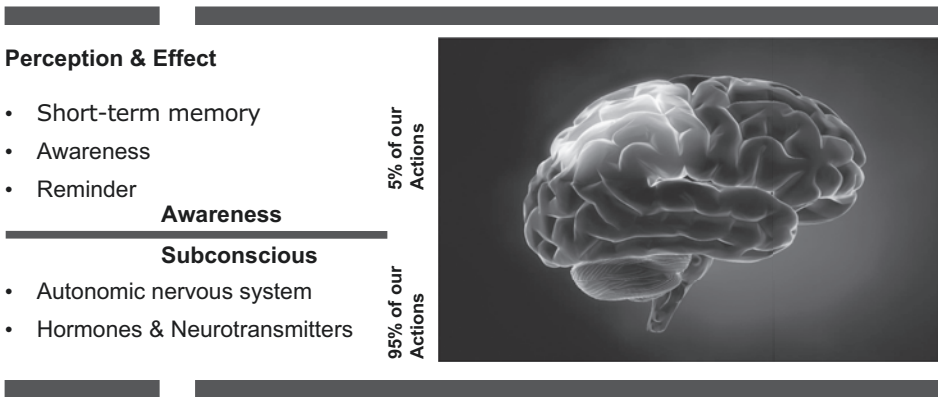


Fig. 2.14 Conscious and unconscious perception. (Own illustration; courtesy of © iStock.com/janulla 2012. All Rights Reserved)

works sometimes result in almost unsurpassable “art objects.” At second glance, however, it becomes clear that some points need to be examined more closely. These are again to be found in the basic elaboration described by us.

1. **Threats** – don’t drown out room odors, eliminate them, other threats?
2. **Sensory overload** – many, perhaps too many polarizing elements, changing lights?
3. **Haptics** – seating, only eye-catching or also haptically correctly selected?
4. **Illumination** – was only illumination used or were accents also set?
5. **Scent marketing** – professional scent marketing is never based on your own personal feelings.
6. **etc.**

We do not want to belittle such work at this point, we just want to point out that we must not forget the human being as a shopper and “emotional animal” and that one of the most important points is the sense-congruent interaction. So it can be a fatal mistake for any specialist company to try to create highlights when planning a POS in the world in which they operate. The danger is to forget that all these highlights should ultimately harmonize in the interaction of the senses. Especially in today’s time of digitalization, modernization and prosperity, it is very difficult to be on the road with the principle “less is more.”

Let’s go back to our own experience. After our failed attempt to bring multisensory technology closer to visitors and potential customers, the desired success finally came. It was clear to us that we had to find a way that the person who visits us on the floor understands how multisensory and congruent sensory play is to be understood within a very short time and without long explanations. We said goodbye to highlights and fascinating proofs and experiences. We moved away from showing that we can “play” with the senses of the customer or visitor. We started planning sample room setups for trade show displays. All sensory stimuli, image worlds, sound worlds, lighting and also haptic elements were congruently coordinated and depicted via so-called sensory scenes. In doing so, we made sure that none of the sensory displays polarized.

With an OCMSS (Open Control Multisensory System) room control system developed in-house and the associated programming, we created cross-sensory room atmospheres that can be called up at the touch of a button or played automatically via a daily planner. The visitor was thus able to enter a room atmosphere that we had predefined. Quite subtly, however, by pressing a button, we were now able to change the mood. The room changed with immediate effect, but only purely sensory and very softly. The room with its furnishings served us only as a shell. So the visitors **felt** how the same room can be perceived rather cool, how it can radiate warmth or calmness, or even how it can put a “smile” on our face. All this without having to go to another room or change furnishings. Everything happened just by us swapping sensory stimuli (Again, by the way, these congruently switched worlds find the basis in the FMA© color method analysis). At the same time, via the control, we also had the opportunity to show what it means when sensory stimuli act incongruently on us humans. And lo and behold, this time it worked. The visitors could even

understand very well what congruence and incongruence mean and this without us having to give long explanations, **because they simply felt it.**

But by far the most beautiful effect, and for us again a confirmation of what we were doing, was that some visitors mentioned that it was amazing that they could suddenly relax inside a large exhibition hall. That they had forgotten for a moment that they were in an environment filled with stress factors such as loudness, lack of space, etc..

Exactly this shows us what we can achieve with the creation of room atmospheres via soft factors. It shows us what untapped potential lies in the “soft skills” and it shows us that not everything has to be big, flashy and screaming loud. The fine mixture is what makes it!

The path of multisensory technology is a common path with the customer as a human being in focus. Let’s tread it. Let’s create new worlds of emotions!

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Beat Grossenbacher and Brigitte Mäder elaborated the unique teachings of the CDA (centre d’ambiance). They are the founders and owners of proSensos consult AG, with the associated companies Air Creative (neuromarketing) and Grorymab AG (owner of the CDA/multisensory brand). Their unique multi-sensory approaches and conceptual work were used by large retail chains years ago. The added value and increased sales resulting from her work have always attracted attention. In addition to their project work and implementation support, they impart their knowledge via training courses and workshops. Research and development work are their daily companions.