



Methodology of architectural brand integration in public space design

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Abstract. The article examines methods of architectural interpretation of brands in commercial and public spaces. These methods are considered within a contemporary paradigm in which the interior is not only a functional environment but also an effective tool of interaction between a brand and its target user, directly influencing business performance. Based on a generalisation of local and global design practices, a typology and methodology for integrating brands into public interiors are formulated for the first time. As a result, four methods are identified. The method of direct transformation is based on the direct transfer of identity elements into space. The morphological method considers these same identity elements as form-generating components of the spatial environment. The atmospheric method focuses on creating interiors with clear emotional and stylistic references that are inherently tied to a particular brand. The scenario-based method enables visitors to understand the brand through the experience of interacting with the space. The proposed methods reveal the brand through four comprehensive aspects: graphics, form, atmosphere, and user experience. The article analyses the specific features of each method's application, considering each as a distinct approach to translating brand identity: from simple visual identification to the formation of a particular emotional response, depending on the commercial objective. The developed methodology systematises the process of forming technical briefs for architects, designers, and marketers. It may be used as a practical foundation for developing competitive spatial solutions, ensuring conceptual integrity and contributing to the potential enhancement of business attractiveness.

Keywords: interior design; commercial interiors; design methodology; scenario-based modeling; spatial branding; environmental design

INTRODUCTION

In the contemporary world, the driving force of business – and, consequently, economic development – is the marketing component. The more thoroughly a business articulates its essence through graphic identity, the higher its chances of being memorable and attracting its target audience (Permata *et al.*, 2023). In conditions of intense competition, it is essential to maintain a brand's visual language not only in the digital sphere but also to successfully translate it into the spatial environment to build recognisability and establish fundamentally new relationships with users. In this context, the public interior serves as a communication tool, where brand identity is conveyed through design (Chaban, 2025), and creating a specific emotional and visual experience becomes the primary task of the designer in maintaining the integrity of the

brand strategy. The convergence between the fields of graphic identity and the architectural environment has led to the emergence of the interdisciplinary field of Experiential Graphic Design, which is defined as the orchestrated integration of branding, typography, imagery, and form to create a communicative environment. This discipline, along with its theoretical foundation and disciplinary boundaries, remains insufficiently consolidated, as confirmed by recent bibliometric mapping (Petković *et al.*, 2025)

In contemporary practice, the process of integrating a brand into space remains largely intuitive and, to a certain extent, dependent on the designer's experience. There is neither a clearly developed methodological framework for brands nor for interior designers. Such a situation prevents the brand from fully expressing its identity within its spatial environment. In the most recent systematic literature

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review on Experiential Graphic Design, G. Petković *et al.* (2025) identify the majority of published studies as context-dependent, meaning that individual application cases are examined in isolation rather than being grounded in, or contributing to, a universal design methodology. The same issue was highlighted by M. Husham *et al.* (2024), who identified the primary challenge of their research as the “lack of clarity on how to achieve sustainable development goals based on interaction in brand spaces”. This highlights the relevance of developing a system capable of describing methods and explaining the process of architectural retransmission of brand identity into public interiors.

The issue of the interaction between branding and interior design has been studied primarily within the field of marketing by Y. Liu *et al.* (2015) and I. Martin (2025). It is within this domain that the term “brand experience” was formulated by B. Schmitt *et al.* (2009), emphasising that a positive user experience encompasses four dimensions: sensory, affective, intellectual, and behavioural. The formation of such parameters within physical space through strategic dramaturgy was earlier examined by C. Mikunda (2004). Furthermore, M. Ansari (2025) corroborated that a brand's consistency between its values and design are key factor influencing customer loyalty. Research by M. Önem & D. Hasirci (2020) demonstrates that interior design is a central field in expressing brand identity within experiential marketing, underscoring the importance of this study from both marketing and interior design perspectives. The practical implementation of branding within interior environments has been explored by S. Sari *et al.* (2022).

However, in recent years, researchers have shown increasing interest in the manifestation of brand identity within space, specifically within the field of design research. R. Riskiyanto & G. Anandhita (2022) employed an architectural analysis of Starbucks interiors, demonstrating that colour functions not merely as a decorative device, but as a branding tool used to structure a branded environment. Expanding on this perspective, M. Husham *et al.* (2023) conceptualised brand identity as the foundation for the creation of architectural space. They also suggested that spatial solutions can be derived from brand values to create a unique customer experience.

Taken together, these studies indicate a gradual shift in the understanding of the issue: the spatial interpretation of brand identity is increasingly recognised as a design problem rather than solely a marketing one. Nevertheless, a unified methodological framework for addressing this challenge has yet to be established.

This study aims to identify and systematise the methods of architectural interpretation of a brand in public interiors, as well as to analyse their application in contemporary design practice.

In accordance with the aim of the study, the following objectives are defined:

- to analyse the concept of a brand as a system of meanings in the context of spatial design;
- to conduct a semantic analysis of a brand as a preparatory stage for its spatial interpretation;
- to identify the main methods of brand integration into public interiors;
- to characterise the specific features of each method of architectural interpretation;
- to analyse examples from global practice of the application of these methods in contemporary public space design.

MATERIALS AND METHODS

The study employs a combination of theoretical and applied methods to identify patterns of brand integration into public interiors and establish a generalised typology of relevant approaches.

The study involved a comparative analysis of contemporary public interior design practice, within which the spatial solutions of brands were examined. The criteria for selecting examples included the presence of a clearly expressed brand identity in space, the diversity of approaches to its integration, as well as representativeness in the context of current design trends.

Based on the obtained results, a systematisation method was applied, which enabled the generalisation of the identified approaches and the formulation of a typology of methods for the architectural interpretation of a brand, including direct translation, morphological, atmospheric, and scenario-based methods.

In addition, the study employs elements of a design approach, which allows the interior to be considered as a tool for shaping the experience of interaction with a brand, as well as the method of generalisation for formulating theoretical conclusions.

The proposed methodology ensures a consistent transition from brand analysis to the identification of methods for its spatial implementation and may be replicated in the study of other cases.

RESULTS AND DISCUSSION

In contemporary public interior design practice, the brand is increasingly extending beyond its graphic identity and transforming into a comprehensive system of interaction and relationships with the user. According to X. Ding *et al.* (2022), unlike the digital environment, the architectural setting is capable of influencing a person across a broader spectrum, engaging multiple layers of experience: visual, tactile, and atmospheric. This enables the brand to intensify its interaction with the user and to establish deeper, more meaningful connections. For this reason, integrating a brand into spaces of user interaction can be considered a strategic approach that extends beyond decorative expression and becomes a tool for influencing behavioural patterns (Martin, 2025).

At the same time, the effectiveness of this approach depends on the degree to which the brand itself is developed, on the clarity of its essence and philosophy. Since the objective is to interpret the brand within space, moving beyond the conventional transfer of logos or brand colours, it is essential to establish a well-defined informational basis as a starting point for the design process.

It becomes evident that the designer receives not merely a set of abstract attributes but a foundation for developing a spatial concept aligned with the logic and objectives of the brand. This understanding redefines the role of the interior designer: from a decorator who creates and transfers a system of visual identity to a spatial strategist who interprets the essence of a brand and translates it into space through form, materiality, lighting, and environmental scenarios. As noted by Kadir *et al.* (2024) in their study of spatial identity in interior and architectural environments, spatial identity is shaped by both physical attributes – such as form, materials, and spatial organisation – and psychological elements, including emotional associations and memory. Accordingly, the designer's task is to engage both dimensions simultaneously, ensuring that the interior solution corresponds to the semantic content of the brand at a level that extends beyond mere graphic visibility and enables a deeper experience of interaction.

To investigate how brand integration operates in practice, a selection of contemporary design projects of varying scales and typologies was chosen. The cases include both local and internationally recognised brands and their corresponding spatial environments. Observations derived from each case were compiled and compared, allowing for the identification of recurring patterns in brand integration. This approach is consistent with the case study methodology described by L. Groat & D. Wang (2013) in architectural research, where pattern recognition emerges through immersion in empirical material rather than being predetermined.

Case Studies: Contemporary Practice of Brand Integration in Interior Design. Among local examples, well-known service networks such as Nova Poshta (Fig. 1, a, b) and Rozetka (Fig. 2, a, b) demonstrate an approach in which corporate colours, graphic elements, and wayfinding systems form a coherent and instantly recognisable spatial environment. Both brands operate extensive networks of branches, requiring functional consistency and rapid visual identification of locations. In each case, spatial solutions are subordinated to the brand's visual code: colour palettes are consistently applied across surfaces and equipment, logos are positioned at key orientation points, and typography is used to guide visitors through the functional sequence of the space. From the perspective of interior design methodology, this corresponds to what G. Brooker & S.

Stone (2010) describe as “communication through organisation” – the idea that the sequence and hierarchy of spatial elements can convey meaning as directly as any applied graphic. In this interpretation, the interior becomes a direct extension of the corporate communication system rather than an independently designed spatial experience.

A somewhat different approach to brand integration can be observed in the COQODAQ space designed by Pentagram and in the office environments of Google (Fig. 3, Fig. 4). In both cases, the brand's visual identity is not directly transferred into the space. Instead, the designers extract geometric and colour logic, as well as individual identity elements, and transform them into spatial features and decorative components. In the COQODAQ project, elements of the logo were translated into the design of lighting fixtures and mirror frames (Fig. 3 a, b, c). This resulted in the integration of visual identity elements into the space without reproducing them literally, creating a subtle and unobtrusive form of brand communication. This approach resonates with what E. Lupton (2017) describes as the translation of a brand's “visual DNA” into material form – a process that preserves brand coherence while simultaneously expanding its expressive range.

Google's offices in London and Dublin employ a similar strategy. However, rather than integrating the logo into decorative objects, they utilise the playful and recognisable geometry and colours of the logo within volumetric and spatial solutions, such as partitions and openings (Fig. 4 a,b,c). In doing so, they nonverbally communicate the company's openness and creativity without directly referencing the logo. Such an approach aligns with the concept of “spatial syntax” formulated by F.D.K. Ching & C. Binggeli (2018), which suggests that the organisation of space itself can communicate values. Similar observations were made by E. Lupton & J. Phillips (2015) in their analysis of branded environments, where they argued that the most enduring spatial identities are those in which form and function are aligned with the brand and its core values.

In contrast, Apple and Aesop retail interiors (Fig. 5, Fig. 6) around the world have largely abandoned any direct visual reference to the graphic form of their logos. Instead, they have chosen the creation of a distinctive atmosphere as the primary mechanism of brand presence.

Apple stores in New York and London (Fig. 5, a, b) reproduce a consistent emotional model through large, open, light-filled spaces with a subtle presence of natural materials. No logo dominates the interior, and no colour system serves as the primary organising principle of navigation. Nevertheless, the experience is instantly and unmistakably recognised as Apple, while the brand itself is perceived through the inherent qualities of the space: technological sophistication and a distinctive sense of calm confidence.



a



b

Figure 1. Nova Poshta brand case

Note: a – graphic symbol; b – spatial organisation of the service branch.

Source: Delo (2022). <https://delo.ua/business/nova-posta-vidkrila-perse-viddilenniya-u-polshhi-405041/>



ROZETKA

a



b

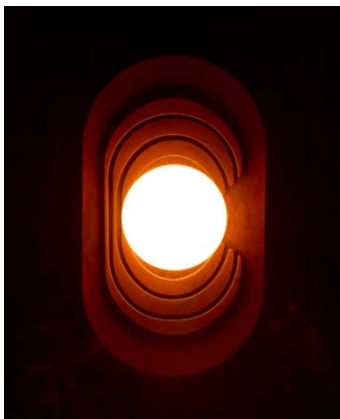
Figure 2. Rozetka brand case

Note: a – graphic symbol; b – navigation and colour solutions in the interior.

Source: Rau (2019). <https://rau.ua/novyni/vidkrittya/rozetka-7>



a



b



c

Figure 3. COQODAQ café

Note: a – graphic identity (logo); b – wall-mounted lighting fixture replicating the form of the logo's letters; c – mirrors utilising geometry derived from the logo

Source: Pentagram (2026). <https://www.pentagram.com/work/coqodaq>

Google

a



b



c

Figure 4. Google interior

Note: a – graphic identity (logo); b – Google lobby in London office; c – Google campus in Dublin

Source: Dezeen (2011). <https://www.dezeen.com/2011/01/28/google-office-by-scott-brownrigg/> (2011)



a



b

Figure 5. Apple store's interior

Note: a – Apple New York store; b – Apple London store

Source: Fox Business (2019). <https://www.foxbusiness.com/retail/apple-reopens-new-york-city-flagship-store>



a



b

Figure 6. Aesop store's interior

Note: a – Aesop Melbourne store; b – Aesop Rotterdam store

Source: Yellowtrace (2023). <https://www.yellowtrace.com.au/clare-cousins-architects-aesop-collins-street-melbourne-luxury-retail/>

Aesop stores in Melbourne and Rotterdam (Fig. 6, a, b) are organised according to a similar principle, yet communicate their own recognisable atmosphere. Each location responds to its local context by utilising regional materials, including timber and stone. However, through a consistent geometric language and a characteristic rhythm of product display, all locations convey a sense of intellectual rigour, which constitutes one of the brand's core marketing messages. This idea – that the engagement of sensory systems generates affective states that subsequently shape conscious interpretation – was articulated by H. Sagha *et al.* (2022) and is rooted in P. Kotler (1974) foundational concept of “atmospherics,” which advocates the intentional design of environments to produce specific emotional responses in consumers.

From the perspective of interior design, this approach resonates with the principles formulated by S. Caan (2011), who argues that the most powerful interiors are those that establish an emotional contract with the user through the careful selection and calibration of sensory stimuli. In turn, K. Quartier (2023) empirically demonstrated that atmospherically coherent retail environments generate significantly stronger brand associations than those relying primarily on visual identity, reinforcing the argument that atmosphere is an effective design instrument.

The flagship stores of Gentle Monster and the CAMP retail concept are distinguished by their spatial strategies: both clearly structure the environment as a sequence of scenes or episodes through which the visitor moves.

In Gentle Monster stores (Fig. 7, a, b), large-scale kinetic sculptural installations create a sense of interaction and oscillate between attraction and disorientation. Eyewear, the primary product, appears within this environment not as an object of commercial display but as an artefact integrated into the visitor journey. As a result, familiarity with the brand is achieved through the accumulation of carefully orchestrated impressions rather than through the recognition of direct visual signs. H. Xu *et al.* (2025) describe this mechanism as experiential sequencing, arguing that spatial narratives create more enduring connections with a brand than visual identification alone. This corresponds with the interior design concept of spatial choreography proposed by S. Yelavich & B. Adams (2014), which emphasises the organisation of movement and interaction within space in such a way that the sequence of lived experiences becomes the primary tool of spatial design.

CAMP stores (Fig. 8, a, b) employ a similar logic but within a fundamentally different sector: children's retail. Entering through a hidden door concealed within an ordinary toy store, visitors discover an expanded world beyond – a sequence of themed environments designed for exploration and participation. The spatial experience is built around a sense of discovery and novelty, causing the brand to become associated with a

distinctive system of impressions and experiences. B. Lin (2025) describes this strategy as the construction of a socio-immersive scenario, drawing upon the ideas of K. Thoring *et al.* (2018), who argued that scenario-planning tools borrowed from interaction design can be productively applied to the design of experiential environments.

Methods of Architectural Interpretation of a Brand in Public Interiors. The cases discussed above indicate that brand integration in public interiors is not standardised but rather depends on the marketing strategy of a particular brand to provide the desired user experience. Based on a comparative analysis of the aforementioned cases, four models of brand interpretation in interior design were identified and are proposed as practical tools for implementation. The proposed typology is based on conceptual approaches within interior design theory, particularly the levels of spatial intervention developed by G. Brooker & S. Stone (2010), as well as scenario-based methods of user journey design presented by M. Stickdorn *et al.* (2018), which are increasingly being adopted as a foundation for implementation in contemporary interior design practice.

The most fundamental approach to integrating a brand into the spatial environment is to use corporate colours, typography, and logos as the primary communicative tools within the space, enabling rapid brand identification, like in the interiors of Nova Poshta and Rozetka. This can be defined as *the method of direct translation*. It involves the direct use of visual identity elements in shaping the interior without significantly altering their meaning. Confirmed by H. Sola *et al.* (2025) that the key technique lies in the consistent use of brand colours and logo, which create visual coherence within the space and ensure its immediate recognisability and clear identification.

The main tools of this method include:

- the use of the corporate colour palette;
- the integration of the logo into the space (walls, navigation systems, furniture elements);
- the application of brand typography and patterns in navigation and decorative elements;
- the branding of individual functional zones.

This method is most effective in cases where:

- rapid brand identification by the visitor is essential;
- the space is service-oriented;
- it is necessary to maintain a unified corporate style (within a large network).

By applying this method, a basic formula is achieved that ensures a sense of stability through visual predictability, which may become an integral part of a company's long-term strategy (Kucher, 2025). This method also aligns with the definition of a “corporate interior” as described by J. Pile & J. Gura (2014), in which all design decisions are subordinated to the visual identity and are standardised throughout the entire network.



a



b

Figure 7. Gentle Monster stores interiors

Note: a – Gentle Monster Shanghai store; b – Gentle Monster Hongdae store;

Source: Retail Focus (2021). <https://retail-focus.co.uk/gentle-monster-opens-haus-shanghai-a-new-vision-of-future-retail/>



a



b

Figure 8. CAMP stores interior

Note: a – “Magic” door in CAMP NYC store; b – “Hidden world” in CAMP Dallas store;

Source: DMagazine (2020). <https://www.dmagazine.com/style-beauty-wellness/2019/08/camp-family-experience-store-the-hill/>

Unlike direct translation, in the COQODAQ project and the Google interiors, the geometric logic of a brand's graphic identity is abstracted from the flat plane and rebuilt in a spatial environment as a three-dimensional form. In both cases, decorative and spatial solutions are derived from the brand's graphic identity, yet do not constitute its direct reproduction. This method is intended to create a subtle form of communication with visitors, as it relies on a more integrated and nuanced brand presence.

This can be defined as *the morphological method* of spatial brand interpretation. In the book, P. Mollerup (2013) outlined that the sign is understood not as a static image, but as a visual grammar that can be applied across different media. The establishment of visual consistency across different spatial levels, from architectural to graphic, based on generative logic, was

described by K. Terzidis (2006) as an effective design tool.

The main tools of this method include:

- the use of brand geometry in shaping furniture, equipment, and decorative elements;
- the decomposition of graphic elements into individual components with their subsequent integration into the space;
- the application of characteristic rhythm and structure in spatial planning or interior detailing;
- the scaling of identity elements to the level of spatial objects and art installations.

Thus, the logo ceases to be merely an image, it becomes an instrument of spatial form-making.

This method is most effective in cases where:

- the brand possesses a distinctive geometry or characteristic form (Lupton, 2017);

- the space is oriented toward longer user engagement;
- the brand is recognisable within its target audience;
- the objective is to create a cohesive design image rather than merely visual identification;
- visual solutions are required for business scaling (Kim & Park, 2023).

This approach is suitable for showrooms, commercial interiors, and food establishments, including both chain-based and concept-driven venues.

When a brand makes itself known not through a logo or colour system, but by setting the visitor's mood and aesthetics that correspond to the brand's character, such as the spaces of Apple and Aesop, this is *the atmospheric method* of spatial brand interpretation. In both cases, the communication between the visitor and the space is established through the construction of a specific visual aesthetics aligned with the brand's values. The brand is present as a set of sensory conditions rather than a set of visual signs. Z. Paunksniene & J. Banytė (2012) and J. Fitzsimmons & M. Fitzsimmons (2000) concur that the designer's task is to select and coordinate all elements of the environment to create a multi-layered visual and sensory experience that influences the user on a subconscious level. Light, colour, geometry, and spatial solutions function as tools for creating a coherent sensory experience and associations with the brand in the visitor's perception.

The main tools of this method include:

- stylistic solutions as carriers of emotional states;
- visual associations linked to the theme or intended perception;
- work with light and colour (intensity, temperature, lighting scenarios) (Kotler, 1974);
- the use of materials (textures, surfaces) (Sagha *et al.*, 2022).

This method is most effective in cases where:

- the primary objective is to engage the user within the space and immerse them in the environment as a means of introducing the brand;
- it is applied in hospitality environments (cafés, hotels, restaurants).

This approach enables the creation of a deeper and more lasting connection with the user than can be achieved through purely visual means. Also, it serves as an effective model for large-scale business networks.

It is essential to note that the atmospheric method is neither intuitive nor spontaneous; it is grounded in previously defined brand characteristics, based on the results of brand analysis, and involves the deliberate creation of an emotional effect that is subsequently translated into a physical space.

The Gentle Monster and Camp interiors are structured as a narrative sequence: the visitor progresses through different settings, through action, participation, and the progression a more conscious understanding of the brand is formed. Design in this context is carried out as the construction of a socio-

immersive. scenario, where each zone and element of the space plays a role in shaping the overall impression (Lin, 2025). Both brands aimed at creating an emotional experience that the visitor directly associates with the brand, exemplifying what can be defined as *the scenario-based method* of spatial brand interpretation. In this case, space generates a state associated with the brand, as H. Xu *et al.* (2025) noted that users understand the brand not only through sensation but also through the experience lived within the space. Visiting becomes a desired experience, so do brand.

The main tools of this method include:

- the design of movement routes based on a defined scenario;
- interactive elements and points of engagement;
- the integration of artistic, sports, or media components;
- the creation of zones (elements) for communication and shared experiences.

These tools enable the creation of a space where the user not only becomes acquainted with the brand but also interacts with it, exploring it through various modes of experience and engagement. This fosters a more distinctive connection, encouraging the user to feel personally involved and valued. Moreover, such an experience cannot be replicated in an online format, as it is inherently tied to a specific place and a specific brand.

This method is most effective for:

- conceptual retail spaces;
- flagship stores.

A. Kepczynska-Walczak and B. Walczak (2021) argue that storytelling has become a foundational principle in contemporary architecture and design, as it enables the communication of complex ideas through emotional engagement. This approach demonstrates that, within the scenario-based method, space ceases to function as a backdrop for the product and instead becomes an event – one that creates a sense of exclusivity and encourages users to share their experience online, increasing marketing and artistic potential.

It is worth noting that the proposed methods can be applied independently or in combination with one another. In design practice, they are typically integrated, with visual, formal, atmospheric, and scenario-based aspects interacting within a unified framework. This ensures brand recognition across multiple sensory levels. The selection of a dominant method depends on the specific details of the brand, the intended function of the space, and the defined marketing objectives.

CONCLUSIONS

As a result of the study, the features of brand integration into public interiors were examined, and the role of interior architecture as a tool for shaping the brand experience was defined. It has been established that contemporary spaces function not only as

utilitarian environments but also as carriers of meaning, capable of transmitting brand identity across multiple levels of perception.

An approach to the architectural interpretation of a brand has been proposed, based on preliminary analysis, within which the brand is considered as a system of visual-formal, emotional-atmospheric, and behavioural characteristics. The identification of these parameters enables a transition from an abstract description of the brand to the definition of specific means for its spatial implementation.

The analysis of the selected case studies provides a comprehensive typology of brand interpretation strategies, organised along two dimensions: formal interpretation (ranging from the direct application of graphics and forms to their transformation into a spatial narrative) and subconscious user engagement (ranging from visual recognition to experiential interaction). Based on the generalisation of the obtained results, a typology of methods for integrating a brand into public interiors has been formulated, including the method of direct translation, the morphological method, the atmospheric method, and the scenario-based method. Each of these reflects a distinct level of brand-user interaction, respectively: graphics – form – atmosphere – experience. At the same time, the methods may be applied both independently and in combination, forming multi-layered spatial solutions.

Together, these approaches encompass the full spectrum of perception, enabling a comprehensive articulation of the brand within its spatial environment. Thus, the proposed methodology enables the systematisation of the brand integration process into the interior environment and may serve as a tool for both analysing existing spaces and developing new design concepts.

The perspective for further research lies in analysing how users perceive the proposed methods, which would enable the evaluation of their impact on the formation of emotional connections and behavioural patterns. In addition, future studies may focus on the development of more detailed tools for applying the proposed methods in design practice, as well as on their adaptation to different types of public spaces – from commercial to cultural and social contexts.

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Методологія архітектурної інтеграції бренду у дизайні публічних просторів

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Анотація. У статті досліджуються методи архітектурної інтерпретації брендів у комерційних і публічних просторах. Ці методи розглянуто у сучасній парадигмі, де інтер'єр є не лише функціональним простором, а й дієвим інструментом взаємодії між брендом та бажаним користувачем, що безпосередньо впливає на результативність бізнесу. На основі узагальнення актуальних локальних та світових дизайнерських

практик вперше були сформульовані типологія та методологія інтеграції брендів у публічні інтер'єри. В результаті було виведено чотири методи. Метод прямої трансформації, основний принцип якого полягає у прямому переносі елементів айдентики у простір. Морфологічний метод, де ті самі елементи айдентики розглядаються як формоутворюючі компоненти простору. Атмосферний метод полягає в створенні інтер'єру з зрозумілими емоційними та стилістичними відсилками, притаманними конкретному бренду. Та сценарний метод, який допомагає відвідувачу дізнатися про бренд через досвід взаємодії з простором. Запропоновані методи розкривають бренд через чотири всеосяжні аспекти: графіку, форму, атмосферу, користувацький досвід. У статті проаналізовано особливості застосування кожного методу, та кожен із них розглядається як окремий спосіб трансляції ідентичності бренду від простої візуальної ідентифікації до формування певної емоції, в залежності від комерційної задачі. Сформована методологія систематизує процес створення технічних завдань для архітекторів, дизайнерів та маркетологів та може бути використана як практична основа для розробки конкурентоспроможних просторових рішень з забезпеченням концептуальної цілісності для потенційного підвищення комерційної привабливості бізнесу.

Ключові слова: дизайн інтер'єру; комерційний інтер'єр; методологія проектування; сценарне моделювання; просторовий брендинг; дизайн середовища